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CATALOGUE OF POLITICAL AND PERSONAL SATIRES

REFLECTION.

To be, or not to be?

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Drawings

CATALOGUE OF POLITICAL AND PERSONAL SATIRES

PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS IN THE BRITISH MUSEUM

VOL. X

1820 – 1827

By

M. DOROTHY GEORGE

LITT. D.

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PREFACE

WITH the present volume of the *Catalogue of Political and Personal Satires* Dr. Dorothy George has reached the penultimate stage of her task and the year 1827. One further volume will bring the Catalogue down to 1832 and the passing of the Reform Bill, which has been fixed as the limit of the work. This date marks not only the end of an historical era, but also the virtual end of the type of political caricature which has formed the bulk of the material catalogued in this and the preceding volumes. The scurrility and bitter personal invective of the age of Rowlandson and Gillray finally disappear and are replaced by the gentlemanly irony of H. B. and his imitators. Nor after 1832 does the material in the Department provide the continuous picture of political and social life which it had done hitherto and which made the elaborate treatment it has received in these volumes so valuable.

The first draft of the present volume, like that of its predecessor, was prepared in Aberystwyth during the war and has been revised and completed in London.

Dr. George has to acknowledge the gracious permission of His Majesty the King to make use of material from the Royal Archives, Windsor Castle. She also wishes to express her thanks for help given by the Staff of the National Library of Wales, Aberystwyth; to Mr. Raymond Smith, Librarian and Curator of the Guildhall Library and his Staff; to Mr. R. Bain, the City Librarian of Glasgow, who lent a volume of the *Glasgow Looking Glass* from the Mitchell Library, together with information and press-cuttings; to Mr. D. W. Herdman, Librarian and Curator of the Public Library, Art Gallery and Museum, Cheltenham, who presented a print; to members of the staff of *The Times* and of *Punch*; to the Vice-Provost of Eton; to Mr. S. G. H. Burger; to Sir Herbert Grierson, F.B.A.; to Professor Constantia Maxwell; to Professor C. H. Philips; to Mrs. Anne Renier; to Professor Gleb Struve of the University of California; to Mr. A. Simmons of the Royal Horticultural Society; to Mr. Charles W. Traylen of Guildford; to Professor E. R. P. Vincent, C.B.E.

A. E. POPHAM

NOTES ON THE METHOD USED IN THE PRESENT VOLUME

THE method is that of Volumes V–IX, namely, that of the earlier volumes with certain modifications. The prints are divided into two categories, political and non-political ('Social and Personal'), despite a few border-line subjects hardly possible to classify with rigid consistency. Political prints are arranged chronologically according to the date of publication. Undated prints are given a conjectural date in a square bracket. Non-political prints are grouped in years, but arranged according to series, subject, or artist, categories which overlap in a way that defies uniformity of classification. The titles are given in block capitals, the publication line and the inscriptions on the plate in italics. To avoid ambiguity, foreign words, &c., which would normally be printed in italics are in roman type in the descriptive paragraphs, to show that they are no part of the inscription. The dimensions are those of the subject, not the plate, except when the contrary is specified, the first being the upright, the second the horizontal measurement (reversing the order in Volumes I–IV).

As in Volumes V–IX 'engraving' is used to include line-engraving, etching, and stipple-engraving. The majority of the plates are still etchings, but wood-engravings and lithographs have increased. Copies or altered states have the number of the original followed by A (or A, B, &c.). The addition of a press-mark preceded by the letters B.M.L. indicates that the print is in the British Museum Library, not in the Print Room.

The subject-index is supplementary to the index of persons and to the cross-references in the text. It is intended to show broadly from year to year what were the main preoccupations of the caricaturists, and also, so far as possible, to give references to the subjects most sought after by students. Political events are not indexed, but will be found under the appropriate date and from the cross-references there given.

PUBLISHED WORKS AND COLLECTIONS REFERRED TO IN THE CATALOGUE BY ABBREVIATIONS

A. de R. = A collection of caricatures belonging to Mr. Anthony de Rothschild, bound in twenty folio volumes, lettered I–XVIII, 'Gillray', and 'Bunbury'.

Binyon = *Catalogue of Drawings by British Artists and Artists of foreign origin working in Great Britain, preserved in the Department of Prints and Drawings in the British Museum.* 1898–1907.

Bourguignon = Jean Bourguignon, *Napoléon Bonaparte, d'après Arnault, . . .*, [*&c.*] Deux tomes. Paris, 1936.

Broadley = A. M. Broadley, *Napoleon in Caricature 1795–1821.* With an introductory essay on pictorial satire as a factor in Napoleonic history by J. Holland Rose. Two vols. 1911 [1910].

Bruel = François-Louis Bruel, *Histoire Aéronautique par les Monuments Peints, Sculptés, Dessinés, et Gravés des Origines à 1830.* Paris, 1909.

'Caricatures' = A collection of caricatures, mounted in twelve folio volumes, transferred from the B.M.L. (press-mark Tab. 524). See Volume V, p. viii.

Cohn = Albert M. Cohn, *George Cruikshank, a Catalogue Raisonné of the work executed . . . 1806–1877.* 1924.

Colas = René Colas, *Bibliographie générale de Costume et de la Mode.* Deux tomes. Paris, 1933.

Cruikshankiana = *Cruikshankiana, . . . the most celebrated Works of George Cruikshank* [and others] *. . . 81 Plates on 68— Price four Guineas . . . London: Published by Thomas McLean, 26, Haymarket* [1835].

De Vinck = *Bibliothèque Nationale, Inventaire analytique de la Collection de Vinck. Tomes i, ii par F. L. Bruel,* Paris, 1909, 1914; *Tome iii par M. Aubert et M. Roux,* 1921; *Tome iv par Marcel Roux,* 1929; *Tome v par Anne-Marie Rosset,* 1938.

Everitt = Graham Everitt, *English Caricaturists and graphic humourists of the nineteenth century . . .*, 1886.

Fenaille = Maurice Fenaille, *L'Œuvre gravée de Philibert Louis Debucourt . . ., préface et notes de Maurice Vaucaire.* Paris, 1899.

G.o.C. = 'Gallery of Comicalities', caption to a series of woodcuts in *Bell's Life in London and Sporting Chronicle,* beginning 9 Sept. 1827. C. Hindley reproduced a selection in *The Gallery of Comicalities . . .* [1890].

Genest = John Genest, *Some Account of the English Stage from . . . 1660 to 1830.* Ten vols. Bath, 1832.

Grand-Carteret = John Grand-Carteret, *Les Mœurs et la Caricature en France.* Paris, 1888.

Grego, *Rowlandson* = Joseph Grego, *Rowlandson the Caricaturist.* Two vols. 1880.

H.M.C. = *Historical MSS. Commission.*

Harrisse = Henry Harrisse, *L.-L. Boilly, Peintre, Dessinateur et Lithographe, Sa Vie et son Œuvre 1761–1845 . . .* Paris, 1898.

J.L.D. = A collection of caricatures belonging to Mr. J. L. Douthwaite, bound in one volume.

Layard = George Somes Layard, *Suppressed Plates, Wood Engravings,* &c. . . . 1907.

Milan	= *Comune di Milano, Istituti di Storia e d'Arte: Le Stampe Storiche . . .* P. Arrigoni e Achille Bertarelli, *Catalogo Descrittivo.* 1932.
Oppé	= A. P. Oppé, *English Drawings, Stuart and Georgian Periods in the Collection of His Majesty the King at Windsor Castle.* 1950–1.
Reid	= George William Reid, *A Descriptive Catalogue of the Works of George Cruikshank . . .* 1871.
Rubens	= Alfred Rubens, *Anglo-Jewish Portraits. A Biographical Catalogue of Engraved Anglo-Jewish and Colonial Portraits from the Earliest Times to the Accession of Queen Victoria.* 1935.
Thackeray, *Essay*	= W. M. Thackeray, *An Essay on the Genius of George Cruikshank with numerous illustrations of his works,* 1840. From the *Westminster Review,* No. lxvi.

FURTHER ABBREVIATIONS USED IN THE DESCRIPTIONS

B.M.L.	= British Museum Library.
H.L.	= Half length.
T.Q.L.	= Three-quarter length.
V. & A.	= Victoria and Albert Museum, Department of Engraving, Illustration, and Design.
W.L.	= Whole length.
l.	= left.
r.	= right.
pl.	= plate.

INTRODUCTION

THIS volume reflects the conflict between nascent Victorian England and unregenerate Georgian England, very much alive, and flaring up in 1820 in a social fabric impregnated with the Evangelicalism and neo-Puritanism of the new age. Thus, for caricaturists, as for Byron, it was an age of cant.[1] These eight years saw a transformation from quasi-revolution in 1820 to political apathy and tranquillity, indeed, a temporary reconciliation between Ministers and people. The post-war unrest which culminated in Peterloo and the Six Acts of 1819 merged in the wilder ferments of the Queen's affair, when the Monarchy seemed to be shaken, and the Ministry was apparently doomed. Surely no political crisis can have been so fully illustrated by caricature as this, nor, probably, have English caricatures ever been so deliberately used as propaganda.[2] The issue of Queen *v.* King and King *v.* Queen was shockingly suited to the still uninhibited caricature of the day. And the crisis was one of opinion—the opinion of John Bull, manifested in mobs, crowds, Addresses, processions, and in the phenomenal output of the presses and the caricature shops. Till 1821 the torrent of opinion seemed all one way. 'The most remarkable aspect of this fierce encounter', wrote the American Minister, 'was the boundless rage of the press and liberty of speech. Every day produced its thousand fiery libels against the King and his adherents, and as many caricatures, that were hawked in all the streets. This tempest of abuse . . . against the King and all who stood by him was borne for several months without the slightest attempt to check or punish it.'[3] 'The Press now is completely open to treason, sedition, blasphemy and falsehood with impunity', wrote Fremantle.[4] Radicals exulted that the Queen had been saved by 'the irresistible force of Public Opinion, directed and displayed through the powerful medium of a Free, Uncorrupted, and Incorruptible British Press'.[5] Brougham put it differently, he doubtless preferred to think that he had saved the Queen: '. . . the licentiousness of the Press had, as might have been expected, reached its greatest height, and the most unmeasured attacks on the Royal family from the King downwards were become as familiar as the Court Circular. . . . They had become about as harmless, and prosecution was never thought of for a moment.'[6] One of the paradoxes of the time is that this freedom, or licence, followed directly on the restrictions of the Six Acts.[7]

[1] Cf. W. H. Merle (see Index of Artists), *Odds and Ends*, 1831, p. 114: 'This is an age of cant, and endless are the perversions effected under that mask.' See below, pp. xxxii f., xxxviii.

[2] Sir M. Cholmeley (d. 1831, aged 58) defended his subscription to the Constitutional Association (see p. xvi) by the shameless display of caricatures: when he was a young man it was necessary to go into a shop to see 'a bad caricature'. 'But now they were thrust upon the notice of passengers; and no man could go through the streets without having his eyes insulted by the most offensive placards and comparisons of an odious kind between the highest personage and the greatest of tyrants' (Nero, cf. No. 14024). *Parl. Deb.* v. 1118 (6 June 1821).

[3] B. Rush, *Memoranda of a Residence at the Court of London from 1817 to 1825*, p. 311.

[4] Buckingham, *Memoirs of the Court of George IV*, i. 68 (30 Aug. 1820).

[5] See No. 13947.

[6] *Edinburgh Rev.*, Apr. 1838 (review of Lady C. Campbell's *Diary illustrative of the Reign of George IV*). In the *Edinburgh* for June 1822 (vol. xxxvii, p. 110) he wrote: 'To a period of excessive restraint . . . succeeded a season of total indifference on the part of the Government and the Law Officers, hardly to be accounted for upon any supposition consistent with the belief that their duty was faithfully and resolutely performed.'

[7] It is a striking fact that works by Bentham, long unpublished for prudential

Prosecution being out of the question (though not for the reason Brougham disingenuously gives) the King fell back on an attempt to check the more grossly offensive caricatures by the 'suppression' of individual plates, that is, by buying up the plate and copyright, including any impressions already printed, from the printseller, who undertook not to publish anything else on the same subject.[1] This was a pledge too easily evaded, permutations of subject were almost limitless, and this Danegeld policy may well have stimulated the flow. A comparison of the titles of prints bought up with those that were published suggests that the policy was self-defeating: the blackmailer was encouraged. The volume of purchases, and also the scale of prices, is in direct relation to the violence of the propaganda campaign, at its height during the Queen's 'trial'. For January 1821 the number drops to four, with nothing more except for one venomous plate on Bloomfield's dismissal in 1822.[2] The drying up of the golden stream, certainly a result of the reaction in the King's favour, may also have contributed to the cessation of the more offensive prints. The titles of the bought up caricatures show that the King's chief concern was to keep Lady Conyngham out of them, and to escape ridicule, his 'one fear', according to Wellington.[3] It is hard to imagine that such prints as these could have had a political effect, except perhaps in contributing to the reaction of 1821. But they were a part of the war of nerves,[4] and his dread of showing himself in public, so damaging in 1820,[5] must have been aggravated, perhaps induced, by these brutally offensive caricatures. Again, this campaign, following the one deriving from the Whig vendetta of 1812,[6] surely influenced the King's determination to keep the popularity he gained in 1827.[7]

What adds interest to the mass of printed and pictured matter is that it covers opinion at different levels, from the proselytism of Radicals and revolutionaries published by Benbow and others, through the prints that exploited the market for scandals, to the street papers[8] that both reflected and influenced opinion at levels below those of the politically minded. Here is light on the mind of the common man. A great movement of sympathy for an injured woman was stimulated and directed by the Radical Press and by Francis Place[9] and the Westminster Committee. But they overplayed their hand, and

reasons, were published in 1821 and 1823: *Elements of the Act of Packing* . . . (printed 1809); *Truth versus Ashurst* (written in 1792). Wickwar, *Struggle for the Freedom of the Press*, p. 251.

[1] Royal Archives, Windsor Castle. See below, pp. xl f., xliii, xliv, xlvii, xlviii–l. There is also a record of one non-political transaction in July, relating to the subject of Nos. 14071–3. The presumption is that Lord Camden, or perhaps Lord Cranborne, used the Carlton House channels to come to terms with his tormentors: Cruikshank as engraver (which brother is not specified) got £35 'for suppressing the Cranbourne of Camden subject altogether'; Williams for the same got £10, and Clarke as publisher got £80 for 'a poem with a Caracature plate'.

[2] Bloomfield had managed the buying up of caricatures. *Journal of Mrs. Arbuthnot*, 1950, i. 147. By 1822 the incentive to do so was clearly reduced, but the more astute Knighton may have introduced a change of policy. Two other plates of 1822 (Nos. 14390, 14396) are inscribed in a printseller's hand 'Suppressed': such a legend doubtless enhanced the value of the print. No. 14258 (n.d.) is inscribed 'a Prosecution for this'.

[3] Greville, *Memoirs*, under date 23 Sept. 1829.

[4] Sydney Smith prophesied (n.d.) 'that the Queen will be beaten out of the field. The chances against this are that the King's nerves will give way'. *Memoirs and Letters*, 1855, ii. 211. George IV's sensitiveness to caricature is illustrated by a remark of Lady Shelley in 1826: '. . . the caricature of "The Kingfisher" [see No. 15126] has somewhat stopped the fishing!' *Diary, 1818–1873*, 1913, ii. 146.

[5] See below, p. xxiii.

[6] See Vol. IX, pp. xx–xxii.

[7] See below, pp. xiv, xxxiv.

[8] See below, p. li.

[9] Place's part appears from letters interleaved with the Press cuttings, &c., in the bulky volumes of the Place Collection, especially in Set 71. For instance, on 22 Jan. 1821 he wrote to Wood, instructing him to have the Queen's answer to the West-

in the end their propaganda was self-defeating. In these prints we seem (as in 1809) to see propaganda taking a wrong turning. There was first 'the unfortunate circumstance of guilt'.[1] James Brougham, sent in 1819 by his brother to the Princess, wrote from the Villa d'Este '. . . they are to all appearances man and wife, never was any thing more obvious'.[2] And Byron wrote to Hobhouse in October 1820: 'No one here has the smallest doubt about the Queen and Bergami. It was as public as such a thing can be.'[3] There was also the inescapable indecorum of her conduct. The stress laid on injured innocence, female purity, and 'unsunned snow' was ill conceived and paved the way for Theodore Hook's deadly jests. It is doubtful if many believed in the Queen's 'innocence'. Canning wrote (2 Oct.): 'It is quite evident that the question of guilt or innocence enters for nothing in the general public feeling.'[4] Brougham writes in retrospect: 'the strength of the Queen's case lay in the general demurrer which all men, both in and out of Parliament, made, viz., admit everything to be true which is alleged against the Queen, yet, after the treatment she has received ever since she came to England, her husband has no right to the relief prayed by him, or the punishment sought against her.'[5] According to Cobbett: the people 'as far as related to the question of guilt or innocence . . . cared not a straw.'[6] John Bull was the champion of a woman wronged by her husband, the victim of a conspiracy, believed by the simple-minded to be in danger of her life, a delusion fostered by handbills and placards, as well as by caricatures.[7] When much was made of her triumph over the King sympathy began to flow the other way.

It may be more important that the agitation of which she was the figure-head pointed to revolution or it was meaningless, and John Bull was not revolutionary. The word 'Revolution' recurs in the letters and memoirs of the summer of 1820. The Radicals suffered from making the Queen their rallying-point: the Queen suffered from the violence of her supporters. Even in caricature, even in 1820, it is clear that a love of royalty and a basic loyalty to the Crown were important factors in politics. Lord Holland thought the Queenite frenzy 'strong proof of the childish love of Royalty still prevalent in this country'. 'Here were all the patriots and Jacobins of London and Westminster who scorned and hated the King', said Hazlitt, 'going to pay their homage to the Queen and ready to worship the very rags of royalty. . . . No matter what else she was (whether her case were right or wrong)—it was the mock equality with sovereign rank, the acting in a farce of state, that was the secret charm. That was what drove them mad.' Among these obsequious patriots he mentions 'the wives and daughters of popular caricaturists'.[8]

What is remarkable is that after the tide turned the reaction was so complete and so prolonged. Industrial recovery of course profoundly affected this

minster Address altered: 'the Answer talks of the Monarch and the Monarchy, we acknowledge neither in this country. . . . We acknowledge a King and a kingdom—very different things indeed. . . .' Fifteen violently Queenite prints are in the Place Collection, see Appendix.

[1] The possibility of a favourable interpretation, such as that of Judge Parry's *Queen Caroline*, 1930, has been undermined by the *Letters of George IV*, 1938, the *Letters of Princess Charlotte*, 1949, and Professor Guttmacher's *America's Last King*, 1941, based on the Royal Archives.

[2] *Letters of George IV*, ed. Aspinall, ii. 281.

[3] Patterson, *Burdett and his Times*, ii. 518. Cf. p. xv, n. 2.

[4] A. G. Stapleton, *Canning and his Times*, 1830–1859, p. 297.

[5] Brougham, *Memoirs of Life and Times*, ii. 385 f.

[6] *Hist. of the Regency and Reign of George IV*, 1830–1834, paragraph 425.

[7] It is perhaps significant that this threat to the Queen's life is prominent in the prints preserved by Francis Place, see Appendix.

[8] Hazlitt, *Conversations of James Northcote, Esq. R.A.*, 1949, p. 89.

change from a quasi-revolutionary situation. But it was as if a violent fever had cured madness. The tranquillity began before recovery had made itself felt, and continued after distress returned in the winter of 1825–6. Calm after storm is manifest in the political prints: 'Reform', 'Corruption', 'Boroughmongers', 'Placemen, Pensioners and Sinecurists', even Taxes, almost disappear between 1822 and 1827, especially from 1823 to 1825. Retrenchment, abatement of taxes, a swelling revenue, had their effect. Three deaths had aided pacification: Napoleon's, the Queen's, and Castlereagh's. The Radicals were almost silenced from want of support. In 1825 artisans were turning their attention to industrial action in the outburst of strikes which followed the repeal of the Combination Acts and the trade boom. Dolby[1] was a victim of the Constitutional Association in 1821 for two satires which had proved failures. 'It will be said', he writes, 'the Constitutional Association checked and put a stop to licentious publications. I deny that. . . . Satire is torpid unless hatched into animation by some ruling vice or folly. . . . The Queen's arrival and treatment excited a strong feeling. . . . Satire was awakened into stinging activity; but the public madness subsided before the poor Queen died; the rage was over.' His books were belated: 'the rage that would have devoured them a year before had gone by'.[2] Wooler's *Black Dwarf* (see No. 12982) just managed to linger through 1824; in October he announced its coming death 'to the Friends of Reform', 'if there are any left'. In June: the 'nation is asleep—as dull as tortoises in winter, and nothing can stir them out of their trance. Yet there are matters that in other times would have produced universal agitation; but they have stirred so often and to so little purpose that they begin to think quietness best.' This was the great age of self-education with its Mechanics' Institutes and cheap periodicals. In 1824 McCulloch found politics on the wane and Ministers 'exceedingly popular . . . the populace are seeking excitement in the formation of Mechanics' Institutions and in the purchase of periodical publications'.[3] The 'March of Mind' was a catch-phrase covering this and other manifestations, and ridiculed increasingly in the prints from about 1825. It has a part in a social transformation which makes itself felt even in the eight years of this volume. In 1827 the King and Canning, hated in 1819–20, were popular: the swing of the pendulum had reached its farthest point. But this was a middle-class popularity, with the Radicals in temporary eclipse.[4]

Anonymity was the rule among writers on both sides in 1820–1, and the relations between graphic and written satire are less traceable than during the Whig vendetta against the Regent, though the squib[5] and the newspaper paragraphs are always material for the caricaturist. Leigh Hunt was writing verse squibs in the *Examiner*; one at least was reprinted on a pictorial broadside (No. 13866). There are links in caricature with Byron,[6] perhaps with Peacock[7] and Praed.[8] Verses by Moore from *The Times* are quoted and

[1] See below, p. 1, and No. 13764.
[2] *Memoirs of Thomas Dolby*, 1827, pp. 149 f.
[3] Macvey Napier, *Correspondence*, 1879, p. 59.
[4] Cf. Wade's *Black Book Extraordinary*, 1831, pp. 176, 413. 'Castlereagh, Canning, Huskisson, and Sidmouth were the most appropriate servants for a voluptuous monarch.' 'Look over the roll of the Percevals, Vansittarts, Castlereaghs, Jenkinsons, Cannings, Sidmouths, Huskissons, and Scotts, and say if there is one that did not deserve a halter. . . .'
[5] One of many tributes to the political value of the squib is Brougham's advice that Carlton House should insert 'hints and squibs' in the newspapers against Alderman Wood: 'This may keep her from listening to so great a blockhead if well done and quickly.' Yonge, *Life of Liverpool*, 1868, iii. 51. Cf. vol. VIII, p. xi.
[6] See below, pp. xvi, xxvii, xxviii, xxix, xxxix.
[7] See below, pp. xxxix, 18.
[8] See below, p. xxxii, xxxiii.

illustrated in No. 15144. No. 15146 may derive from his 'Ghost of Miltiades'. But the outstanding instance of direct association is in *Œdipus Tyrannus, or Swellfoot the Tyrant*, because it is by Shelley, and because he reverses the usual relationship by taking his material from caricatures.[1] It is interesting to find him so familiar with the content and phraseology of the prints of the summer of 1820. Doubtless he saw them at the houses of the English in Leghorn; the Queen's affair roused great interest in Italy.[2] Here, as in very many prints, is the Green Bag, filled with poisonous lies, and proving fatal, not to Caroline, but to the King and his Ministers. 'Swellfoot' is the Regent of caricature, with swollen, gouty legs. The Ministers are Purganax (Sidmouth, whose emblem is a clyster-pipe), Dakry (the lacrimose Eldon), and Laoctonos, 'slayer of the people' (Wellington, the butcher of John Bull in No. 13288). Sidmouth's emissaries to collect poison are the Leech (Leach as in many prints), the Gadfly, either fantasy or Cooke, and the Rat (Powell, see No. 13755). Lady Conyngham is Adiposa. Banknotina, daughter of Mammon, married to the gallows, echoes Cruikshank's famous *Bank Restriction Note* (No. 13198) and may owe something to Peacock's Danaretta Contantina Pinmoney in *Melincourt*. Iona (Caroline) rides off in triumph on John Bull, the Ionian Minotaur acclaimed by the Swinish Multitude of Pigs. Analogies with many prints are obvious, notably *A Kick Up in a Great House* (p. 738). The genre of *Œdipus* is that of the anonymous verse satires of the day which it is both like and unlike. The classical puns and the dramatic form were not new. Among all the satires of 1820 it shows most clearly the connexion between the passions roused by Peterloo and the Queenite agitation. Shelley's letters show his interest in the affair, and his disgust that 'a vulgar cook-maid' should somehow become a symbol in the fight against oppression.[3] The 'Tragedy' was written from 24 to 30 August, sent to Horace Smith, who had it printed by Johnston. Its effect on opinion must have been slight: when seven copies had been sold the Society for the Suppression of Vice threatened prosecution, and Johnston, who had used a pseudonym, surrendered all his copies. What has remained mysterious is why the Society pounced on this work, and why Johnston, who had specialized in seditious scurrility, showed such nervousness in view of the unchallenged licence of the Press; was it timidity? Did he fear that the poem might not suit a public which was battening on scandals about Lady Conyngham and Mrs. Q? The clue may well be in his secret relations with Carlton House.[4]

On the loyalist side it is well known that Hook's Sunday paper, *John Bull*, with its verse squibs and more scandalous prose, was pre-eminent. It is often said to have turned the tide: at all events it was timed to perfection. It appeared just when observers were sensing a change of mood in the country.[5] It was and is sometimes asserted that the paper was financed or initiated by Carlton House or Ministers, but the venture was Hook's alone[6] (with a financial partner and figurehead). Croker was credited with contributions, but all the political

[1] This is the subject of N. I. White's 'Shelley's Swell-Foot the Tyrant in relation to Contemporary Political Satire', *Publications of the Modern Language Association of America*, xxxvi, 1921.

[2] 'Tout ce que je puis vous conter de moins innocent, c'est que la reine Caroline d'Angleterre faisait ici l'amour publiquement avec un palefrenier du général Pino, nommé Bergami, qu'elle a créé baron, et avec lequel elle entrait tous les soirs dans sa chambre à coucher, à dix heures. . . . Elle est folle d'amour.' Stendhal, *Corr. inédite*, Paris, 1855, i. 145 (12 July 1820, Milan).

[3] N. I. White, *Shelley*, 1947, ii. 224.

[4] See below, p. l.

[5] Buckingham, *Memoirs of the Court of George IV*, i. 94.

[6] *Letters of George IV*, iii. 65; Brightfield, *Theodore Hook and his Novels*, Cambridge, U.S.A., 1928, pp. 126 ff.; *Croker Papers*, 1884, i. 285.

verses are by Hook, though Croker had given support and help to Hook's first anti-Queenite satire, *Tentamen*.[1] In No. 14181 Croker's 'Poetical slanders' are next 'Malicious Anecdotes for John Bull' in a boxful of loyalist propaganda. There is a remarkable set of caricatures which coincides in time with *John Bull*'s campaign against the Queen, and a hypothetical partnership between Hook and the artist is discussed below.

The partnership between William Hone and George Cruikshank belongs chiefly to 1820–1. *The Political House that Jack built* (1819) continued to go through its fifty editions, evoking imitations and counter-pamphlets. Hone's reputation and influence are attested not only by the circulation of his satires and the extravagant praises of the *Examiner*, but by the repeated attacks on him in the prints as a leader of sedition. If Hook's verses, clever as they are, can hardly be called literature, Hone's certainly cannot, though they were original and pointed. His constant theme is the power of the Press. In the illuminations for the Queen's 'triumph', and again for her thanksgiving at St. Paul's, he displayed a transparency by Cruikshank 'in celebration of the victory obtained by the Press for the liberties of the people' (No. 14150). The most characteristic illustration of his tracts is a printing-press. His most ambitious effort, *A Slap at Slop* (his old enemy Stoddart), was in the form of a newspaper parodying Stoddart's paper, the *New Times*, with the addition of woodcuts. It was an attack on the Constitutional Association or 'Bridge Street Gang', a subscription society formed in December 1820 to undertake Press prosecutions in view of the inaction of the Attorney-General. The satire was very popular and must have contributed to the ignominy and defeat which soon overtook the Association. It contains, among much else, a parody of Southey's *Vision of Judgment* (No. 14226), burlesquing his unrhymed hexameters. This anticipation of Byron is a patchwork of political allusions in a doggerel whose supreme badness is presumably part of the joke. Here, in the summer of 1821, Hone's political satires end: he absorbed himself in his abortive history of parody[2] and in antiquarian delvings, until he found a happier vein in *The Every Day Book* and *The Table Book* (1826–8) suited to a public taste significantly different from that of 1820–1.

The customary immunity of the caricaturist was shared to some degree in this period by the Press, apart from the activities of the Constitutional Association[3] and of the Society for the Suppression of Vice. In 1821 there were prosecutions against Benbow by the Association for two caricatures, but the indictments were thrown out,[4] as were indictments of Hone for Nos. 13790, 13844: they were thought to be a retaliation for *A Slap at Slop*. The vendetta against Carlile and his family went on till 1825, but he gloried in it, gained prestige and an annuity from sympathizers, and continued to publish.[5] After 1821, with one exception in 1823 mentioned below, ex-officio indictments for libel ceased till 1829. The outstanding Press prosecutions arising out of the Queen's affair were for libels on the Queen: that of Blacow for a published sermon (No. 14251) and that of Flindell of *Flindell's Western Luminary* (an

[1] Brightfield, *John Wilson Croker*, Berkeley, California, 1940, p. 176.

[2] Much of the material he collected is in the British Museum (Add. MSS. 40108–18). It shows a painful urge to justify the 'blasphemy' of his earliest parodies (see No. 12899) by piling up instances of the use of biblical language in satire, regardless of literary merit or general interest.

[3] See pp. xi, n. 2, xiv, xxv, n. 2.

[4] For Benbow see below, p. xlix f. The King wrote to Eldon, 9 Jan. 1821, to know what steps the Attorney-General would take 'upon the mode in which all the venders of treason, and libellers such as Benbow &c. &c. &c. are to be prosecuted'. Twiss, *Life of Eldon*, ii. 413.

[5] *Parl. Deb.* 3rd S., iv. 412 ff. (28 June 1831).

obscure provincial paper), who went to prison for eight months.[1] *John Bull* was in constant hot water; in January 1822 the editor was convicted of libel against the Queen (printed before her death) and was imprisoned for three months. The Treasury prosecution of Hook in 1823 was engineered by Grey Bennet in revenge for slanders in the paper.[2]

In February 1823 the King sent Peel a venomous passage from the *Sunday Times* which alleged that his illness was insanity, asking for action by the Attorney-General or otherwise. He added: 'These observations are equally applicable to obscene prints in the form of caricatures. There is scarcely a shop in London that deals in such trash in which the King is not exposed in some indecent or ridiculous manner. This is now become a constant practice, and it is high time that it should be put a stop to.' The Law Officers advised against a prosecution: a London jury would probably throw out the indictment. Peel then ordered an ex-officio indictment, and the proprietor, Daniel Whittle Harvey, was imprisoned and fined.[3]

John Bull has become standardized for the meantime, and remains much as in Volume IX, except that Cruikshank's lean, dangerous, and almost intellectual Bull, who appeared in 1815 and 1819, does not reappear. He was unsuited to the burly warm-hearted defender of the Queen in 1820, and thereafter he was unsuited to the political climate. George IV is again John Bull in one print (No. 15372), but this is not dispraise as in 1817: the role is a tribute to his choice of Canning as Minister in 1827. In a No-Popery print (No. 14771) the Duke of York is 'John-Bull versus Pope-Bull'. There is nothing new in the typical Scot or Irishman, but a Welshwoman in national costume appears as a London milkwoman in No. 14565, and in No. 15338 an attractive woman in this dress replaces the usual Taffy. The Spaniard and the Dutchman are as before, one a lean don in quasi-sixteenth-century dress, the other short and broad in bulky breeches. The Frenchman is approached no longer as a potential enemy, or (except in the person of the Living Skeleton) as the eater of frogs and *soupe maigre*, but as the citizen of Paris viewed by the British tourist. Some sort of generalized Italian makes an appearance solely in caricatures of the witnesses of 1820. He is a lean, foppish, and villainous Continental, dressed much like the Savoyard street musicians of No. 13047 (1818).

In earlier volumes there are many examples of the copying of English political prints in France; in this there is only one (No. 15391), and it is surprising that it should be a print on Ministerial changes in 1827, packed with detail on the intricacies of Cabinet-making, seemingly incomprehensible to a foreigner. The interest on the Continent in the Queen's affair is shown on the French prints of the Queen and Bergami. One, *La première Entrevue* (No. 14044), is in the Museum. In its detached Gallic appreciation of the absurdity of the situation, and its absence of broad caricature it differs in spirit from English satires, as do seven other French prints, ribald and non-political, in the collection made by the third Lord Holland on the Queen's affair.[4] This interest appears also in the number of English caricatures, mostly

[1] Aspinall, *Politics and the Press 1780–1850*, p. 132 n.
[2] Brightfield, *Theodore Hook and his Novels*, 1928, pp. 104–11, 136–44.
[3] Parker, *Sir Robert Peel*, 1891, i. 336 f.; *State Trials*, N.S. ii. 1 ff.
[4] This collection, now in the possession of Professor E. R. Vincent, C.B.E., consists of manuscripts and printed works, interleaved with a large selection of caricatures, engraved portraits, &c., on the proceedings against the Queen. Of the caricatures, eighteen large plates, a set of four smaller ones on the witnesses, and sixteen small satirical portraits (perhaps cut from one or two sheets) are not in the Museum. Two of the eighteen may be from suppressed plates, see above, p. xii. There are also two striking bust portraits, large and bold, printed on linen, of the Queen and Brougham,

anti-Queenite, in the *Collection de Vinck*, fourteen of which are not in the Museum. There is one Bonapartist print classed as foreign (No. 14259): though a French print from Motte's lithographic press it has Hullmandel's imprint for prudential reasons. Close but rather crude copies of twenty-four of the thirty-six plates to *Life in London* appeared in a French translation, *Diorame anglais, ou Promenades pittoresques à Londres*, par M. S., published by C. Didot l'ainé, Paris, 1823. Close copies of Boilly's *Les Grimaces* were made for at least three English printsellers, showing the popularity of studies of facial expression; two plates are in the Museum (Nos. 14634–5). No. 15491 is copied from a lithograph by Carle Vernet.

In this volume traditional themes and symbols appear, but less vigorously and frequently: caricature and comic art are becoming less symbolic and more representational; less satirical and more humorous, whimsical and fantastic, though all such generalizations are hedged round by qualifications and exceptions. The Devil and the flames of Hell still figure occasionally in the more old-fashioned political print, but Blue Devils, figments of the mind, are more characteristic. 'Nobody', traditionally depicted as a man without a body, makes one appearance (No. 14250) with an implication resembling that of No. 5570, *Who's in fault? (Nobody)*. Personifications of Death are fewer; they are also less striking, except for the illustration of the quotation from Milton which electrified the Lords in the Queen's 'trial' (No. 13901). There are two examples of persons constructed of the implements of their calling, an ancient form of popular print, both by Cruikshank: the symbolical representation of a tyrant (No. 14134) and a set of 'Comic Composites' (No. 15477). The instances of burlesqued heraldry are less striking than in earlier volumes.[1] The same is true of burlesques of sentiment and romance, though *Nymphs Bathing* (No. 14098) has the interest that it might be the travesty of a classical landscape with figures. Examples of travestied pictures are few and unimportant; there is yet another echo of Fuseli's *Nightmare* (No. 14521).

New developments in caricature are the increasing use of lithography and wood-engraving, the popularity of the scrap-book, the first caricature magazine (as distinguished from Tegg's so-called *Magazine*),[2] and the appearance of the comic newspaper illustration. The lithography is still chiefly a means of cheap multiplication without much regard for the artistic possibilities of the process, or it is pen lithography on a smooth stone intended to resemble a pen drawing or an etching. The wood-engraving (popularized by the illustrations to Hone's tracts) reached a high standard of professional competence which showed itself suddenly in these prints, first in vignettes to *Life in London* and *Life in Paris* and then in *Points of Misery*, Robert Cruikshank's pendant to his brother's *Points of Humour*. Hone claimed in 1824 for his tracts that 'one real service has resulted from them. By showing what engraving on wood could effect in a popular way, and exciting a taste for art in the more humble ranks of life, they created a new era in the history of publication. They are the parents of the present cheap literature, which extends to a sale of at least four hundred thousand copies every week, and gives large and continual employment to talent in that branch of engraving which I selected as the best adapted to enforce, and give circulation to my

and eight French caricatures, as well as a set of small satirical French lithographs of the individuals concerned. Comments and verse squibs are added in Lord Holland's hand.

[1] Three heraldic satires of 1820–1 are not in the B.M.: two in Lord Holland's collection, and No. 14206 [4].

[2] See Vol. VIII, pp. xli–xliii. *Duncombe's Miniature Magazine* (No. 14713, &c.) seems to be merely a numbered series of plates.

own thoughts.'[1] The vogue for the so-called scrap-book[2] gained popularity with George Cruikshank's sequences of oblong pages on which small vignettes are arranged round a larger central vignette. *Phrenological Illustrations* was the first, in 1826, followed next year by *Illustrations of Time*. He had been to some degree anticipated by Henry Alken, who, however, arranged his designs in the more casual and crowded manner of jottings in a sketch-book using soft ground etching.

The comic newspaper illustration (the topical illustration was earlier) was an outcome of developments in wood-engraving and made a first appearance in *Bell's Life in London* in 1827 with a copy of the fisherman from *Illustrations of Time* (No. 15470). Cruikshank had given permission for a few of his etchings to be copied, but he thought too many were taken, and a quarrel between editor and artist soon followed.[3] The comic wood-engraving under the caption 'Gallery of Comicalities', thus begun, became a very popular feature of *Bell's Life*, sending up its circulation. When reprinted in sheets as they were from 1831 (with 140 designs for threepence) they started a rage for sheets of 'Comicalities' reprinted from weekly newspapers.[4] R. Cruikshank, Seymour, and Kenny Meadows did designs for *Bell's Life* and Leech did his earliest work for the paper.[5]

William Heath's fortnightly *Glasgow* (soon *Northern*) *Looking Glass* ran from June 1825 to April 1826 and was a prelude to the better-known monthly *Looking Glass* published by McLean from 1830. Heath went to Glasgow to paint panoramas, and the paper was the outcome of a meeting with the owner of the only lithographic press in the City, a Mr. Hopkirk, at a convivial club whose speciality was rum and cigars. The lithography is a rather messy pen lithography. The paper consisted of four folio pages, the fourth at first blank, but from No. 6 covered with explanatory text. The make-up roughly imitates that of a newspaper by the arrangement of the illustrations more or less in columns and by the use of newspaper captions: 'Politics', 'Shipping News', 'Domestic Intelligence', 'Advertisements', and the like. As time went on this arrangement was modified or dropped and the designs were freed from a cramping convention. Heath had journalistic gifts and a very facile pen and he threw himself with zest into local politics. It is said that his paper 'kept the members of the Police board and the citizens in roars of laughter and contributed not a little by its cutting ridicule . . . to arrest the force of the pitiless *muck* which was at that moment running against an excellent public functionary'.[6] This was Mr. James Hardie, a recent head of Glasgow police; the allusions in the *Looking Glass* seem now more or less cryptic. Though Heath appeals for contributions: 'Hints taken, Ideas illustrated and Fancies Illuminated', his was essentially a one-man effort, and there is something amateurish and haphazard about the enterprise. Apologies for delay in the appearance of the paper recur. With No. 6 the paper was transferred to Edinburgh and became the *Northern Looking Glass*. Heath was removing from his creditors, and refused to account for the change in 'this our whimsical litho-

[1] *Aspersions Answered*, p. 49 n.

[2] A new word. The *O.E.D.* gives its first appearance in 1825. The B.M.L. contains a 'Scrap Book' published in Dublin in 1823: a scissors and paste collection of pirated matter. Alken's *Sporting Scrap Book* appeared in 1824.

[3] See below, p. xli f.

[4] W. Bates in *Note & Queries*, Series iv, vol. v, p. 43 f.

[5] 'Through Orrin Smith's influence he [Leech] was fortunate enough to get some of his sketches accepted for "Bell's Life Gallery of Comicalities", the popularity of which was such that, when the engravings were collected in a sheet some half million copies used to be sold.' Vizetelly, *Glances back*, i. 136. Many of the designs in Parts V and VI (1837 and 1838) are signed J. L. Parts I and II (1831 and 1832) are in the Print Room; Parts V, VI, and VIII (the last) are in the V. and A. (box J.J. *a*).

[6] J. Strang, *Glasgow and its Clubs*, 1857, p. 278 f.

graphic News-Paper'. With No. 8 lithography was given up, the illustrations were etched and the text printed; the price, which had been 'Common impressions 1s Best D° 1s 6d.', was raised to *1s. 6d.* and *2s.* with 'one or two sets ... beautifully coloured'. On No. 10 he advertises 'the first eight numbers beautifully coloured, Price 6s per number'. The Print Room copy (in original boards) ends with No. 16; a 17th number appeared in which Heath took leave of his readers, and the list of shops selling the paper was omitted; copper plates and impressions were advertised for sale. But in May 1826 No. 1 of a new series of the *Looking Glass* appeared, a monthly, which died after the second number. Heath, it seems, had returned to London.[1] In the *Edinburgh Evening Courant* for 9 September 1826 a new monthly periodical is advertised 'with six humourous etchings by Mr. W. Heath'.[2] This seemingly did not appear. Good-nature makes itself felt in Heath's work and the paper is without the rancour and scurrility, which, though not extinct, were beginning to seem old-fashioned. The notices to correspondents show that this was the declared policy of the paper. For instance, in No. 12: 'If J. is correct in his account of a trial before the Sheriff, it deserves more severe animadversion than our laughing pages are calculated to bestow'.

These developments, lithography, wood-engraving, 'scrap-books', the illustrated newspaper, the caricature magazine, the decline of acrimony, were all undermining the supremacy of the coloured etching in the Gillray tradition. The political satire of the old school recovered ground in 1828 and 1829, before it was routed by the great popularity of HB and his imitators.

Political Satires

The most immediately striking thing about the political prints of this volume is that for the first two years there are 725 entries (including the Appendix), and only 292 for the remaining six,[3] a demonstration of the madness of the times and of the apathy which followed. The year 1820 begins in mid-crisis, with the Six Acts a few days old and with industrial distress sharpened by a severe winter. For the first few weeks the ding-dong of Radical and anti-Radical propaganda goes on as in the later months of 1819. Radical prints are governed by the thesis that distress was due to boroughmongers and their influence on a corrupt Parliament which taxed the people for the benefit of sinecurists, pensioners, and placemen: Parliamentary Reform was the sole and complete remedy, and (this was especially Hone's doctrine) could be obtained by a free Press. John Bull is heavily shackled, his mouth is padlocked, he is menaced by the cannon of soldiers and the sabre of Wellington. There are allusions to Peterloo, and the clerical magistrate is a bloated bully. The Attorney-General is attacked for ex-officio indictments in Press cases. In the anti-Radical prints Reform means Revolution. They stress the dangers of mob law and denounce the free thought and republicanism of the Radicals' favourite books: Tom Paine, Volney's *Ruines*, Palmer's *Principles of Nature*. Cobbett is derided for his antics with Paine's bones, Hunt for his 'Radical Breakfast Powder'.

January opens with "*A Trifling Mistake*"—*corrected*: Hobhouse in Newgate for breach of Privilege, and thus with his reputation as a Radical established and his return for Westminster assured. In *Poor John Bull—the Free born*

[1] See below, p. xliii, n. 4. [2] Press-cuttings lent by the Glasgow City Librarian.

[3] The disparity is less than this suggests, since many of the 1820–1 items are small cuts in pamphlet-satires. But the B.M. collection of plates on the Queen's affair is far from complete: in the Rothschild collection (A. de R.) there are 26 plates, chiefly Queenite, not in the Museum, and in the Collection de Vinck there are five plates not in either English collection. There are also the 23 plates in Lord Holland's collection see above, p. xvii, n 4.) which are not in the Museum: of these eight are in A. de R.

Englishman—deprived of his Seven Senses by the Six New Acts (No. 13504) John is 'bound and bleeding'; 'Freedom's last martyr faints and dies', gloated over by a monstrously evil Castlereagh. *The Root of King's Evil* (No. 13503) is a rather cynical print of a clerical magistrate terrified at revolutionary Radicalism. These three plates are by Cruikshank. Two 'A Apple Pie' alphabets (Nos. 13588, 13611) show the influence of Wade's *Black Book* in embittering the attitude to 'Tax-eaters'—all who had incomes from the public purse: Ministers for doing ill, others for doing nothing.

George III's death passed almost unnoticed (No. 13659).[1] The ominous and still latent question of the Queen's position is illustrated in No. 13661, R. Cruikshank's *Reflection. To be or not to be??* (see frontispiece). The King, trying on his new crown, is startled to see a contemptuous Caroline, already crowned, looking at him from the mirror. *The Political Queen that Jack loves* (No. 13662), also published in February, a verse satire illustrated by Cruikshank, shows that the Radicals had already identified her cause with theirs. The Radicals had a sudden set-back from the sensational discovery of the Cato Street Plot to murder the Cabinet (No. 13707). This is the subject of a number of prints, not all anti-Radical: in No. 13723 the five men executed are 'the guilty victims of a guilty age'. They are the deluded victims of a Ministerial plot and an agent provocateur in *A May Day Garland* (No. 13713), which it is surprising to find openly published by Fores. Cato Street influenced *Radical Quacks giving a new Constitution to John Bull* (No. 13714), a plate reissued in 1821 and 1822. This is one of the many satires on John Bull and his doctors; the quacks are Burdett and Hobhouse. The Plot also influenced the general election which went off quietly and favourably for Ministers on the whole, especially in the City, where, though Alderman Wood headed the poll, Curtis, leader of the City Tories, regained the seat he lost in 1818 and two Radical Aldermen then returned were defeated. The Westminster election is noteworthy as the last contested election till 1832, the last of the historic series of contests from 1780, depicted in so many caricatures, in which Westminster had been a touchstone of public opinion, a focus of opposition to Ministers, and a manifestation of democracy in action. Though the pending election there is the subject of an anti-Radical satire (Nos. 13650–2), the election itself is depicted only in a perfunctory reissue of Scharf's plate of 1818 (p. 39). Ministers had refused to support Lamb, Hunt was in prison, and ultra-Radical intervention was further averted by Cato Street. Thus Burdett and Hobhouse were installed at Westminster under the 'aristocratic boroughmongering control of Messrs Brooks, Plaice & Co'[2] (the Westminster Committee, see No. 10732), and were becoming progressively less Radical and less popular.

Suddenly the Queen's return swept aside all other topics. *The Secret Insult! or Bribery & Corruption rejected!!!* (No. 13730) strikes the note of much propaganda and shows considerable knowledge of the facts. She rejects the Ministerial 'bribe': £50,000 a year if she remains abroad, proceedings against her if she comes to England. This is proffered by a servile courtier, Lord Hutchinson; Wood is her champion; Brougham looks on, in league with the Devil. Ostensibly he had gone to France with Hutchinson to persuade her to accept the Government's terms, which were rather more favourable than those he had himself proposed on her behalf in 1819. In August 1819 he had professed himself 'clear that her coming would be pregnant with every sort

[1] In these prints. Ward notes, 30 Jan.: 'The sensation is beyond all expectation, considering how long this death had been looked for and how entirely withdrawn from public observation his Majesty has lived for many years.' R. Plumer Ward, *Diary*, ii. 50.

[2] *Morning Post*, 27 Mar. 1820.

of evil (not to mention the infernal personal annoyance of having such a devil to plague one for eight months). I think it would expose things to the risk of clamour & violence which no one can hope to estimate—far less to direct, or, in case of necessity, disarm.' This letter is from a remarkable series to Lord Hutchinson, written for the King's eyes, now in the Peel Papers,[1] which shows how Brougham, intentionally, or driven by circumstances, 'betrayed every body, King, Queen, Ministers, and Lord Hutchinson'.[2] One letter contains his offer 'to bilk For a gown of black silk The Queen—and her whole Opposition'.[3] Here, perhaps, is a chief ground for the imputations of venality in subsequent prints. The Ministerial 'bribe' figures much in satire: the offer was sent to the Press by Wood, and appeared in the papers on the day of her arrival in London as the idol of the mob. Ministers had made two initial mistakes, the exclusion of the Queen's name from the Liturgy and reliance on Brougham.

At first, the case against the Queen did not go by default. Prints on her stay at 'Mother Wood's', Wood's house, where she went on her arrival in London, are insulting (No. 13731). *La Gloire des honnetes gens!!* (No. 13731) by Cruikshank is a scathing print on humiliating incidents in her association with Bergami, the courier whom she ennobled and made her chamberlain. Marks retorted with incidents in the life of her husband (No. 13732). The first appearance of the Green Bag, containing the evidence collected by the Milan Commission, is in No. 13735. *Ah! Sure such a pair was never seen. . . .* The contents of two bags are King and Queen, a design by Cruikshank, signed 'Broom inv[t]' as if to make Brougham responsible for the monstrous situation. This is in the vein of pot and kettle, violently blackening each other (No. 13788), which occasionally breaks the monotony of unbalanced partisanship. A similar viewpoint is that of a remarkable plate by R. Cruikshank, *The Time Piece! & Cunning Jack o'both sides* (No. 13738). The Queen's adherents (Radicals) are supported on the pikes of a ruffianly mob standing on Pandora's Box. Ministers, with the Green Bag, are supported by a soldier and sailor standing on a 'Treasury Chest'. The opponents are equally balanced: John Bull is arbiter and Chief Justice; Canning hesitates between the solid rewards of Ministerial favour and the popular role of Queen's champion and Radical celebrity, a seeming comment on his famous speech on 7 June when, though defending the proceedings, he spoke of the Queen's 'fascinating manners'.

It was still not certain that proceedings would be begun; there were two attempts at compromise, one official, and one, proposed by Wilberforce and approved by the Commons, with concessions to the Queen, Brougham having privately 'pledged himself' that she would accept.[4] But the mob and Alderman Wood had their way and the deputation was hooted as it retreated from the Queen's house. The humiliation of these emissaries of the Commons and the scene in Parliament are the subject of a plate by Cruikshank (No. 13741), the only known impression of which is in the Place Collection.

The issue was now joined, and until December the prints are almost wholly Queenite. Till the opening of the so-called trial (17 Aug.) the overlapping and interconnected topics are the Green Bag, the Milan Commission, the perfidy of Ministers and much dispraise of the King. The Bag (merely a brief bag, but since 1817 (No. 12868) a symbol for tainted evidence) figures

[1] Add. MS. 40344. These letters were shown by Wellington to Mrs. Arbuthnot, who copied a selection. *Journal of Mrs. Arbuthnot*, 1950, i. 71–75.

[2] Wellington, Hatherton MS. (22 June 1820), quoted Aspinall, *Brougham and the Whig Party*, 1027, p. 110.

[3] 'Opposition' in *Humorous Works of T. Hook*, 1872, p. 179.

[4] *Life of Wilberforce*, 1838, v. 65.

in almost every print, containing a variety of persons and objects: King, Ministers, a leech, witnesses, Agents of the Commission, poison, daggers, lies, serpents, a skull. In general it stands for a conspiracy by means of perjurers, sometimes of assassins. Its opening is commonly fatal to King and Ministers. The Commission, instructed by Vice-Chancellor Leach ('Vice' or the leech) collected the evidence, taking depositions, and, it was alleged, bribing heavily. Its agents were Cooke, K.C., a respected Chancery barrister, and Powell, a solicitor, 'the Rat' because he had been Burdett's election agent. When the first witnesses arrived they were mobbed at Dover and therefore shipped back to Holland to await the beginning of the trial. In prints and squibs they are covered with every sort of ignominy, and their maltreatment is approved, as in *John Bull peppering the Italian Rascals—or—a Kick from Harwich to Holland* (No. 13762). In one of the nursery-rhyme parodies the witnesses are 'Two hundred Ragg'd Italians, With dancing dogs and mice, Prepar'd for any dirty Job, And for all sorts of vice' (No. 13776).

Meanwhile, the King, painfully and morbidly vulnerable, was avoiding his subjects by seclusion at the Cottage with the Conynghams, whose succession to the Hertfords as intimates and favourites was only gradually realized by the populace (No. 13847). Liverpool said (in private) 'that aversion to the King was risen to the greatest possible heighth, that the Guard in London were all drinking the Queen's health from thinking him a coward & afraid of showing himself amongst them'.[1] In squibs and caricatures of July and August he is 'The Great Babe', fractious and ailing in his cradle, tended by Lady Conyngham and by Ministers and surrounded by costly playthings, especially toy-soldiers in exotic uniforms (No. 13764). The chief blame for proceedings against the Queen is given to Ministers, contrary to facts: 'For they had so misguided him, And led him so astray' (No. 13783).

With the opening of the so-called trial the tension became even greater. This was a Bill of Pains and Penalties to deprive Caroline of the style of Queen and the rights of Queen Consort, with a clause for divorce. Many simple people believed that her life was at stake, a delusion fostered by the symbols of caricature, for instance the alternatives of 'bribe' and headsman's axe in No. 13730. The procedure was judicial, the Bill (as in divorce suits) was technically a private Bill, the Law Officers acting for an unknown person whom all knew to be the King. This anomaly and the witticism it evoked are strikingly depicted in *The Phantom!! or Prosecutor of Her Majesty* (No. 13901), illustrating the same passage from *Paradise Lost* as Gillray's *Sin, Death, and the Devil* (No. 8105) in which Pitt is Death, and Queen Charlotte, a naked hag, is Sin. Here Death is a menacing skeleton with the head of the King.

The long-drawn-out 'trial' completely absorbed the country. At the appearance of the first witness the Queen (who had insisted on being present) made a scene and fled from the House (No. 13825). The bad impression was more than off-set by the cross-examination in which Brougham reduced this witness to the repetition of 'non mi ricordo' which became a catch-phrase (No. 13827). All the foreign witnesses had been found guilty of perjury by John Bull before their arrival in England: all went in fear of their lives. Inflammatory placards and bills advertised pamphlets and caricatures. One of Benbow's was 'Swearing more profitable than fighting. Englishmen attend! Look at the Price of the Evidence against your Queen! . . . Two Italian sailors get more than 200 of our brave Sailors and of our brave Soldiers. . . .'[2] (Soldiers and sailors were manifesting an alarming sympathy for the Queen, No. 13878.)

The case against the Queen closed on 8 September; the House adjourned

[1] *Journal of Mrs. Arbuthnot*, 1950, p. 26 (28 June).
[2] Place Collection, Set 18, i.

to 3 October to allow for the preparation of the defence; on the 26th the defence ended. The evidence of her own witnesses, especially of Lieutenant Hownam, had been more damaging than that of the witnesses on the other side. On 6 November the Bill passed its second reading by twenty-eight. On the third Reading (10 Nov.) the majority dropped to nine, and Liverpool thankfully dropped the Bill (No. 13986). In their votes the peers were not simply giving a verdict of guilty or not guilty, but were voting on 'many complicated considerations of guilt, of general policy, and of particular considerations'.[1] Other issues, implicit in the votes, sometimes explicit, were: should proceedings have been taken, was the anomalous procedure justified, was the status of the Milan Commission constitutional, did the King deserve a divorce, would the country be in danger (as Brougham reiterated in his peroration '. . . save the country . . .') if the Bill should pass. For political motives Opposition wished the Bill to fail, though some voted for it, as some Ministerialists voted against it. Many, voting against the Bill, declared their belief in the Queen's guilt. To gain popularity it was necessary to express disbelief in the case against her, and this Grey did (No. 14013). The populace regarded the dropping of the Bill as a verdict of innocence, and, less unreasonably, as deliverance from a conspiracy. Newspapers wrote of the 'acquittal', a word disingenuously used by Brougham in Parliament and in his *Edinburgh* article of 1838.

Ministers rejoiced that they were thus able to get rid of the Bill with all its potentialities for danger in the Commons and out of doors, and also that by these individual pronouncements the Queen's character was 'blasted for ever'.[2] The contrast of this view with that of those who acclaimed a verdict of innocence was striking. Seemingly, the Queen's crowning triumph was in her procession to St. Paul's to give thanks (No. 14014), but many were shocked, and since the populace were on the side of a wronged woman rather than of an injured innocent, this may well have weighed against her in the end.

Among the topics arising out of the 'trial' was the Queen's pilgrimage to Jerusalem, as it was called. At first this was regarded with favour by Queenites, and a painting by Carloni of 'The Public Entry of the Queen into Jerusalem' based on portraits made in Italy (Caroline on an ass) was exhibited in London, and an engraved key was published. It was the subject of a verse satire (No. 13918) and was pilloried in caricatures of 1821. Connected with this was the Order of St. Caroline, created by the Princess with Bergami as Grand Master, one of several Orders which she procured for him. It is among the more significant pecularities of the Queen's affair that in the more naïve popular prints Bergami is a favourite. One of the most striking is a big, coarse, calico handkerchief on which is printed 'A Faithful Representation of the Trial of Her Majesty . . .', a realistic though incorrect view of the scene in the Lords (No. 14004). It is dominated by a large inset portrait of Bergami, wearing his orders. In the opening number of *John Bull* Hook asked: 'What effect can reasoning have with people, who having printed handkerchiefs in commemoration of the Queen's innocence, . . . place a colossal portrait of Bergami over the throne of England?' A popular Queenite song-sheet (No. 14048), with portraits of the chief characters, includes Bergami, who is as usual superlatively whiskered and spangled with orders.

Addresses to the Queen poured in throughout the affair, and multiplied after her 'acquittal'. Addresses from London and Westminster were prominent (with Francis Place behind the scenes) and were followed by most counties, towns, and metropolitan parishes, and also by different trades and callings,

[1] *Diary of Henry Hobhouse*, 1947, p. 37.
[2] *Corr. of Charles Arbuthnot*, 1941, p. 20.

notably from London printers (No. 13947) and from sailors (No. 13886). Enormous processions with banners and symbols, watched by crowds, marching from the east end of London to Brandenburgh House in Hammersmith, were a feature of the times 'that manifested at once the energy and the folly of democracy in its wildest hour of excitement. This army of working men with banners and placards headed by deputations of their committees with wands of office—all terribly in earnest—all perfectly convinced of the Queen's immaculate purity [so he believes]—all resolved that oppression should not triumph—a peaceful multitude, but one that in any other country would have seemed the herald, if not the manifestation of Revolution.'[1] Like the Press war the war of Addresses was at first all one way. It lent itself to ridicule, particularly to that of Hook (No. 13934).

In October there is the first indication of organized counter-propaganda—a so-called magazine, or rather a series of squibs, was 'Printed at the Expense of the Loyal Association'.[2] Its chief interest, perhaps *raison d'être*, was in its three plates by Cruikshank. The Queen is the leader of Radical-Jacobins who hide under her cloak; her aim is to overthrow Crown and Constitution (No. 13895). In No. 13902 her aim is achieved. In the third, No. 13975 (11 Nov.), the King's Head is a respectable inn, the Mother Red Cap a disreputable alehouse; John Bull scowls at the drunken rabble who frequent it. Enlarged versions of all three were part of Humphrey's loyalist window display in 1821. Humphrey's campaign begins in December with the remarkable *Steward's Court, or the Manor of Torre* . . . (No. 14013). The verses, surely by Hook, are a biting attack on pronouncements by individual peers on 10 November, and a warning to John Bull on the dangers of mass agitation manifested in Addresses. *The Saint* (No. 14015), on the Jerusalem visit, belongs to the same set of prints, apparently by Theodore Lane.

These five plates are exceptions to a trend still Queenite, but they are also exceptionally original and effective—Queenite propaganda was by now well-worn. Much of it was on the King and his mistresses, Lady Conyngham, Mrs. Q, and others. More original was a violent attack on the Duke of Clarence for his attitude to the naval witnesses, for which Denman had denounced him in the Lords as a slanderer of the Queen (No. 14031). Since June caricaturists had concentrated on one subject only, the Queen: allusions to Reform, Taxes, or Sinecures are appendages to the one absorbing theme. The country could think of nothing else, despite revolution in Europe. In April W. Heath's *The Downfall of Despotism* . . . (No. 13709) had rejoiced at the military revolt in Cadiz which restored the Constitution of 1812. Thereafter Europe is forgotten till a printseller, presumably French, produced two Bonapartist plates by the same artist (Nos. 14049–50). One is remarkable for the number of caricatures depicted in it, some of which can be identified; it also purports to give a view of upheavals in Europe, but in a very confused way. Both are appeals for the liberation and restoration of Napoleon, whose cause is identified with that of the Queen. These are the only associations of the Queen's cause with Bonapartism in the Museum collection. In *A New Year's Gift to a K . . . g or the Advice of Wisdom* (Jan. 1821),[3] the 'Advice' includes 'Take back thy virtuous and persecuted Wife' and the 'Reestablishment of the National Honours by giving liberty to Napoleon'. By the end of the year three numbers

[1] C. Knight, *Passages of a Working Life*, 1864, i. 259.

[2] According to Hone the Loyal Association changed its name and became (in December) the Constitutional Association or 'Bridge Street Gang': '. . . at one of their meetings *they abandoned the project of a Series of* PUBLICATIONS, *and determined to commence a Series of* PROSECUTIONS'. *A Slap at Slop* (No. 14207).

[3] Lord Holland's collection, see p. xvii, n. 4.

of *John Bull* had appeared, its circulation had rushed up, its popularity was assured. At Christmas Lord Grenville was conscious of a loyalist feeling in the country, and complained that neither King nor Ministers would take advantage of it.[1]

How far do the prints show awareness of, or interest in, anything more than the issues as they appeared to the man in the street? In one only (No. 13989) is the Queen the tool of politicians. The dissensions between the King and his Ministers are not touched on. Either naively or for political motives, or from a basic loyalty to the Crown, Ministers deceive or mislead the King (No. 13760). *Horrida Bella* (No. 13948), an illustrated alphabet, is an exception: it is better informed and more sophisticated than the usual verse satire. At least one print shows, or seems to show, knowledge of the King's reaction to the abandonment of the Bill: a desire to disclose his wife's attempt to compromise Princess Charlotte by locking her in a room with Captain Hesse (who was in attendance on the Queen during her stay in England).[2] Ministers sing 'Tho' to our cost, one Green Bag's lost, Still others we've in view' (No. 14019). They are of course the instigators, but it was the Ministers who induced the King to accept their advice that the revelation would be 'more likely to excite indignation against the King for now divulging it in prejudice to Princess Charlotte's memory, than reprobation of the Queen'.[3] Only in *The Filth and Lies of the Green Bag . . .* (p. 737) is there an allusion to the King's marriage to Mrs. Fitzherbert, and therefore to the threat that Brougham would bring this forward in his defence of the Queen, a threat implied in the peroration that so much impressed the Lords, and which he expounded in 1838 in his *Edinburgh* article.[4]

In 1821 the swing of the pendulum is apparent and the fall of the political temperature is seen in the number of political prints: 164 against 565 in 1820, all but about twenty before the end of August. Acclaimed as triumphant, the Queen, with her pathetic court at Brandenburgh House, was more vulnerable than ever. She was also becoming a bore. The prints here attributed to Theodore Lane and Hook[5] predominate; they stress the absurdities as much as the grossness of the association with Bergami. The war of Addresses was coming to an end. Queenites made much of the 'hole and corner' origin of 'Ultra-Loyal' Addresses (No. 14105), and there were counter-Addresses asking the King to dismiss his Ministers (No. 14118). On 22 January, after a five weeks' interval, sixty-five Addresses were presented;[6] spectators were drawn to the route, but it was noticed that those wearing the Queen's white favours and laurel leaves were few.[7] One of these processions would be barely credible if it was not well documented: the London brass-founders (braziers) were represented by 'Knights' in complete brass armour and carrying 'Brazen

[1] Buckingham, *Memoirs of the Court of George IV*, 1859, i. 94 f.

[2] This, though referred to by contemporaries, has only been incontrovertibly established by the publication of the *Letters of George IV*. It is further documented by the *Letters of Princess Charlotte*. That it was not unknown to some of the public appears in the *Morning Post*, 15 Aug. 1820: 'Whatever we may have heard, or may know, of the relations between the Mother and the Daughter, we wish to draw a veil over it. There are those alive who know what we mean, but respect and affection for the Daughter, and pity for her who remains will not allow us to say more.' Press cutting, Place Coll., Set 18, i. In a burlesque account of the Queen's coronation in *John Bull*, 20 July 1821, Captain Hesse carries a banner inscribed 'Maternal Solicitude'.

[3] *Diary of Henry Hobhouse*, 1947, p. 43.

[4] See above, p. xi.

[5] See below, p. xlv.

[6] The scene in front of Brandenburgh House, a dense crowd of Addressers with banners, spectators, applewomen, &c., is the subject of a print in Lord Holland's collection, see p. xvii, n. 4.

[7] *Diary of Henry Hobhouse*, 1947, p. 47.

Devices' representing the products of their trade, an imitation of a Roman triumph at a cost of £7,150, the Address being in a Roman fasces surmounted by a dove. In *Carrying Coals to Newcastle!!* (No. 14119) this is derided—the taunt was inevitable and its spirit and that of Byron's epigram are the same:

> . . . A superfluous pageant—for by the Lord Harry!
> They'll find where they're going much more than they carry.

Opposition were so divided in opinion on the Queen, so disconcerted by the voting on Queenite motions, that they shifted their ground to foreign affairs. At the end of January Europe returns to the print-shops with *The Secrets of Trop.peau disclosed* (No. 14113), an attack on autocracy and the Holy Alliance. No. 14116 is an adaptation of Gillray's *Ahitophel in the Dumps* in which Liverpool, driven to suicide, takes the place of Fox in 1782; at this date it is beside the point as a satire on Queen *v.* Ministers, but an apt comment on Liverpool's shattered nerves, dejection, and relations with the King. While George IV coquetted with Opposition and used improper language about his Ministers, Liverpool was always threatening to resign.[1]

Attacks on the King continue, generally on the well-worn subject of Lady Conyngham, who was in fact dabbling in political intrigue. The last of the imitations of Hone's *Political House that Jack built* is *The White Cat* . . . (No. 14136), in which the perjured witnesses are—not the Italians—but the naval officers who tried to protect the Queen in their evidence. An exception to Humphrey's otherwise consistently anti-Queenite plates in 1821 is No. 14130, *The Royal Rushlight*, by Cruikshank, in which King and Ministers vainly try to blow out a flame enclosing the Queen's head. But five weeks later (17 Apr.) he published *The Royal Extinguisher or The King of Brobdingnag & the Lilliputians* (No. 14145), also by Cruikshank, a key print. George IV, surrounded by his Ministers, puts an extinguisher formed of his Speech over the tiny Jacobins—Radicals—and Addressers who surround the Queen and Wood. One of the terrified fugitives, probably Place, drops a 'Tailors Address'. The Speech (23 Jan.) which the King had been induced to make in person, gave 'an immense impetus' to 'the refluent tide of public opinion'.[2] It mentioned financial provision for the Queen: shortly after sending a message to the Commons that she would accept nothing unless she was restored to her rights (the Liturgy, &c.), she did accept this grant of £50,000 a year, and her cause was in fact extinguished. The King was acclaimed with enthusiasm at the theatres. Here again caricatures proved double-edged. The King had discarded the crest of curls and the whiskers on which the pineapple head and heavy jowl framed by whiskers had been based. A wig of naturally waving brown hair had altered his appearance, which belied more than ever the exaggerations of caricature. There was evident foundation for *John Bull*'s remarks (11 Feb.) on 'the abominable caricatures' which His Majesty 'by merely showing himself, falsifies in a moment'. In *Caroline Fair* . . . (No. 14170) Alderman Wood exhibits 'Signora Diable Humbuggina', but John Bull declares that he had been taken in by her, but 'it be all my eye'. Satires on the Coronation (No. 14199), 'one-eyed' because of the Queen's absence, have relatively little venom. There was no slackening of Humphrey's shop-window campaign. *Lucifera's Procession* (No. 14182) is a striking example. The animals harnessed to Caroline's symbolical coach, and ridden by her 'six sage Counsellors', are adapted from the *Faery Queen*. Brougham (on a wolf) has a banner inscribed 'Innocence' (he was credited with the pun 'the Queen is pure innocence': in no sense).[3] The most noteworthy of the six is Barnes of

[1] *Journal of Mrs. Arbuthnot*, 1950, i. 86–8, 100, 102–5.
[2] *Diary of Henry Hobhouse*, 1947, p. 47.
[3] Lieven, *Letters to Metternich*, 1937, p. 87 (31 Oct. 1820).

The Times 'who unto Hell himself for money sold'. The extravagant support of the Queen (often alluded to in the prints) was regarded as an example of the paper's subservience to public opinion in the interests of its circulation.

There are two verse satires by Hone (Nos. 14133, 14148) illustrated by Cruikshank in which the chief interest is in foreign affairs, despotism, and legitimacy. These, with Hone's *Slap at Slop*, are the last expressions of Radicalism in the prints for some years. Catholic Emancipation is the subject of a succession of No Popery prints on Plunket's Bill, which passed the Commons and was thrown out by the Lords. These are hostile to the King, believed to be under the influence of the 'Catholic' Lady Conyngham; the Duke of York makes an appearance as Protestant Champion. Despite the menace of this question to Cabinet and party stability, it was a counter-irritant to the issue of People *v.* Ministers or *v.* King, the distinction of 'Protestant' *v.* 'Catholic' cutting across other cleavages.

News of Napoleon's death reached London on 4 July, making little impression in England, though an irritant was removed. Hone published a broadside elegy (No. 14201) with a text adapted from Hazlitt. Bonapartism had been a strange factor in Radical and anti-Ministerial politics.[1] H. E. Fox, in his journal for 14 April 1821, calls Wellington 'the Butcher', 'the bloody instrument which has overthrown the child of Liberty, the glory of France and the hero of our times, to restore the vile dulness of legitimate fools and bigoted priests'.[2] With the Queen's death (7 Aug.) the caricature campaign against her ceased, and there was a revival of popular sympathy. *The Times* went into black borders from 8 to 17 August. Hone added to his *Slap at Slop* a cut of a dagger in a hatchment (No. 14232): 'Her Majesty *died by the dagger of Persecution*.' Broadside elegies were published, street papers with melancholy verses, traditional in form (Nos. 14239, 14243). A Catnach Press masterpiece, reputed to have brought Catnach a fortune, is a twopenny broadside, . . . *The Leading Events of the Queen's Life in Cuts and Verse* (No. 14255). There is the accustomed sympathy for the 'unprotected Wanderer' driven from England (in 1814) and cruelly separated from her daughter. Cheap portraits appeared. On a crude woodcut published by Batchelar of Long Alley: 'She died of a broken heart, occasioned by the vindictive persecutions of her relentless enemies.' This was common form. The view of Humphrey's shop-window filled with forty-two recognizable anti-Queenite prints (No. 14206) marks the end of his campaign against her. In August he published *The Attorney General's Charges against the late Queen* . . . illustrated by the plates of this display and eight others, which may fill the panes hidden by the window-gazers in No. 14206. Meanwhile, the news of her death reached the King on his passage to Ireland. The Irish visit was an uproarious success with politics in abeyance. The frantically loyal reception is the subject of a frontispiece to a verse-satire (No. 14246) lamenting, as does Byron in the *Irish Avatar*, this forgetfulness of Ireland's wrongs.

The riots at the Queen's deplorably mismanaged funeral and the Coroner's inquest on the two men killed are the subject of two prints by Cruikshank (Nos. 14249–50) directed at the Life Guards, but the King was still absent and out of touch and political repercussions were slight. Just after the long-drawn-out and inflammatory inquest proceedings ended *Radical Meteors of*

[1] Cf. the recurrent attacks, especially in 1832, on Wellington for not preventing the death of Ney. Dolby (see No. 13764) asserts in his *Memoirs* that he became a Radical in 1815 on account of the ill-treatment of Napoleon. With the post-mortem it became impossible to maintain that Napoleon had been done to death by the climate of St. Helena.

[2] H. E. Fox, *Journal*, ed. Lord Ilchester, 1923, p. 68.

1821 (No. 14247) appeared, an adaptation of *Patriotick Meteors* (1771); in both cases anti-Ministerial Aldermen disappear into the jaws of Hell or 'Gulf of Oblivion', Wood taking the place of Wilkes. There were some striking analogies between the two situations. *Travelling in Germany* (No. 14254), the only print on the King's visit to Hanover, is on the burdens of John Bull. One undated and unexplained print (No. 14261) on the Radical leaders is interesting as the sole appearance of Bentham in these caricatures; it seems to be a satire on Radical incongruities in the persons of Waddy, proletarian demagogue, Bentham, Place, Burdett, Hume, and Leigh Hunt; Henry Hunt, who was in prison, is ignored.

The year 1822 stands out as the year of Londonderry's death and as the climax of agricultural distress (No. 14402). It was also a year of inter-Cabinet stresses, not reflected in the prints. There is no caricature till 23 March, a reissue of an anti-Reform print excepted, and of a total of fifty-three some are only marginally political. William Heath shows an awareness of issues not touched on by others. In *Symptoms of Reform* (No. 14358) he illustrates an ominous restiveness among the country gentlemen at the state of agriculture, 'a very unpleasant temper in the House',[1] and a first manifestation of a disposition to join in a demand for Reform and so upset the political apple-cart. Heath is also the only caricaturist to notice the Russo-Turkish crisis (No. 14368). The accession of the sinecure-hungry Grenvilles to the Ministry produced a duel between dukes which lent itself to ridicule (No. 14364). Tension aggravated by Lady Conyngham showed itself in the arrangements for a charity ball (No. 14371). The Achilles statue, erected in Hyde Park in the summer, was inevitably a subject of ribaldry and an opportunity for those to whom 'Waterloo Man' was a term of abuse. Croker called it 'that unhappy bronze, which in defiance of public taste and public decency, disgraces Hyde Park'.[2]

Peterloo and the Queen's affair (when most of the beneficed clergy were strongly loyalist) had left behind them much anti-clerical feeling, to the embitterment of any clerical scandal.[3] This is seen in an attack on Parson Hay (No. 14363), in the case of the Vicar of Twickenham and his gardener (No. 14407), and in the political colour given, especially by Cobbett, to an episcopal scandal (No. 14377). But the chief event for caricaturists was the King's visit to Scotland. The King in a kilt (which he wore once only, at a levee), with Curtis as his kilted travesty (the 'Vich Ian Alderman' of Byron's *Age of Bronze*) was irresistible. The visit was an unqualified success, without the rowdiness that had marred the Irish reception, and Curtis was the only blemish on the pageantry (No. 14382). Attempts were made, especially by Marks, to turn the visit to the King's discredit, and in several prints he plays 'the Scotch fiddle', that is, he has contracted scabies (No. 14396). This would seem a humourless, even pointless gibe, but it is echoed by Byron:[4]

> And where is "Fum" the Fourth, our "royal bird?"
> Gone down, it seems, to Scotland to be fiddled
> Unto by Sawney's violin we have heard:
> "Caw me, caw thee"—for six months hath been hatching
> This scene of loyal itch and loyal scratching—

The feud of the Dublin Orange lodges with Wellesley, the Lord Lieutenant, is the subject of a sequence of prints in 1822–3, beginning with No. 14405, *Selling a cast Horse*, that of the equestrian statue of 'King Billy' on College Green. Knighton makes a first appearance as the King's factotum and Privy

[1] In the opinion of Charles Arbuthnot, *Journal of Mrs. Arbuthnot*, 1950, i. 140.
[2] Brightfield, *John Wilson Croker*, 1940, p. 151.
[3] See below, p. xxxviii.
[4] *Don Juan*, Canto xi (1823).

Purse in No. 14404. Although in 1820 Castlereagh had thrice been depicted as killing himself, once with a razor (No. 13705), there is no reference to his death in the prints (p. 321). In this the caricaturists are at odds with Byron and with Cobbett. Until 1823 (perhaps a reissue) there is no allusion to Canning's Foreign Secretaryship.

For 1823 the political prints drop to thirty-three despite a great revival of interest in foreign affairs. The revolution of 1820 (No. 13709, reissued in 1823) had led to three years of 'liberal' anarchy and civil war in Spain, which France regarded as a threat to her stability. The Congress of Verona, with Wellington in uncompromising opposition, had approved a French proposal for intervention by a French army to restore Ferdinand VII (No. 14504). The Spanish question dominates the first five months of the year; it was a subject made for caricature. As usual, Ferdinand is the Spanish Mule; the French forces under Louis XVIII and Angoulême are absurd and contemptible, and the King is threatened with a supplanter in the person of Napoleon's little son, and with the guillotine. The storm of protest roused in England by the absolutist doctrine of Louis's speech in which he invoked 'the God of St. Louis' is reflected in the prints (No. 14503). The French march into Spain, approved by the autocratic sovereigns of the Grand Alliance, is the subject of No. 14509, *The Three Gentlemen of Verona on a Legitimate Crusade or the Cry of Blood in the King's Palace*. Inevitable and ignominious failure for the French is the theme of the prints, the most noteworthy being *Old Bumblehead the 18th trying on the Napoleon Boots* . . . (No. 14502). The old King in his wheeled chair vainly tries to push a gouty leg into a jack-boot, his crown falls off, and the little Bonaparte puts up his hands to catch it. That Louis XVIII must fail where Napoleon had failed is the general assumption. But all the caricaturists' assumptions were signally falsified. Wellington's prophecies were fulfilled to the letter: that the French would encounter little resistance, but that the fruits of inglorious victory would be small. The *Liberales* were hopelessly divided and inefficient; only the Catalan guerillas (No. 14523) made a real resistance to the French, who were welcome to a majority of Spaniards as defenders of their King. English enthusiasm for the Spanish liberals is illustrated in No. 14513, *The Patriotic Dinner. British Zeal in the Cause of Spanish Liberty or a Hint to Legitimate Despots*. There had been demands for English armed intervention from less responsible members of the Opposition. But events in Spain and Canning's success in Parliament for his policy of non-intervention (which was essentially that of his opponents in the Cabinet) brought the controversy to an end.

The Dublin riots continue to figure in Irish 'Protestant' prints. A debate on the conduct of the Sheriff of Dublin is illustrated in No. 14524, and here this imbroglio fades out. Other events of the year—abatement of agricultural distress, reduction of taxes, a swelling revenue—send the caricaturists to find their topics outside politics. Even the Conyngham family is ignored. There is one echo of Queen Caroline in a plate noteworthy for information seemingly inaccessible to the public. This is *Necessitas non habet Leges,—or—the Nauseous Pill* (No. 14500) on the King's repugnance to Canning as Foreign Secretary. The reference to the 'Bitter Pill' which he was forced to swallow (in 1822) was cited by Londonderry in April 1827 to Lansdowne as spoken by the King on Canning's appointment to succeed Liverpool.[1]

The year 1824 (41 prints) was marked by political calm (Ireland excepted) and by prosperity (hand-loom weavers excepted). After one or two plates on the recreations of the Cottage, and lacking more serious issues, the Press and the caricature shops exploited beyond reason the affair of the Tenth—the

[1] Aspinall, *Formation of Canning's Ministry*, 1937, p. 118.

Tenth Hussars, the fashionable regiment *par excellence*,[1] whose Colonel had been the Regent until his succession. A certain Cornet Battier, found unfit for the duties of a cavalry officer, had been removed from the regiment, nominally on leave, with permission to join an infantry regiment (which he does not seem to have done—doubtless his duel made it impossible). After this, he unexpectedly reappeared in the mess, was cold-shouldered and insulted, and appealed to the Press, dilating on his wrongs. Many allegations of the regiment's arrogance and impoliteness in Dublin society followed, and an attempt was made to get it removed from Ireland. The officers were derided as dandies and the gibes of 1818–19 (No. 13069) were repeated: as dandies they were effeminate and sub-human. The 1814 scandal relating to Col. Quentin was revived, though, perhaps significantly, with no allusion to 'Mrs Q', so notorious in 1820. Printsellers, especially Fairbairn who also published a pamphlet-satire (No. 14658), did their best to humiliate the regiment. As on other occasions, their gibes became so wide of the mark as to be self-defeating. Though the C.-in-C. ordered the officers concerned to apologize (No. 14652), Battier, possibly influenced by these allegations of cowardice, challenged the Colonel-in-chief, Londonderry, who had been a dashing and almost fanatically brave officer. He waived his rank and accepted the challenge. With the revelations on the absurd duel that followed the campaign against the Tenth ended. Battier covered himself with shame and was given up 'even by *The Times*' (No. 14664). Comment and caricatures suggest that Radical feeling, in the absence of better material, was eager to disparage the world of fashion and the ruling classes as well as the Army. Still, most of these prints might equally be classed as non-political. The *Black Dwarf* in May commented on the caricatures: 'Only conceive a patched, painted, powdered and whiskered fellow, full of the conceit of the mess, drawling out "Tenth dont *dance*!"'[2] (No. 14642). He concluded: 'It looks my friends as if that great bugbear, the standing army, will die of ridicule. . . .'

The scene then shifts to the Stock Exchange boom. There was real prosperity; agriculture was recovering, prices were rising after a period of deflation, industry and trade were expanding, the revenue reached new heights despite the reduction of taxes. Money was burning in investors' pockets and the fever of speculation spread. 'The old were bewitched . . . the young were in ecstasies. Everybody made a rush for the City.' Stock jobbing was traditionally suspect, the South Sea bubble unforgotten, and any scheme, sound or bogus, was apt to be a bubble to the caricaturist. Typical of this boom were roads, bridges, docks, canals, gas, railways, insurance, mines—in South America and in Ireland. Two companies first attracted attention; the Equitable Loan Company was for a chain of establishments (on the analogy of the mont de piété) to protect the poor from exploitation by pawnbrokers. It was supported by, among others, the Frys; vested interests were alarmed, and in No. 14653 the promoters are traduced as 'Quakers, Jews, Heathens, Incendiaries [i.e. Congreve of the Congreve Rocket, Chairman of the Company], Usurers & Monopolists, a goodly Fry'. The analogy of the notorious Charitable Corporation of 1731 as 'a similar humbug' (No. 14654) was fatal to it. Insurance companies were considered peculiarly bubble-like, representing paper-wealth

[1] Cf. Praed, 'Love's Eternity', *Morning Chron.*, 6 May 1824:

> The Tenth shall dress without a glass,
> Or dine with one remove,
> All monstrous things shall come to pass
> Before I cease to love.

[2] So even as late as Kipling: 'I'm like the Tenth, Mummy, I don't dance', *The Brushwood Boy*.

in contrast to the solid contents of mines. Twenty were floated in 1824–5, and the Alliance British & Foreign Life & Fire Assurance (now Alliance) attracted special attention from the wild rush to subscribe which sent the five million capital to a premium of 22½ per cent. on the issue of the prospectus. An elaborate print on the Company (No. 14666) is anti-Jewish. Nathan Rothschild's importance in the boom is the subject of No. 14667, in which the bubble-project is, as often, a balloon. Bubble companies in general are the subject of *Bubbles for 1825—or—Fortunes made by Steam* (No. 14669) showing how much the wonderful flow of invention had influenced the market: all classes are bidding wildly for shares, illustrating the gambling mania incited by speculation in small initial instalments which rapidly rose to a premium. The bubbles of the print mostly correspond to actual projects, many of them sound in idea, but premature. A 'Patent Steam-Washing Company' is a case in point.[1]

The year 1825 (52 prints) opens with a satire on the boom, disingenuously represented as destroyed by the obsolete Bubble Act of 1720: *The Bubble burst—or the Ghost of an Act of Parliament!* (No. 14765). The Act had been successfully invoked against the Equitable Loan Company, but was repealed later in the year, and the bubble had by no means burst. The great issue of 1825 was Catholic Emancipation, with the Duke of York established as Protestant Champion and Hero. The question had become urgent by O'Connell's Catholic Association and Catholic Rent, a threat to take over the government of Ireland. Most prints are strongly 'Protestant' and anti-Irish with praise for the Duke of York. Neither the King nor Lady Conyngham appears in these satires as they do in earlier and later ones on 'Popery'. In *Defenders of the Faith*, No. 14768, the Duke of York, supported by Wellington and backed by John Bull, confronts the forces of Popery, a ramshackle Irish army with the banners of 'Emancipation', 'Revolution', and 'Bloody Mary'. But in No. 14770, *The Hare Presumptious—or. A Catholic Game Trap*, the heir presumptive, a burden on his country, shelters himself behind the Orange Lodges. Both are by R. Cruikshank, but one was published by the loyal Humphrey, the other by the Radical Fairburn. The Duke's famous speech, and the Cheshire cheese which rewarded it (No. 14780) are the subjects of two poems by Praed. The defeat of the Bill in the Lords ended a severe Cabinet crisis, and averted the resignation of Liverpool and Peel, a crisis unknown to the public and absent from the prints. Outwardly, though there was danger of civil war in Ireland, there was political calm in England, with the Cabinet divided and Opposition friendly to Canning.

Brougham was in the public eye from his attack on the Duke of York's famous No Popery speech (No. 14772), from his active desire for a silk gown (No. 14775), and from his leading part in the foundation of London University (No. 14788). In Heath's short-lived Scottish *Looking Glass* which began in June, politics are touched on more as news than as matters of controversy in the time-honoured way. His are the only references to the Burmese War (No. 14786), to the situation in Greece (No. 14783), and to some consequences (in Glasgow) of the repeal of the Combination Laws (No. 14808).

In the absence of old-style controversy caricature concerns itself with catchwords and competing enthusiasms which it stigmatizes as humbug and cant. In two striking prints politics, finance, industrial progress, and philanthropy are viewed with cynicism. One is *The Reign of Humbug* (No. 14773) with

[1] Maudsley brought an action in the K.B. against Col. le Blanc, a Director, on 11 Jan. 1827 for £2,373 for the balance of an account for machinery put up at Mitcham for the Company. There were no funds because the shareholders had not paid up their subscriptions. *The Times*, 12 Jan. 1827.

many interesting details. More remarkable is Thomas Hood's *The Progress of Cant* (No. 14815), packed with allusions, a satirical comment on the topics of the day: organized philanthropy, the Puritanism and Sabbatarianism of the Evangelicals, the activities of the Religious Tract Society, the attacks on Bartholomew Fair and on *Life in London* (the play), on the Liberty of the Press which masks the anonymous libeller, on advertisements, and bubble companies, on education and the March of Mind. Hobhouse is the advocate of the Greek Committee; a fat butcher advertises London University, surely an echo of Praed's 'Lament of a Don':[1]

> Tis a terrible crisis for Cam and for Isis!
> Fat butchers are learning dissection.

A chimney-sweep on an ass is the advocate for Reform, but an 'Address to the Electors of Old Sarum' derides the doctrine of the perfection and inviolability of the Constitution.

The year closed with the banking panic that ended the spell of prosperity, and in No. 14814, *Moon-rise and Sun-set with John Bull*, John sees with dismay the disappearance of the pound, an illustration of the rumour that England was to go off gold (as from 1797 to 1819).

For 1826 there are forty prints. The banking crisis, followed by the collapse of the boom and by industrial distress, with a general election in the summer, might have been expected to lead to the return of political rancour, but did not. The banking crisis was complicated by the currency crisis, and by a demand from industrialists for inflation, resisted by the Ministry. The question in January was, what would the Ministry do to mitigate distress. The London merchants petitioned for an issue of Exchequer Bills: Ministers refused, but induced the Bank to make advances on the security of goods. In No. 15118, *Integrity a Farce . . .*, the petitioners, and also the promoters of bubble companies are attacked. *The National Pop Shop . . .*, No. 15119, derides the scheme for advances by the Bank. No. 15128, *The Devil among the Bankers—or—Rook Shooting on a large scale* is a plea for inflation said to be designed by Thomas Attwood of Birmingham; in this the outcry against paper money is attributed to stupid country gentlemen anxious for 'high rents in hard gold for ever' and to dupes of Cobbett, the leader of a murderous mob of Reformers and currency die-hards (showing how far Attwood was from the mood of 1830).

The outstanding election contest was that in Northumberland, which was famous, prolonged, and costly. It was an old-style election in which personalities and local interests and 'disturbing the peace of the county' counted for more than politics, though lip-service was done to the election issues of Popery and the Corn Laws. Election fever began with a by-election in February–March from which canvassing proceeded without interruption till July. These two elections are the subject of a set of prints by a local artist calling himself 'Northumberland Freeholder'. They contain many portraits and were part of an enormous mass of propaganda in the form of bills and squibs. The by-election rancours between Bell, an ultra-Tory, and Liddell, a Canningite, affected the general election, when the candidates were Beaumont, Independent Whig-Radical, Grey's son Lord Howick, and the two Ministerialists, Bell and Liddell. Beaumont and Howick were in open opposition, and when Howick retired he asked his supporters to vote for Bell. A corresponding 'coalition' existed between Liddell and Beaumont. The result of much cross-voting was that Liddell and Bell (still enemies) just defeated Beaumont. The bitter enmity between Beaumont and the aristocratic Whig families resulted

[1] *Morning Chronicle*, 19 July 1825.

in a duel (No. 15142). Other elections attracted little notice; there is a hostile print on the fund raised for Cobbett who contested Preston (No. 15124).

Other topics are the King's fishing in Virginia Water (No. 15126), with and without Lady Conyngham; delays and abuses in Chancery, with the allied theme of Eldon's clinging to the Wool Sack (No. 15139); the end of the State Lottery (No. 15141). *Patriotic Humbug—or—Greek Machinery!!* (No. 15146) reflects a mass of acrid controversy on the Greek Loan and the Greek Committee.[1] *Cockney College* (No. 15115) is an attack on London University, traduced as a political manœuvre. The year begins and ends with prints on foreign affairs: Alexander's death and the accession of Nicholas (No. 15111); Canning's successful coup in Portugal (No. 15148), a prelude to his popularity in 1827.

For the greater part of 1827 (73 prints) cabinet-making after Liverpool's seizure and the splitting and confusion of parties that followed are the dominant themes. The burning questions which complicated the change of Ministry were Catholic Emancipation (with the Irish menace) and the Corn Laws. The year opens with *The Pillar of the State or John Bull over-loaded* (No. 15363), an adaptation of No. 13288 (1819), a print again adapted in 1832 and which can be regarded as the classic satire on John Bull's burdens from the Radical standpoint. This suggests a return to the issue of People *v.* Ministers, but the print stands by itself, its chief concerns are industrial distress (which was lessening) and the Corn Laws. Significantly, Wellington as the bull's executioner is absent.

The division in the Cabinet on the Catholic question with Canning and Eldon as protagonists is the subject of two prints. The defeat of the motion for Emancipation led to an expectation that Canning would resign, and in *The Great Battle for the Championship, between Black George, & Dubious Jack* (No. 15369) 'the odds are 3 to 2 on Dubious Jack'. But this contest merged in the prolonged crisis that followed Liverpool's seizure on 17 February. The King's mission to Canning to form a Ministry (10 Apr.) and the resignations that followed are the subject of *A complete Turn-out among the Cabinet-Makers* (No. 15371), in which Wellington and the other seceders go on strike 'in consequence of the Master taking on a new and clever foreman'. The prints, like the newspapers, were strongly Canningite, and Wellington and the others who left the Cabinet (styled the Seven Sages) were abused and derided. That this was the battle of the Crown versus oligarchy is recognized, for instance, in *The Game Cock, and the Dunghills* (No. 15374). The King 'was aware of the precise nature of the conflict—aware that in choosing Canning . . . he was fighting over again his father's battles against the pretension of the great aristocratic cliques who had sought to monopolize office and to deprive the Crown of its ancient right to nominate its servants'.[2] In No. 15385, *The Three George's . . .*, George IV says 'I assert my Perrogative' [*sic*], while Canning with the bludgeon of 'Vox Populi' says 'I'm my Sovereign's Champion', one of many illustrations of the King's popularity: dread of unpopularity had become a dominant motive in his conduct. That the Tories had tried to force the closet and had so been false to Tory principles is the subject of one of a small group of early (anonymous) HB plates, *The Funeral of Tory-Principle* (No. 15381). The coalition with the Lansdowne Whigs is the subject of *Diogenes in search of an honest Ministry* (No. 15378). In one print only is Canning's foreign policy alluded to: in *The Rising Sun or Faction defeated*

[1] The subject of Moores's 'The Ghost of Miltiades'. *Works*, 1910, p. 620:

(And poor dear ghost—how little he knew
The jobs and the tricks of the Philhellene crew!)

[2] Aspinall, *The Formation of Canning's Ministry*, 1937, p. xlix.

(No. 15390) the autocratic sovereigns see with dismay the new luminary, radiating (*inter alia*) 'Liberalism', its first mention in the prints (cf. No. 14496). *The New Life Boat or going on swimmingly* (No. 15391) is an elaborate design with much factual detail on Cabinet changes and little partisan rancour. It is noteworthy on other grounds: a close copy, inscriptions and all, was published in France; there is a tribute to Peel, the first, for his legal reforms; there is the first reference to the 'Old School' (the draughtsman was an Etonian)—Canning wears a waterman's badge inscribed *Floreat Etona*.

Wellington's unexpected resignation of his non-political office is dealt with in *Achilles in the sulks after his retreat, or, the Great Captain on the Stool of Repentance!!* (No. 15386). Brougham's manœuvres are a subject of cynical comment: his prominence in the negotiations for a coalition and his embarrassing support of Canning, his pose of magnanimity in refusing office (from which he knew he was excluded by the King). However, he got his silk gown at last, the subject of one or two hostile prints, and there is a prophecy of the Chancellorship (No. 15406). Eldon, and also his wife, are harshly dealt with despite his attitude to Emancipation.

A partial shift of favour away from Canning is reflected in *Ignis Fatuus* (No. 15393). *The Effects of the New Administration—or—Civil and Religious Liberties in danger!!!* (No. 15398) represents the politics or rather the scurrility of Westmacott's paper, *The Age*: it is a No Popery print in the vein of Radical satires of 1819–20. Grey's bitter attack on Canning (10 May), 'so insolent, hard and cold, so insulting and so cruel',[1] is illustrated in *The Cunning Jackdaw & the Peacocks* (No. 15402). Here it is impossible to forget Gillray's *Phaeton alarm'd!* (1808) in which Grey is the most menacing of Canning's many enemies. The co-operation of Wellington and Grey in defeating Canning's Corn Bill is rightly called 'An unpopular Entertainment' in No. 15409, *Les Ruses de Guerre* . . . The reaction against Canning was checked; the wreckers of the Corn Bill are pilloried in two plates (Nos. 15414–15). *The Pilot lost and the National Steamboat in danger* (No. 15423) is a print on the death of Canning, in which the pirates, who are the Tory seceders, are gallantly defied by George IV and John Bull. Here party politics are suspended till 1828 except for two prints on Wellington's return to the Horse Guards (Nos. 15429–30). The brief comedy of Goderich's premiership passes unnoticed.

There are other interesting topics. One is the water-supply question. A complaint was made to Parliament of a monopolist arrangement between the different London water-companies who are also accused of taking filthy water from the Thames at Chelsea (No. 15401). The East India Company is the subject of three unrelated plates. *The Wild Beast Sports of the East* . . . (No. 15370) is a complicated design packed with allusions and crowded with portraits of the Directors, members of the Court of Proprietors, and other notables. It shows a knowledge of the debates at meetings of the Court of Proprietors; there are allusions to the patronage and election of Directors, and their connexion with joint-stock companies, to the East India Agency houses in London, to the coming loss of the China trade monopoly, as well as to subjects arising out of the debates, such as suttee. No. 15434 is a more cryptic satire on wholesale plundering of the Company's warehouses, that is, presumably, of their trade in general, in which the Dutch are the chief culprits. Both are by R. Cruikshank, whose knowledge of the Company's affairs is surprising. *Certiorari and Cadetship* . . . (No. 15421) is on a prosecution for the sale of a cadetship, a misdemeanor by Perceval's Act, and contrary to the Company's regulations. The chief interest lay in the alleged connivance

[1] Martineau, *Hist. of England*, 1849, i. 441.

of a Director; Brougham secured his acquittal in 1828. The year ends with an undated plate on Navarino, news of which reached England on 20 November; the political controversies arising from it belong to 1828.

Personal and Social Satires

This category of non-political prints, with its survey of passing sensations and its light on changing manners, is, as always, heterogeneous, defying classification. The sensations in this volume are pre-eminently scandals: duels, incongruous marriages, divorces, the appearance of Harriette Wilson's blackmailing *Memoirs*—a sensation, and not a literary one. The zest for scandal is unabated, despite, or because of, the stirrings of what it is convenient to call Victorianism. It is worth noting that Harriette's narrative of scandals dating from *c.* 1810 to 1815 was broadcast in 1825: in 1826 Scott's aunt, Mrs. Keith, found herself ashamed to read a novel by Aphra Behn which sixty years before she had heard 'read aloud for large circles . . .'.[1] Pierce Egan's *Life in London* created a craze which again was not literary: it was a social phenomenon with its effect on language, manners, and conduct—raffish young men who imitated Tom and Jerry, especially in their war on London watchmen.[2] Other passing excitements were the visit of the King and Queen of the Sandwich Islands, Humanity Martin's attempts to improve the lot of animals, the death of the elephant in Exeter 'Change. The arrival of the King's giraffe in 1827 was such a sensation; prints relating to it are classed as political. There were also the exhibitions: the family of Laplanders at Bullock's Museum, the 'Living Skeleton', whose memory is preserved in *Pickwick*, the Mermaid, a fearsome fake, blend of monkey and salmon, which a sea captain sold his ship to buy.

Some sensations were theatrical, and there are many prints on the theatre. As before, the over-rented Drury Lane and Covent Garden were solvent precariously if at all, the former in virtue of Kean's popularity. In No. 14286, *The Air Balloon or the Ascension of Drury* (1821), the dismayed Elliston watches 'The Deserter', Kean, who has gone to America, leaving the theatre menaced with ruin despite the managerial puffs. The two patent theatres, permanent rivals, are weighed against each other in *The Balance of Theatrical Favour for 1824*. The Lane outweighs the Garden, whose manager, Charles Kemble as an unpopular Falstaff, is represented as ruined. The rival stars are Kean, Liston, and Mme Vestris, weighed against Kemble with Young and Mrs. Bartley as King John and Constance; Drury Lane has descended to the equestrian performances by which Covent Garden had formerly been discredited. The two managements are contrasted in Nos. 14954–5: at Covent Garden an author reading his play in the Green Room receives courtesy and attention, not so at Drury Lane where he reads his farce, another indication that the theatres have reversed their former repertoires. The reactions of the public and the Press to Cox *v.* Kean (No. 14710) were extravagant, and led to a demonstration against Kean in the theatre. In *The Hostile Press: and the Consequences of Crim. Con. or Shakespeare in Danger* the outcry is stigmatized as cant and envy. Maria Foote as the successful plaintiff and Kean as the unsuccessful defendant in two notorious lawsuits are both displeasing to John Bull in No. 14864. Theatrical events include the unprecedented popularity

[1] *Letters of Sir W. Scott*, 1936, x. 96.

[2] For the short run its popularity and effect exceeded that of *Pickwick*: a list of ten dramatic versions played between 1821 and 1840 is incomplete. Nicoll, *Early Nineteenth Century Drama*, i. 18. To these may be added T. Greenwood's *Death of Life in London* . . . Coburg, 2 June 1823. Cf. Mrs. Arbuthnot's account of a performance at the Adelphi, *Journal*, 1950, i. 144.

of Moncrieff's adaptation of *Life in London* (No. 14633) at the Adelphi and the impression made by Liston as Paul Pry in Poole's play. Paul Pry's words become catch-phrases, he is a public character and a godsend to caricaturists who introduce him into many prints (No. 15138). Charles Mathews reached new heights of favour with his 'Entertainments' or 'At Homes' at which he impersonated all the characters of a 'monodrama' written by himself. One illustrated here (No. 14714), the fruits of a visit to America, is important as the starting-point[1] of the treatment of 'The Domestic Manners of the Americans', and their language, as subjects of English humour or satire.

Men of letters who figure in the prints are pre-eminently Scott and Byron, with one or two appearances of Moore. Scott is 'The Great Unknown', author of the novels, in 1824 (No. 14825). In February 1826 he is 'The Unknown Known' (No. 15321). His connexion with Constable is alluded to in No. 14815 (1825). *The Great Unknown, and the Great Captain cutting up Napoleon the Great* (No. 15417, classed as political) is a Bonapartist-Radical attack on Wellington and on Scott's *Life of Napoleon* (probably in the interests of Fairburn's own publication). The book is more reasonably approached in a print by HB (No. 15440) in which Scott's tour de force,[2] a bulky compilation, is weighed against Moore's prose tale *The Epicurean*. There are two examples of the perennial theme of the poor poet in his garret (Nos. 14611, 15039).

Plates on artists are few. There are two echoes of the Primrose family portrait, a favourite theme (Nos. 15031, 15261). *R.A.'s of Genius reflecting on the true Line of Beauty, at the Life Academy Somerset House* (No. 14953) is an interesting combination of the work of Rowlandson, and (apparently) R. Cruikshank, the nude model and the casts by Rowlandson but not the artists who draw from the model. The most prominent figure is Haydon, standing at an easel apart from the others, the only one who is painting. This makes it seem likely that the plate is a contribution to Haydon's campaign against the R.A.s, and that Robert Cruikshank was an acquaintance of his.

The old-style doctor whose consultations and quarrels were a favourite subject of Rowlandson has disappeared. There are two realistic and anecdotic doctor-patient prints (Nos. 14917, 15492), and with one exception the medical prints in the volume belong to a new world. The futilities of medical education, and the problem of securing subjects for dissection, with the grisly activities of the resurrectionists, are the topics of a sequence of prints by W. Heath, *Essay on Modern Medical Education* (No. 15054). The scene is Glasgow. A famous private school of anatomy in London, Dr. Carpue's, is depicted in No. 15444, *Surgical Operations—or a new method of obtaining Subjects*; medical students, seemingly from the life, derisively use the jargon of phrenology, which is unsympathetically treated in several prints. There is one print on disease, *Indigestion* (No. 14904), in a tradition which begins in these caricatures with two striking prints of 1788: *Ague & Fever* and *The Hypochondriac* (Nos. 7448–9), a genre in which Gillray's *Gout* is the classic example.

There are three examples of the traditional gibes against the hated lawyer. The lawsuit by which both parties are ruined is treated with point and wit by Cruikshank in No. 15473. Each litigant is presented with half an oyster-shell, all that remains of 'a very fine oyster'. This variant of a well-worn

[1] The writer of a thesis on this subject who visited the Print Room had arrived at this conclusion after much research. Mrs. Trollope's book appeared in 1832.

[2] Sydney Smith was surprised to find the book 'so current, so sensible, animated, well-arranged: so agreeable to take up, so difficult to put down, and, for him, so candid! There are of course many mistakes, but that has nothing to do with the general complexion of the work'. Letter to Lord Holland, July 1828. *Memoir and Letters*, 1855, i. 286.

theme derives from Pope or La Fontaine. The 'fell attorney' rides to Hell (his 'last circuit') in No. 15247. Lawyers as birds of prey swoop on a pile of briefs outside Westminster Hall in *Where the Carcase is . . .* (No. 15432).

The Navy and the Army are less in evidence than in recent years. There is the very interesting series by Cruikshank after Marryat, *The Progress of a Midshipman exemplified in the Career of Master Blockhead . . .* (No. 14089), in which Blockhead is a recognizable portrait of Marryat. This is filled with authentic detail and has many analogies with Mitford's raffish and romanticized *Adventures of Johnny Newcome in the Navy* (Nos. 13176, 13457). There is a grim epilogue to this in *A Mid—on Half Pay. Tower Hill* (1825, No. 14921). The midshipman, an 'oldster' and a victim of retrenchment, is reduced to blacking shoes. He is no derelict but a tragic figure in neatly patched clothes.

The Army suffers not only from the traditional fear of 'a standing army', but from George IV's zest for devising uniforms, and officers are often depicted in costume plates as well as in the affair of the Tenth,[1] as foppish and absurd. The progress of a soldier is the subject of two sequences by W. Heath on traditional lines. In No. 14370, *Military Progress* (*Slow Movement*) *or the Reward of Merit* (in 1822, in the flowing tide of retrenchment), half pay for the junior officer with a family means the debtors' prison as the reward of gallantry and wounds.

Anti-clericalism was less in abeyance after 1821 than other aspects of Radicalism.[2] It had ancient foundations in the theme of extremes of clerical wealth and clerical poverty and in the contrast between the beneficed and the unbeneficed. There are two satires on this: *Parish Church and Chapel of Ease* (No. 14568), and the contrast between the 'Pic-Nic' of the curate's starving family and the 'Tuck Out' of the 'Bloated Vicar' (Nos. 14755–6). A case of tithe-grabbing is illustrated in Nos. 14854–5.

Neo-Puritans come under attack for their attitude to the theatre, for Sabbatarianism and for excessive zeal in tract distribution (No. 14815). Defence of the theatre is the object of *Shakespeare and Honest King George versus Parson Irving and the Puritans . . .* (No. 14670). The 'age of cant' theme is implicit in satires on misplaced and clumsy proselytism in Ireland (Nos. 15172, 15407), and in *A Missionary Society Meeting* (No. 15362), seemingly a burlesque of the British and Foreign Bible Society.

An atmosphere of social change is reflected in prints on inventions and on education for the masses, aspects of the 'March of Mind' towards which the prints are cynical. In 1823–5 the possibilities of invention combined with the joint-stock company seemed limitless, but not to the caricaturist, to whom such innovations were projects, and projects by tradition were bubbles. The all-pervading influence of steam is seen in prints on travel by steam-packets, now a commonplace, in the first allusions to railways, and in the delusive 'fortunes made by steam' of *Bubbles of 1825* (No. 14669). Actual inventions were the steam incubator (No. 14698), a success; ultimate failures were the steam laundry[3] and *Perkins's Steam Gun* (No. 14813), 'which must ultimately lead to universal peace'. There is also the factory which consumes or should consume its own smoke (No. 15070). The steam coach, by no means a fantasy, is the subject of a fantastic design by R. Cruikshank (No. 14960). Air travel is a fantasy based on the realities of the balloon and the steam-engine, as well as on the symbol of the balloon for bubble-projects. Hackney balloons and the air-pump replace hackney coaches in a London with grass-grown streets (No. 14787). An aviator is propelled by steam across the Channel in a charming fantasy by Egerton (Nos. 15014, 15016). Fantasy goes farther in W. Heath's *Vacuum Tube Co*^{y} (No. 15075) by which passengers go from Edinburgh to

[1] See above, p. xxxi. [2] See pp. xxix, l. [3] See above, p. xxxii.

London in five hours to the displacement not only of mail-coaches but of steam-packets. The street scene in No. 15178 is typical of several prints of *c.* 1825–30 ridiculing culture for the masses. The detail is a blend of the real and the fantastic. Artisans did breakfast in coffee-houses where they could read the quarterlies and the monthlies as well as the newspapers.[1] The plaster Venus which a workman carries is covered from the waist with bulky draperies: according to Peacock this was by order of the London magistrates, typical of an 'age of cant'.[2] The background is the foundation of 'Cockney University', and of the Society for the Diffusion of Useful Knowledge, with the multiplication of Mechanics' Institutes and cheap periodicals.[3]

Another sign of the times is the ubiquity of the tourist. Steam-packets have brought France nearer, and the holiday-maker goes to Paris as he (she in this case) used to go to Margate (No. 15464). The cockney in Paris, or returned from Paris, the corresponding Frenchman in London, airs his French or his English as the case may be (Nos. 14440–1, 144723–4). There is an interesting set of plates (1821) on 'The Inconveniences of a trip to the Continent' (No. 14313); tourists encounter the annoyances of the douane, the diligence, the volcano in eruption, and the importunate beggar. The route seems to be France, Germany, Savoy, Naples, Rome, Florence, and the standard sights are visited: the Paris restaurant, the Mer de Glace, Vesuvius,[4] the Forum, the Uffizi.

In 1818–19 there had been a craze for caricatures of the dandy, exhausted by 1820–1 when the dandy figures incidentally in the prints (and continues to do so). He is no longer a social phenomenon and becomes in caricature what he was in life, a variant of the man of fashion. His dress sheds its extravagances but continues to be marked by a tight waist, bulging hips, and tightly strapped trousers. He figures chiefly in the Park promenades of Cruikshank's series of *Monstrosities*. For 1820 the series is represented by a reissue (for *Cruikshankiana*) of that for 1819 (No. 13445 A), suggesting, as seems to be the case, that there was no startling change of fashions for that year. Heath did a *Monstrosities* for 1825, Cruikshank's final plate was for 1825 and 1826. For 1827 R. Cruikshank produced a *Monstrosities* which closed the series and was a new departure: it caricatures the tailor's fashion plate as well as the fashions.

The chief changes in women's fashions are the long skirt, more and more trimmed above the hem, and gradually becoming bell-shaped. A small waist, becoming wasp-like, gigot and balloon sleeves, an innovation in 1825, growing bigger and bigger. A new walk is introduced, directly opposite to the stoop and dangling arms of 1816. The lady leans stiffly back, pointing a toe and drawing up her long skirt in front to show several inches of stocking. This begins in 1822 (No. 14438) and continues to 1825. In 1825 wasp-waists are balanced by enormous wide-brimmed straw hats with low crowns, called 'Umbrella Bonnets' in 1826 because they give shelter from the rain to a number of people and so evoke comparisons with the enormous hats of *c.* 1786 (No. 15351). Both Heath and Cruikshank depict contrasts between old and new fashions; Heath rashly goes back to 1485, Cruikshank juxtaposes figures from plates of *c.* 1773 and 1782–6 and those of 1823 in *Monstrosities of 1783 and 1823* (No. 14595).

[1] *Memoirs of a Working Man* [T. C. Carter, a journeyman tailor, writing of the years after 1815], 1845, pp. 186 ff.

[2] *Crotchet Castle*, 1831, ch. vii.

[3] See above, p. xiv.

[4] The print ante-dates Byron's *Age of Bronze*, 1823:

> Vesuvius shows his blaze, an usual sight
> For gaping tourists. . . .

Another new fashion was for smoking cigars in polite society. This is the subject of W. Heath's *Corinthian Steamers and Customs of 1824* (perhaps the reissue of a plate of 1821). With this he associates the moustache worn by civilians when custom had decreed that it was a military excrescence. That the taboo was taken seriously we know from *Pendennis*.[1] The impact of the heavily whiskered and moustached civilian on the military officer is illustrated in No. 14763, *The Rival Whiskers*.

As usual, the prints illustrate both deliberately and incidentally the details of everyday life and conduct. The jostling streets, where the porter with a box on his lowered head and porter's knot was a menace. The London landlady and her room for a single gentleman. The interior of a Dover coach with six sleepy insides; the cabin of a Channel packet. The bagman breakfasting and dining (and transacting business) in the comfortable Commercial Room. The snug parlour with its privileged frequenters in the public house kept by the retired pugilist. Incidentally one notes that gas lighting has become general; the single jet in the low alehouse, the ornate cluster of globes over the rich citizen's dinner-table, looking like an 1851 exhibit. Certainly a new age.

Artists

This volume sees great changes: the last of Rowlandson's work, the virtual end of Dighton's engraved portraits, very nearly the last plates by Williams. New artists appear: Theodore Lane in 1820, Henry Heath in 1824, Crowquill in 1825. In 1827 there are etchings by Seymour and some anonymous plates by John Doyle, not yet HB. The work of the two Cruikshanks is individually and numerically dominant. But George is giving up political caricature after 1823, and more and more neglecting the coloured etching, separately sold, as he makes his mark as an illustrator. Thus a progressively smaller proportion of his work is included in the Catalogue. Nevertheless, this volume is George Cruikshank's: his manner is supreme, imitated, occasionally at least, by almost every other caricaturist. The older, pre-Cruikshank, tradition almost ends with Rowlandson's last work in 1825: his first was published in 1774. Gillray's continuing dominance makes itself felt in the fact that his plates, like Hogarth's, are classics, imitated or adapted more as tributes to a master than plagiaristically, an imitation that adds to the piquancy of the satire.[2]

In 1820–1 George Cruikshank was primarily a political caricaturist, praised especially for his work for Hone. As the Radical caricaturist[3] he appears in two plates, both anti-Radical, one by himself (No. 13677 after Sheringham), one by his brother (No. 14194). In the latter he sits by a banner inscribed 'Infamous Caricatures'; beside him are his wood-blocks—'Gunpowder in Boxwood', and he says 'Damn all things'. Robert sits next him, also clasping a huge pencil; he says 'much may be said on both sides', a fair summary of his chief pronouncement on the Queen's affair (No. 13738). A significant episode in George's career as a political caricaturist is revealed in the Windsor

[1] Lady Holland wrote in 1840 of an Italian: 'Why does he wear moustachios? Surely it is rediculous in a civilian. Albert has cut off his. . . .' Earl of Ilchester, *Chronicles of Holland House*, 1937, p. 272.

[2] This is seen especially in plates here attributed to Lane, see Nos. 14129, 14144, 14175, 14191, 14196, 14206. Lane also adapted two unfinished plates by Gillray, Nos. 14359–60. Adaptations by G. Cruikshank are Nos. 13791, 14116, and perhaps No. 15111. Williams adapted No. 9082 in No. 14401. No. 14403 is an elaboration by Marryat of No. 9585. No. 14938 by R. Cruikshank seems to derive from No. 10643; No. 15404 by H. Heath, from No. 9006. See below, p. lii.

[3] Hone in a letter of January 1821, good-humouredly describing G. C's addiction to 'late hours, blue ruin and dollies', says that he 'manifested what I have long suspected, that he is by no means friendly to Reform!' Quoted, Cohn, p. xiii.

Archives,[1] a receipt for £100 'in consideration of a pledge not to caricature His Majesty in any immoral situation'. It is dated 19 June, and on 15 June Humphrey had published a most effective loyalist plate by him (No. 13731). So far as separately issued coloured plates are concerned it cannot be said that he broke his word. (No. 13735, which suggests some lack of scruple, was probably already finished.) In his illustrations to Hone's tracts he certainly broke it in the spirit, and only sophistry could absolve him from having broken it in the letter. George Cruikshank was far from conscienceless and this ill-kept pledge may well have contributed to his renunciation of political caricature. A turning-point in his career came in 1823. First, his last considerable output of political satires (eight on the Franco-Spanish crisis); but, in contrast with 1820–1, when he takes either side, these are clearly expressions of his own views (which were also those of the English people): on the drawing for No. 14504 he wrote 'designed & etched by G. Cruikshank who heartily hopes the Spaniards may Spit up this whole business'. There is another drawing, not etched, perhaps forestalled by events, in which Ferdinand VII is threatened with the sword of 'Retributive Justice'. Secondly, in 1823, *Points of Humour* was published with its wonderful interpretations of Burns's *Jolly Beggars* in which Cruikshank's powers as an illustrator were manifest. Thirdly, and as a consequence, Lockhart's article in the July number of *Blackwood* appeared, urging him to 'give up the mere slang drudgery and labour to be what nature has put within his reach—not a caricaturist but a painter. . . . Cruikshank may, if he pleases, be a second Gilray; but, once more, this should not be his ambition. He is fitted for a higher walk'. According to Vizetelly, Cruikshank 'frequently fretted at being compelled to employ his pencil upon ludicrous subjects, his ambition being to practise the epic and the historical if not the sublime'. His industry was great, his needs pressing, and, again according to Vizetelly, 'he never seems to have refused any commission offered to him, excepting that after he made his mark as a book illustrator he declined anything in the nature of a political caricature'. The small outline copies of Dighton portraits for Harriette Wilson's *Memoirs* (No. 14829) are an instance of a very trivial commission. His lottery puffs continued until the State Lottery ended in 1826. After 1823 his occasional political plates tend to be from the design of a friend (Sheringham, Merle, or Greenwood). Occasionally, as in 1831, he produced a political plate which was a confession of faith, or a contribution to a good cause. The new departure in 1826 with *Phrenological Illustrations* has already been noted. This was the domestication of the comic print, suitable for the parlour, even for the nursery, an innovation pointed out in his *Christmas Time* plate: a little boy is loath to leave at bedtime the *Phrenological Illustrations* in which he is absorbed. Copies of some of these vignettes started the 'Gallery of Comicalities' in *Bell's Life* and caused a characteristic quarrel between George Cruikshank and the editor Vincent Dowling. Long afterwards, in 1875, he explained: 'I was acquainted with the Editor . . . and he asked me if I would allow him to copy two or three of the subjects which were in *Phrenological Illustrations* and *Illustrations of Time* . . . and to this request I readily assented, believing that he would only copy two or three, but the Proprietor, after publishing two or three went on copying the whole of the illustrations and gave my name in such a way as to lead the public to suppose that I had done them to illustrate his newspaper.'[2] Only

[1] See above, p. xii.

[2] Re-issue of *Scraps and Sketches* (184*. a. 5). In 1870 he made a similar statement to J. C. Rogers: 'G. C. hardly thinks his brother, who was aware of all the circumstances, would voluntarily contribute any of his designs.' *Notes & Queries*, 4th S., v. 301. But R. C.'s designs seem to have been made for the paper.

a few of the vignettes were in fact copied, and the Editor's acknowledgements had no such implication: another artist might have thought the advertisement worth having. But Dowling did appropriate other Cruikshank designs, notably from *Mornings in Bow Street*.

Robert Cruikshank's work is both like and unlike his brother's. He has different manners, and from imitation or co-operation or otherwise does plates which are very close to George's. Where he differs (genius apart) is in a love of factual detail and in his skill as a miniaturist and portrait painter. This is seen for instance in his view of the Fives Court for the *Sporting Magazine* (No. 14493). It appears in a remarkable strip design on a tiny scale, unfortunately omitted from Volume IX, $2\frac{1}{2}$ inches by about 154, coiled in a wooden case on which is engraved a fight in the Fives Court. This is *Going to a Fight . . . The Sporting World in all its variety . . . along the Road from Hyde Park Corner to Moulseyhurst*, a sequence of forty-two numbered views. Actually it begins with the Daffy Club, headquarters of the leading pugilists and their patrons. The crowded traffic is drawn with delicate finish, and with accurate background: the turnpike at Hyde Park Corner and the basin in Bushey Park, &c. This was clearly the forerunner of *Life in London*, with the same publisher. The plates to *The English Spy* are filled with portraits and with authentic details of life and manners, evidently based on sketches from life. Similarly, he shows a love of the documentary in the personal and political allusions in his prints, so that some of them verge on pamphlets. He has an instinct to crowd into a design as much as it will bear. More easily than most artists he can alter or conceal his style and his script. An example of a manner quite unlike his others is No. 15136, a lithograph looking like a slashy pen drawing. Like George he is fond of introducing his own portrait, and as 'Robert Transit' he does this consistently and openly in *The English Spy*, in a way which makes it clear that, fascinated by 'high life' in sporting circles, it was his ambition to be a combination of artist and swell or Corinthian (his son says he was 'the pink of fashion'): Beginning as a Cambridge undergraduate, son of an R.A., he dines at Long's Hotel with a fast set including Colonel Berkeley (Earl Fitzhardinge), the rake *par excellence* of the period. As a fashionable rake, pencil in hand, he frequents the lowest haunts of the town. He is found in a thieves' coffee-house in the company of women of the town by Bow Street officers, who reproach him for 'wasting a fine talent' in making 'voluptuous sketches'. In 1823 he had illustrated Westmacott's *Points of Misery*,[1] and in *The English Spy* he is the close friend and associate of this blackmailer, editor of the notorious *Age*. It was this association, probably, which was responsible for his gross attacks on the new Duchess of St. Albans in 1827. His and Pierce Egan's sequel to *Life in London—The Finish to the Adventures of Tom and Jerry*, 1828—is a sop to those who had protested against the first book as immoral and demoralizing. In it Robert Cruikshank makes what is in effect an apology for his insulting prints: 'the Duchess of Do-Good', visited by Tom, Jerry, and Logic, displays to them, unoffended, a screen covered with caricatures by herself. In *Tarring and Feathering . . .* (No. 15169) Robert is his own ideal of a fine manly fellow, not rakish, but a householder and the employer of a footman. His friend George Daniel says

[1] This work, a pendant to George's *Points of Humour*, is said to have so vexed the latter as to cause an estrangement between the brothers: G. C. published a 'Notice': 'as there are works continually advertised '*with plates by Cruikshank*, the Public are particularly requested to observe that *George* Cruikshank has no connexion with any Publication to which his Christian name is not affixed, and that all works for which he has made designs are advertised with his name in full'. W. Bates, *George Cruikshank: the Artist, the Humorist, and the Man . . .*, pp. 60 f., n. R. C.'s name did appear on *Points of Misery*; *Cruikshank versus the New Police*, 1833, on the other hand, is by Robert.

of him that he was 'not what dulness would call "a regular man" ', but was very convivial and drunken, fluctuating between good living and poverty.[1]

Only three artists (Marks and Marshall being paid as publishers) took money from Carlton House for curbing their pencils. The second was Robert Cruikshank who signed a receipt in May for £70 'for the copywright [*sic*] of a caricature titled the Dandy of sixty &c &c &c. At the same time relinquishing the same subject in the shape of caricature'. This pledge he seemingly kept, and in some of his plates may even be said to make amends to the King. But what makes this particular engagement interesting is that this is the caricature, published in 1819 (No. 13305) and originally designed by George, which, more than any other, has been taken as a verdict on George IV. He is 'the dandy of sixty' (actually fifty-seven) to Thackeray; G. W. E. Russell quotes Hone's lines illustrated by the print as a serious summing up of the King's character.[2]

The third artist involved in these transactions was Charles Williams. If the Williams of Kennington who got £100 on 6 June for suppressing five caricatures is the artist, there were seven of these undertakings. For relinquishing three sketches about to be published he got £10. Otherwise his rate for a sketch varied from £5 to £7. 10*s*. For 'declining to engrave' a plate he also got £5. These payments suggest compensation for lost work at a reasonable price rather than blackmail, and it was Johnstone, not Williams, who gave information about the five caricatures mentioned above. For 'a promise to suppress any future circulation of the portrait of the Marquis of Conyngham' he got £30. This again may be payment for the value of impressions destroyed. By 1827 there are signs of deterioration in Williams's competent work. His best satires had been done as a close follower of Gillray, whose plates he both imitated and copied. Since 1797 (when his plates were attributed to a hypothetical Ansell) he had been a right-hand man of Fores. He seldom signed a political caricature, and his 'C.W.', 'Williams', or 'C. Williams' appears chiefly (book illustration apart) on his more finished plates on social subjects.

In this volume William Heath is chiefly remarkable for his *Looking Glass*[3] and for his wide range of subjects. So little is known of him that some notes by Dawson Turner the collector deserve quotation. He calls him 'now the most popular caricaturist of the present day' (? 1829) after his removal from Scotland to London in 1828 (actually 1826).[4] 'At Glasgow he was also in the habit of making highly finished drawings, generally of military subjects, which he sold at a considerable price.' Again (? in 1830) Turner calls him 'a person of extraordinary talents' and 'the author of many of the most clever caricatures of the day', but marred by 'careless habits'—drink, debts, and unpunctuality.[5] His self-portrait shows him as aquiline, with an intelligent, good-humoured countenance, and his work suggests that he was more of an intellectual than other contemporary caricaturists. In 1823 his *Life of a Soldier* . . . was published by Sams of St. James's Street, a verse narrative, for which he apologizes, connecting a set of etchings, facile and superficial, on the career of an East India cadet. He also (from 1812 at least) did portraits and 'Characters' for the leading theatrical printsellers, West and Hodgson.

[1] *Love's Labour not Lost*, 1863, pp. 173–6.

[2] See Vol. IX, pp. xx–xxi.

[3] See above, pp. xix f.

[4] Judging from his theatrical portraits: Braham as Sir Huon, and Mme Vestris as Fatima in Planché's *Oberon*, first played 12 Apr. 1826. These were published on 10 May and 23 May (168*. a. 2). For the Scottish interlude see above, pp. xix f.

[5] These notes in Turner's hand are on copies of the *Northern Looking Glass* and of the 1830 *Looking Glass* in the Mitchell Library. Transcripts and press-cuttings were kindly lent by the Glasgow City Librarian.

Outstanding sets of 'Characters' are the scenes for *The Cataract of the Ganges or the Rajah's Daughter* (32 plates) and the *New Characters in Timour the Tartar* (15 plates in 1824).[1] Except for a short time of pre-eminence among caricaturists—1827 or 1828 to 1829 or 1830[2]—it would seem that Heath regarded himself as a military painter, but was ready to turn his hand to any sort of illustration. Dawson Turner's remarks can hardly apply to any other period than this, when all his caricatures were published by McLean. Their popularity is attested by the extent to which they were copied, pirated, and imitated.[3] In 1827 he adopted for what was seemingly a new departure after his return from Scotland, the signature of 'Paul Pry Esq ', a little figure, variously drawn, of Liston in his part in Poole's play,[4] but gave it up in 1829 because it was used by copyists. Five of the earliest of these plates are in this volume.

Still less is known, apart from his work, of Henry Heath. 'H.H' was a competent and versatile but very imitative caricaturist. He covered the range from politics (on any side) to personalities, comic genre, low life, puns, and (though not in this volume) fantasy. Though his work does not appear in the Catalogue till 1824, by 1822 he was doing signed theatrical 'Characters' for Hodgson.[5] In the earlier part of 1827 he was a leading political caricaturist, by virtue of the number of his plates on Canning's Ministry.

Marks is the only caricaturist at this time who seems to have consistent political views of his own, and to express them with propagandist intent. He is also the one least hampered by considerations of propriety, and has seemingly a love of vulgarity for its own sake. From 1820 (and earlier) to 1822 his plates are full of this vulgar gusto, shown both in political and in personal subjects. At this time he was publishing most of his own plates. In 1820 he also did work for Benbow. He was enterprising, a publisher of pamphlets as well as of caricatures, and also, in 1822 at least (from Artillery Lane), of theatrical prints by himself. These include 'Marks's Characters in the Forty Thieves' and 'Marks's Characters of Life in London'.[6] Politics and vulgarity disappear from some plates he did for Knight in 1824. The times were unfavourable to his own special vein; his work dwindles from 1825 to 1826 and is not represented in 1827. His manner is distinctive but one of his plates (No. 14695) has been attributed to Cruikshank.

As might have been expected, Marks has a shameful pre-eminence in the lists of those paid by Carlton House for suppressing prints. He revealed himself as a brazen blackmailer in September 1820 by sending a printed advertisement of a 'poem', scurrilous to the point of sedition if not of treason: 'I shall not Advertise or send out Prospectives [*sic*] till I have your opinion of it.' The outcome of this attempt does not appear. Besides this there were ten separate transactions in 1820, generally for songs with engravings, that is for broadsides. Individual payments were not large, ranging from £50 for a poem with a frontispiece to £60 for three caricatures. The isolated payment in 1822[7] was to Marks. He had the effrontery to introduce into a print of 1821 (No. 14128) a portfolio of 'Bought up Caricatures', placed beside the King, and with his own signature on a projecting print.

The series of Richard Dighton's engraved portraits dwindles after 1824; his last (Lord Palmerston, not in the Museum) was published in 1828.

[1] 'Toy Theatre', v, ff. 5–19, 74–82 (168*. a. 4).
[2] See Vol. IX, p. liv.
[3] See Vol. XI.
[4] Based, apparently, on his own portrait of Liston as Paul Pry, West's Theatrical Portraits, No. 91, pub. 7 July 1826 ('Toy Theatre', ii. 184).
[5] Ibid. v, fo. 71.
[6] Ibid., viii (168*. a. 6).
[7] See above, p. xii.

Though he continued to do small water-colour portraits, and though his son Richard Dighton II produced very similar ones, these were not engraved. The fashion was turning towards the crayon manner lithograph. After 1824 Dighton ceased to publish his own plates, and these were taken over by McLean and reissued in various states. A set of reduced copies of fifty-four of the portraits, arranged in rows on two plates so that they could be cut out and rearranged in a strip, was published by McLean in 1825 (No. 14817). The copyist was seemingly not Dighton and the incorrect description of one of the subjects (the third Lord Londonderry is confused with the second) suggests that he had nothing to do with the publication. Besides his portraits Dighton did the set of *London Nuisances* and some less well-known social comedy plates, catalogued here. In 1821 he also did four political plates, strongly anti-Radical, as befitted an artist patronized by George IV.[1]

Theodore Lane is a more interesting artist, not well represented in the Museum collection. Like Robert Cruikshank he was also a miniaturist: in 1819, 1820, and 1826 he exhibited miniatures and water-colour portraits at the R.A. He is known for his humorous genre plates and for some charming illustrations, notably those to *The Life of an Actor*, which are in the manner of Robert Cruikshank. He is not known as a political caricaturist, but on stylistic grounds he would seem to be the anonymous author of the remarkable set of anti-Queenite caricatures published by Humphrey between December 1820 and August 1821.[2] Though individual in style they are in the Gillray tradition. It may be their anonymity and their subject-matter that have robbed these prints of their due from writers on caricature. With the Queen's death their political interest evaporated—it was already running thin—and they may well have seemed intolerably cruel. Their justification—or excuse—is 'the madness of the times' and the more violent but less clever prints on the other side. Though they seem to be by Lane it is Lane with a difference. It is here suggested that Lane was working on the ideas, possibly from the sketches, of Theodore Hook who was an amateur caricaturist, represented here by two plates of 1820. Hook's friends even thought (incredibly, judging from his own published caricatures) that he was HB. These plates, all published by Humphrey, correspond in time and spirit, sometimes in content, with Hook's campaign against the Queen in *John Bull*. Hook announced that with the Queen's death the campaign would cease; it did, and so do these prints—this hypothetical Lane-*cum*-Hook produced nothing after the final plate of Humphrey's window display (No. 14026). It seems unlikely that a young man of twenty, a new-comer to caricature, could unaided have produced Nos. 14013, 14182, impossible not to connect both with Theodore Hook. Moreover, these plates are unlike the work of any other contemporary caricaturist. Before they appeared Humphrey published a verse-satire, *Horrida Bella*, with small etchings which are also in Lane's manner, but less effective—Lane without Hook in short. *The Great Dairy Man* (No. 14028), in the manner of humorous genre, is more clearly by Lane. But these prints are promising and may well have drawn Hook's attention to Lane's talents in this direction.

Crowquill (Alfred Forrester) made a first appearance with the designs for *Freischutz Travestie* in 1824.[3] His early work, some of it etched by Cruikshank, is purely Cruikshankian, competent, good-natured, and attractive. His vein

[1] George IV bought most of the water-colour originals of the portraits by Robert and Richard Dighton published between 1801 and 1824. Oppé, pp. 118–21 (list).

[2] See pp. xvi, xxv, xlviii. There are also prints by G. Cruickshank in this set.

[3] *Ups and Downs* (No. 14909) is given by Everitt and the *D.N.B.* as his first plate, in 1823, but this is dated 1825; the final figure of the date is indistinct; through a sufficiently strong glass it is seen to be 5.

is social comedy and the illustrated joke. His *Beauties of Brighton* (No. 15156) is a design which shows how completely he had assimilated his master's manner, though it contains a portrait of himself arm-in-arm with his two brothers which seems to derive from Gillray. The water-colour, closely followed in the etching (or perhaps done from it), is signed 'Crowquill Del G Cruikshank Exct'; another less complete drawing is by Cruikshank, who late in life annotated it 'Suggested by my friend Alfred Forrester (Crowquill) Drawn & Etched by me George Cruikshank'. Another admirable design is *Dover Coach* . . . (No. 15174). By 1825 Crowquill was already etching some of his own plates. He was in business in the City with his brother, a public notary, so that at this time he was something of an amateur: 'Crowquill Esq.'

In 1827 two more important artists make their first appearance, John Doyle and Robert Seymour. The first two plates by Doyle are political and are aquatints, in manner somewhere between the older convention and the naturalism which he was to make his own. The others are coloured lithographs, rather closer to his HB manner. Seymour's earliest etchings are competent productions in the manner of the day. At first he used the pseudonym 'Shortshanks' but gave it up on a protest by Cruikshank. Some woodcuts of 1820 are attributed in the Widener Catalogue to Seymour, and may be his, but they suggest the hand of R. Cruikshank.

There are also some minor figures. Elmes did at least two Queenite plates, the first since 1816, and the last. Thomas Jones was a competent illustrator and caricaturist. In his first plate, No. 14667, he seems to advertise himself as ready to draw and etch the designs of amateurs. As a caricaturist he tends to imitate Henry Heath. He illustrated *Selections of Dibdin's Songs* . . ., 1828, printed from engraved plates.[1] He was one of the illustrators of *Punch in London* (1832). There is a water-colour by him in the Print Room, 'Brightonian Sketches, No 1', a portrait study of 'George the Donkey-Man'. This is signed 'T. H. Jones of London delt 1836'. John Phillips did some competent caricatures in the Cruikshank manner. His signature does not appear till 1827; other prints are here conjecturally attributed to him. He shows a penchant for legal subjects but that may be because he did some work for King of Chancery Lane. He is otherwise known for the steel engravings (41) which he and Crowqill did for *Pickwick abroad; or, the Tour to France* by W. M. Reynolds which came out in parts in 1839.[2] H. Heath, Phillips, and Jones seem to imitate each other, and the attributions of unsigned plates are decidedly conjectural. T. L. Busby exhibited miniatures at the R.A. between 1804 and 1839, and was also a very competent engraver. He did a series which he called 'Busby's Humorous Etchings', comic anecdote on a very small scale, and which had reached the serial number 65 by 1827; a very few of these are in the collection. Joe Lisle is an obscure artist whose vein was social satire, and who was fond of puns. He was an eccentric young man, who, together with a comedian called W. Sinnett founded a 'Society of Buffaloes' with comic initiation rites which is illustrated by R. Cruikshank in a plate to *The Finish of Tom and Jerry*.[3] What seems to be his self-portrait, that of an artist in extreme poverty, is catalogued in Volume XI.

[1] The plates were acquired by Novello who reissued them as Novello's pocket edition of Dibdin, 1838. E. B. Dibdin, *A Charles Dibdin Bibliography*, Liverpool, 1937, p. 137.

[2] F. Gordon Roe, 'Pickwick and the Pirates', *Connoisseur*, 1927, vol. 79, pp. 678–80.

[3] 'At the Harp in Great Russel Street opposite Drury Lane Theatre, the Buffalo Society was first established, in August 1822, by an eccentric young man of the name of Joseph Lisle, an artist. . . .' The song sung at meetings contains the lines 'Oh! Joseph Lisle a painter is | And Buffalo beside'. Op. cit., pp. 120, n., 122.

There are occasional plates after or by artists who are not caricaturists. Three aquatints after Pyne in 1825 are different in manner from the two plates of 1790 (Nos. 7811–12) which show Rowlandson's influence. Henry Alken is represented only by one anonymous plate in the caricature collection. Many of his sporting prints are in the Print Room, some of which are satirical in the Bunbury vein. Thomas Hood, a professional engraver and a comic draughtsman as well as a man of letters, did one large and interesting plate, *The Progress of Cant*, Hogarthian in spirit.

As commonly happens when the demand for caricatures is abnormally stimulated, artists otherwise unknown or unidentified, or professional engravers, try their hands at political satire. So it was in 1820. Fairburn employed an anonymous caricaturist whose work appears chiefly in his Queenite prints. Vowles, two of whose prints were for Carlile, and who also published prints, produced a few plates, as did Marshall, a printseller with a gift for burlesque, whom there is no apparent reason to connect with Marshall the wood-engraver. He got the high price of £100 for suppressing two plates (8 Sept.).

Wood-engravers make some show among the artists listed in the index, but since their part was limited to cutting the designs drawn on the block little need be said of them. One of the Queenite pamphlets was advertised as having 'an illustration by Branston'. This is an effective design, not outstanding in execution, and not signed. Branston was the leading wood-engraver of his day, and this cut may be from his studio. Richard Austin, a pupil of Bewick, Henry White, and G. W. Bonner were also leading wood-engravers, the last a nephew and pupil of Branston.

This volume is outstanding for the extent to which amateurs provided the professionals, and especially George Cruikshank,[1] with some of their happiest social subjects. These are too often anonymous or adopt initials or symbols. There is 'I', the letter made in two ways, who seems to be one person, and to be probably identical with 'Ego' but not with 'I go', and who produced attractive and interesting designs, all published by Humphrey. It seems as if Humphrey employed Cruikshank for I's more important designs, and W. Heath for a series of his small plates in 1823. A. E. and H. T. D. B. produced some good social comedy, etched by Cruikshank, who also etched the interesting series by W. P. 'Spur', and most of Marryat's work.

Besides Captain Marryat, and more of a caricaturist than he, the outstanding amateur is 'M. E. Esq.', M. Egerton. Only his first plate, *Comforts of a Cabriolet*, was published by Humphrey and etched by Cruikshank. One of his plates is an aquatint by Lane, but his most characteristic work was engraved and aquatinted by George Hunt: sporting scenes, plates on the weather, including an excellent fog scene, and social comedy. He wrote and illustrated two 'tours'. There are twenty-eight charming aquatints engraved by George Hunt to *Here & there over the water*, three of which are catalogued here. *Airy Nothings* . . . is a similarly illustrated tour in the British Isles, but the plates are more realistic than those given here as specimens of his work. Some of M. E.'s comic plates, published by McLean, are appended to a volume of Henry Alken's work. It would be interesting to know who was the 'Selim' of two anti-Queenite prints. Can he be 'miles', and if so does this perhaps stand for Captain Simon Hehl of the War Office?

Among the friends whose work George Cruikshank etched, Merle, 'A Bird'

[1] G. C. told Ralph Thomas that 'he often etched sketches for publishers and never knew the names of the artists who were frequently amateurs'. *Notes & Queries*, 12th S. vii. 284.

stands out for two plates in this volume. No. 15155 on the Horticultural Society is a wonderful medley of portraits and jokes, and a document on the early history of the Society. The *Eton School Lists*, 1867 (he was in the fifth form in 1808) show that he was 'Author of several anonymous works and a constant contributor to the magazines'. Cruikshank etched the designs to his *Oddities in Prose and Verse*. Other friends who deserve mention are John Sheringham and Tom Greenwood, a minor playwright.

A seeming amateur but one of a different kind, and who etched his own designs, is 'Northumberland Freeholder', the signature on one plate only, who did several plates on the 1826 election which were apparently locally produced election propaganda: his sympathies were seemingly Whig-Radical. These have no imprint and may have been private plates. Other plates by this artist, on Northumbrian affairs, are catalogued in Volume XI.

Printsellers and Publishers

Humphrey continues to be the leading printseller in this volume, at least till 1826: by the quality as well as the number of his plates he takes precedence of Fores. From 1820 to 1821 the printsellers were almost inevitably agents in the political contest, and Humphrey was the leading loyalist. But though he opened the campaign in June with an attack on Caroline (following up his plates of 1817), during the height of the excitement caused by the 'trial' he produced Queenite prints, though these were not of the grosser sort.[1] He also published an illustrated verse-satire, *Horrida Bella*, which was pure Queenite propaganda. The part which he took on the other side, when it could get a hearing, is manifested by the prints of his window display (No. 14206) which are also the illustrations to his publication of the Charges against the Queen. He appears also to have had enlarged versions made of small plates, so that they could fit into this street picture gallery. After 1821 his plates are chiefly social comedy. It seems to have been a speciality of his to publish the designs of outstanding amateurs, commissioning a professional, usually Cruikshank, to etch them. From some date in 1823, with occasional lapses, the number of his St. James's Street shop changes from 27 to 24. A few 1823 plates have the additional address of 74 New Bond Street.

Fores was decidedly anti-loyalist in 1820, indeed, it would have been suicidal to be otherwise. His name occurs once only on the Windsor lists.[2] For suppressing a song and engraving, apparently on a subject already illustrated by Benbow, he got £30 in December 1820. What was his connexion with the Fores's of Aldgate and Panton Street does not appear. Plates sold by the latter suggest that they dealt in wares which the head of the family thought it prudent not to handle, for reasons of propriety quite as much as of politics. A Radical pamphlet 'printed by and for S. W. Fores' was sold by R. Fores of Aldgate. As was to be expected the two minor Fores's took money from Carlton House. Richard's[3] name appears three times. He got £40 for a caricature in May. On 17 June he received £100 'for the absolute purchase and total suppression of two sketches or drawings for caricatures, worked with my initials, and I hereby promise and undertake that I will not directly

[1] Besides the prints catalogued here Humphrey published four uniform designs on the witnesses, dated 1820: *The Arrival*; *The Dressing Room*; *The Rehearsal*; *The Representation*, as well as *John Bull's Trump*, Aug. 1820, a double-edged satire; J. B., frenzied with delight, holds up a card, the Queen of Hearts, shouting 'Queen Caroline for ever'; seven little Hearts caper round him. These are in the Holland House Collection, see above, p. xvii, n. 4.

[2] See above, p. xii. Printsellers not mentioned here as sharing in the racket are absent from the lists.

[3] R., R. A., and Richard are presumably identical.

or indirectly print, engrave or expose to sale, or cause to be . . . [*ut supra*] either of the said drawings or any other caricature in any manner alluding or referring to the King and Marchioness of Hertford or Lady Conyngham or either of them'. In January 1821 he got £50 for two plates. On 26 November he was sentenced in the K.B. for obscene publications to nine months' imprisonment in the House of Correction and to find security for five years. He made no defence and thereafter his imprint seemingly disappears. H. Fores of Panton Street was more successful. Twice (in July and Sept.) he got £70 for a single caricature; in October another brought in £50. He got the standard rate in January of £30 for a poem which was a variant (apparently) of Benbow's No. 15030. His imprint becomes rare in these prints, but in 1832 he was still publishing plates from Panton Street.

Though Fores was by custom oppositionist it is difficult to associate him with political principles. It is also hard to suppose that Fairburn was not a keen politician on the Radical side, with a zest, like Cobbett, for scandals in high life. He published many Queenite prints, unmistakably his, even when his imprint has been removed. He also published finely illustrated books and cheap song books. Hone[1] had previously published some coloured plates. In this period he confines himself to Radical tracts, chiefly his own, except for two illustrated broadsides, one on Napoleon's death, one in 1822 (his only print after 1821) on comic pugilists, a sign that he has deserted politics.

Besides these established printsellers there were also those who published prints in 1820 because they were politicians. The three uncompromising Republican-Radicals are the bookseller-publishers Benbow, Carlile, and Dolby (Hone's Radicalism was of a milder, more individual brand). Benbow was the most active as a printseller, his are the plates which show the most unrelenting hatred of the King,[2] and he was also a publisher of inflammatory placards.[3] He was a man of great enterprise, who might well have had a place in the *D.N.B.* This ex-shoemaker from Manchester, author, publisher (a pirate who published an edition of *Queen Mab*,[4] and one of *Don Juan*, Cantos i–v), advocate in 1831–2 of 'the Grand National Holiday' (a general strike for political reasons, the strikers to support themselves by a forcible readjustment of wealth), Physical Force Chartist, was active in every near-revolutionary crisis. In 1821 he was twice prosecuted, oppressively but unsuccessfully, by the Constitutional Association for malicious libel on the King. Though a revolutionary politician, Benbow was not above joining the printsellers' racket and trafficking in scurrility. In June 1820 he got £100 for a caricature and for 'stopping a poem on the same subject' (the Conynghams), with a pledge 'not to publish or sell any other upon the same subject whatsoever'. In November he and Marks shared £45 for a caricature. He also got £50 for a poem 'A Peer in a Bookseller's Shop', seemingly illustrated in No. 14030, which is by Marks and published by himself. This was apparently the subject of a whole crop of 'poems' and prints from different printsellers which were bought up in December at £30 apiece. After his 1820 stock-in-trade became unprofitable he turned to near-pornography and was twice the victim of a prosecution by the Society for the Suppression of Vice. On the first (11 June 1822) he was acquitted, on the second (24 Feb. 1823) convicted,

[1] See above, p. xvi.

[2] See above, p. xvi. Besides the plates catalogued here he published (imprint in pen) *Too late to Repent* (lithograph). The Devil carries off George IV, saying: 'What a load of Iniquity!' The King: 'Hold! Have mercy Jesus. I will fly to my injured Queen.' Holland House Collection.

[3] See above, p. xvi.

[4] The third pirated edition, under a false New York imprint. N. I. White, *Shelley*, 1947, p. 304.

but not sentenced, he had already been in prison.[1] In 1823 from the Byron's Head, 9 Castle Street, Leicester Square (where he had moved from his large shop in the Strand, depicted in No. 14030), he issued in parts his own *Crimes of the Clergy: or the Pillars of Priestcraft shaken*, giving 'instances of individual clerical depravity' in defiance of the law of libel. It has an etched frontispiece, *The Pluralist*, 'A faithful picture' of a parson, bloated, malevolent, arrogant and greedy, laden with five churches, pigs, and poultry, a tithe-grabber to whom starving parishioners kneel in vain. This is in an old tradition, and possibly derives from No. 4951 (1772). Thomas Dolby (less of an extremist) was also twice in 1821 the victim of a prosecution by the Constitutional Association for malicious libel on the King, for satires (*Pasquin* and a *Political Dictionary*), but was not convicted.[2]

Johnston was an established Radical printseller who also published pamphlets and specialized in scurrilous verse-satires with plates. His interest lies in his odd conduct over Shelley's *Œdipus Tyrannus*.[3] The explanation of that transaction is perhaps to be deduced from his relations with Carlton House, which were peculiar. They began in April 1819 when he got £75 for the suppression of two plates, one of which, No. 13213, appeared in the *Bon Ton Magazine* from which he had undertaken to withhold it. At the same time he pledged himself 'not to publish . . . or cause to be published or printed separately or in any work, any plate or matter respecting His Royal Highness the Prince Regent. . . .' On 19 May 1820 he got the high price of £100 for a caricature and article for the same magazine. On 10 June 1820 he got £10 for 'information conveyed' about prints about to be published by Williams 'of Kennington'. Again, on 9 August he got £10 for 'the sketch of a caricature' and for information conveyed. On 26 August the suppression of an article and plate in the *Bon Ton Magazine* ('Memoirs of Mrs Q') brought in £35. It was after this that he published Shelley's poem under a pseudonym.[3] Can it be that he 'conveyed information' about it to someone who acted through the Society for the Suppression of Vice, and that he was paid for the copies he surrendered? The single suppressed print of 1822 published by Marks was 'sold by Johnston 90 Cheapside'. From 1823 his imprint disappears. An allusion to 'Johnson the Informer' in No. 14815 (1825) provokes a guess that he may have adopted this not entirely new trade. Timidity, or his traffic with Carlton House, may have induced him to combine, early in 1820 (as he had done in 1819 with two other loyalist booksellers) with Chapple in the publication of an anti-Radical tract.

Besides those who call for special comment there were other printsellers who took money from Carlton House.[4] These were those who were paid and thereafter published no political plates in 1820. There are Clinch and Sidebotham, both paid once in 1819; the latter's London imprint disappears about this time; Brookes (who used the address of H. Fores and got £80 in May 1820 for two caricatures); William Clarke paid twice in July: £80 for a poem and plate to cover all the impressions; £50 for four caricatures, when his exceptionally wide pledge was 'not to publish any caricature respecting his present Majesty'. His imprint appears once only for a non-political print. King of Chancery Lane got £30 in July for one caricature. He seemingly published no political plates in 1820; he made a first appearance in 1819,

[1] *Parl. Deb.* v. 1484–6; *Commons Journals*, lxxviii. 1096; *The Times*, 25 Feb. 1823.
[2] *Parl. Deb.* v. 1114; *Commons Journals*, lxxviii. 1092. See above, p. xiv.
[3] See above, p. xv.
[4] There are also four who are otherwise (so far as appears) unknown as printsellers: they perhaps embarked in the trade in 1820 merely to share in the plunder. They are Easto or Easton of Marylebone (several smallish sums), Hamley of Windmill Street, Marken or Macken of George Street, Chelsea, and Thomas Wilson.

and was a publisher of both political and social plates, specializing in legal subjects.

Other printsellers and publishers made their harvest from the public in 1820. Effingham Wilson was a Radical publisher of repute (he published Tennyson's *Poems, chiefly lyrical* in 1830) whose imprint appears on illustrated verse-satires. It would be interesting to know something of Milleville of Hampstead (was he a refugee?) who published two prints which are primarily Bonapartist (pleas for Napoleon's reinstatement) and secondarily Queenite. Besides those in the index there was J. Dawson of Camden Town who published a large coloured plate, complicated in theme and design, *The Abyssinian Monster . . .* (George IV).[1] In 1820–1 the Tory printseller and publisher *par excellence* was W. Wright of 46 Fleet Street, who may have been connected with James Wright.

One of the most interesting of the printsellers is James Catnach of Seven Dials who retired in 1839 with a modest fortune, chiefly made, it is said, out of the wrongs of Queen Caroline. He was the leading printer of street papers: broadsides, fly-sheets, songs, dying speeches, catch-pennies, and 'awfuls', in which may be found 'the mind of the labouring and criminal classes'.[2] He had more capital (though not at first), more skill, and more enterprise than others of his well-defined category of printers. His paper and ink were better, he had a large miscellaneous collection of wood-blocks, often used at random, including some of Bewick's. (His father was a reputable Alnwick printer who had published books illustrated by Bewick.) The cuts designed for his more important broadsides are superior to those of his competitors. He was an employer of the street poet, the standard rate being a shilling for a set of verses,[3] and would sometimes write his own verses, as he did for No. 14255. He is said to have been a rigid Churchman and strict Tory. In 1826 he took a small hand-press to Alnwick to help with the rapid production of Northumberland Election bills and states of the poll.[4] The specimens of his vast output catalogued here are masterpieces of a master of his craft and trade. Other Queenite broadsides in this category are published by Bloomer of Birmingham, who, with Stephenson, a Gateshead printer, is the only representative of the English provincial publisher in this volume.

It is not clear whether E., S., and Harriett Knight are separate members of the family and firm, whose line was innocuous social satire with an occasional political plate. S. Knight 'invented' (i.e. suggested or designed) two charming plates by Cruikshank; she or he had 'invented' one of his Elba plates in 1814.

The shameless J. J. Stockdale, Harriette Wilson's publisher, appears, as in Volume IX, both as the subject and the publisher of prints. As a pornographic publisher he came into conflict with the House of Commons in 1836 and after: he exploited the law of libel and a legal anomaly and was the plaintiff in the famous case in constitutional law, *Stockdale* v. *Hansard*, which led to the Act of 1840 (2 & 4 Vict., c. 9) passed to deal with the situation he and his solicitor had engineered.

By the end of the period it is clear that the coming printseller is Thomas McLean of the Haymarket, who may indeed have already outstripped Humphrey. His name appears in Volume IX, but only on reprints published

[1] In the Holland House Collection.

[2] Harold Child, in *Camb. Hist. of Eng. Lit.*, 1932, xiv. 227. In Catnach's adaptation of *Life in Paris* (No. 14495) the three English tourists have been 'From prison releas'd | And from treading the Mill' with no loss of credit or prestige.

[3] Mayhew, *London Labour and the London Poor*, 1851, i. 220 ff., 278 ff.

[4] C. Hindley, *Hist. of the Catnach Press*, 1886; idem, *The Catnach Press*, 1869.

after 1819. In this volume, before 1824, his imprint is found only on later reissues, here catalogued under the original date. In 1824 he took over Dighton's plates, reissuing them in successive states. Many of his plates in this volume have the date August 1st. 1835; these are either reissues in *Cruikshankiana*, or reissues of other plates published by Humphrey, whose stock was sold in 1835.[1] His own imprint is first found in 1820 when he published two sets of plates by the very popular Henry Alken (whose work was previously published by S. & J. Fuller). Thereafter he was Alken's chief publisher and was thus established as a publisher of sporting prints.[2] In 1821 he published a book illustrated by coloured aquatints, *The Old English Squire . . . a poem*, by 'John Careless'. He was publishing miscellaneous caricatures by 1826, and in 1827 reissued plates by M. Egerton previously published by the Hunts (who engraved them). By this date he has claims to be the leading publisher of satirical prints. He publishes all the 'Paul Pry' plates of William Heath. More important is the Gillray enterprise. In April 1827 he issued a prospectus for a reissue in parts of Gillray's works, having acquired rights in Humphrey's plates.[3] This was eventually published in two volumes in 1830, with the title *The Genuine Works of James Gillray. Engraved by himself.* The volumes show no trace of the issue in parts and the work has lost its original title which was *Humphrey's Collection of the Genuine Works of James Gillray Engraved by himself, and originally published by H. Humphrey*; G. Humphrey's name has dropped from the imprint which, on the prospectus and on the title to the parts, had been 'Published by Thomas McLean, 26 Haymarket; and George Humphrey, St. James's Street, and to be had of all booksellers and printsellers in the United Kingdom'. This is an interesting item in the history of printselling and in that of Gillray's reputation, but whether it is a sign of his continuing prestige is not clear. The price of the parts is to be a guinea and a half, one guinea to subscribers, the parts to consist of seven, or not less than six, sheets, the work to be completed in from twenty to twenty-five parts, with a supplement for subscribers (gratis), if profits should allow, 'of plates where the humour will be considered too broad for general Inspection'. The sheets (*c.* 24½ × 18 in.) are printed on both sides, there are commonly two designs to a page, occasionally one, occasionally three or more, with Gillray's last plate (after Bunbury) on a double sheet. The supplement (seven sheets) duly appeared. The price of the etchings 'prepared in a coloured state' would be at least four times as much, 'while the graphic merits of the subject would be seen to much less advantage'. Is this a mere puff, or is it a sign that taste was turning back towards designs in black and white? A printed key (description) was promised; it appeared in 1830. McLean asserts in his wordy prospectus that the consequence of his undertaking 'will be to protect from oblivion the works of the Artist, which, but for being so embodied, would be lost to posterity . . .'. McLean's supremacy was established when he published the 'Political Sketches of HB', the series which ran from 1829 to 1849 with one or two later prints, and it is said that he persuaded the artist to publish them.[4] By 1827 he seems to have already become the sole publisher

[1] A B.M.L. copy of Humphrey's sale catalogue was unfortunately destroyed in 1941.

[2] Silzer, *Sporting Prints*, p. 346.

[3] Two of the titles or wrappers of the original parts, serial number added in pen, are in the V. & A. (box J.J. 11), the prospectus, dated 6 Apr. 1827, being on the verso. The plates have their original publication line. The copper plates remained in Humphrey's possession till the sale of 1835 (B.M.L. Catalogue). This was an outstanding time for the issue in parts of etched plates: the prospectus of Audubon's *Birds of America* appeared in March 1827, at two guineas a part of five plates (40 × 26 in.), to be completed in fourteen years with 400 plates (actually 435 plates in three years under the time limit).

[4] Everitt, pp. 238 ff.

of the future HB: Doyle's plates catalogued here all have McLean's imprint.[1] In the later part of the nineteenth century the firm became dealers in paintings, and in the early twentieth century it passed into other hands.[2]

The Dublin printsellers are more in evidence than in earlier volumes; the old rivalry between McCleary and Sidebotham is apparently settled by the latter's disappearance. Besides their usual copies of English plates these printsellers also published Irish designs on Irish subjects, one of which was copied by Fores, reversing the usual practice. The only Scottish printsellers represented are those concerned with Heath's *Looking Glass*, Watson and Griffin of Glasgow.

[1] In 1826 he published 'The Musical Infant Sisters', drawn by J. D. Etched by H. Cook, a charming portrait of two very little girls, one at the harp, one at the piano, 'exhibiting at the Egyptian Hall'.

[2] Silzer, *Sporting Prints*, p. 346.

The Muse of History must not be fastidious. She must see everything, touch everything, and if possible, smell everything.

WINSTON CHURCHILL, *Great Contemporaries*, 1937.

Understand, we [cartoonists] are not here to pass honest judgment, but to purvey matter the other side doesn't like.

DAVID LOW, *New Statesman and Nation*, 31 July 1943.

CORRIGENDA, Etc.

TO VOLUME IV

4733 By L. Douglas, not Bunbury. Chalk drawing at Windsor. Oppé, No. 187.

TO VOLUME V

4892 By Michel Vincent Brandoin. Pen and water-colour drawing at Windsor. Oppé, No. 81.

6125 Etched by James Bretherton after C. L. Smith.

TO VOLUME VI

p. 104 *A Court-Candidate in distress.* Pen drawing at Windsor, by John Hodges Benwell (1764–85). Oppé, No. 62.

7452 Drawing in pen and water-colour, by Bunbury at Windsor. Oppé, No. 102. Print reissued S. Knights, 1 June, 1824.

7766 Rowlandson's water-colour is in the possession of the Royal College of Surgeons.

7784 Pen and water-colour drawing at Windsor, by G. M. Woodward. Oppé, No. 674.

7977 The subject is Charles Newman who changed his name from Toll by Royal Licence, 9 Sept. 1775. 'A clergyman of spruce manners and a bon vivant.' Byng, *Torrington Diaries*, iii. 194 (reproduction).

TO VOLUME VII

8701 Also a copy (coloured) in reverse, without imprint.

8815 There is another etched version at Windsor. Oppé, under No. 183.

8899 For 'William Sneyd' read 'John Sneyd'.

9177 Title: for 'Vitue . . .' read 'Virtue . . .'.

9200 An impression of the first state with Sheridan's head (afterwards altered to that of Horne Tooke) has been acquired.

Index, p. 677. Baird, G. H., for '9431' read '8369'.

TO VOLUME VIII

10518 Cross-references, penultimate line: for '10733' read '10763'.

11418, 11432, 11545 (and Index, p. 1014). For 'Reed' read 'Read'.

11544 (and Index, p. 1020). For 'Charles Yorke' read 'Admiral Sir Joseph Sydney Yorke'.

11605 An original impression has been acquired.

TO VOLUME IX

p. liii, l. 35. For '1824' read '1823'.

11782 Publication line: 'Pub^{d} Feb^{ry} 26th 1811 by Tho^{s} Tegg N^{o} 111 Cheapside'.

11962 Pen and water-colour drawing at Windsor. Oppé, No. 541, reprod. pl. 85.

12047 The persons are Prince Pierre Kozlovsky, a Russian diplomat, and Mme de Lieven; the scene is London. See W. Dorow, *Fürst Kosloffsky*, Leipzig, p. 12.

12126 The subject is Kozlovsky (see above) who called himself 'l'aimable roué'. Note by Lord Malmesbury on a print sold at Sotheby's, 1950. (Courtesy of C. W. Traylen, bookseller, Guildford.)

12207 For 'Peter Street' read 'T. G. Street' (father of Peter).

12315 For 'Frederick' read 'Henry' Fitzclarence (1795–1817).

12591 penultimate l. of penultimate par. For 'Fulton' read 'Fulford'.

12907 last l. For '*County*' read '*Court*'.

12915 For 'Caroline Jules' read 'Caroline St. Jules'.

12980 G. Cruikshank's drawing in pen and pencil. 199. c. 8/1491.

13006 For a reissue, 1820, see p. 39.

13016 The subject is 'Mr Hilbers the great Oil Merchant'. Oppé, p. 119.

13019 The subject is Charles Grant, merchant of London, who appeared in British uniform in Holland (1813) and caused the first Orangist insurrection. Oppé, p. 119.

13363 After J.-B. Isabey; a close copy of No. 11 of a set of 12 signed J. J. pub. Motte, n.d.

13400 An aquatint (coloured) is in the Print Room. Pub. Mar. 10, 1819. (Misc. Sporting Prints.)

13500 The subject is Hunt's maltreatment in the Manchester Theatre, Jan. 1819, by officers and residents, for hissing when God Save the King was called for. Bamford, *Passages in the Life of a Radical*, i. 169.

p. 1014, index. Delete Beaumont, Miss.

p. 1032, index, *s.v.* Owen. Delete 1819: 13363.

p. 1072, index, *s.v.* Exploration (Polar). For '13069' read '13068'.

TO VOLUME X

14148, &c. A sheet of sketches in pen and pencil for Nos. 14151, 14153, 14157, 14160, 14162, 14164. 199. c. 8/1499.

14426 Another sketch, pencil, for part of the design.

p. 737, No. 3. The attribution to 'G. H—y' [Humphrey] is probably bogus.

POLITICAL SATIRES

13501 "A TRIFLING MISTAKE"—CORRECTED—

G Cruikshank fecit
Pub^d Jan^y 1^st 1820 by G. Humphrey 27 S^t James's Street London—

Engraving (coloured impression). John Cam Hobhouse sits in profile to the l., in a prison cell, twiddling his thumbs. He wears the tight-waisted, high-collared dress of the dandy; his feet rest on the rail of his chair. A tankard and pipe are on a table before him, writing materials with much ink-splashed paper have been thrown to the ground, beside a mouse-trap. He faces an empty grate; above it are two prints: *S^t Stephens Chapel*, a debate with the Speaker (Manners Sutton) in the Chair; and the façade of *Newgate*. A man dangling from a gibbet is scrawled on the wall; on the mantelshelf are a teapot and cup. On the wall is a large placard: "*What prevents y^e people from walking down to y^e House & pulling out y^e Members by y^e ears, locking up their doors, & flinging y^e key into y^e Thames? Is it any majesty which lodges in the members of that assembly? Do we love them? not at all: we have an instinctive horror & disgust at y^e very abstract idea of a boroughmonger. Do we respect them? Not in y^e least. Do we regard them as endowed with any superior qualities? On y^e contrary, individually, there is scarcely a poorer creature than your mere Member of Parliament; though, in his corporate capacity, y^e earth furnishes not so absolute a bully. Their true practical protectors, then—the real efficient anti-reformers—are to be found at y^e Horse Guards & y^e Knightsbridge barracks. As long as the Hous of Commons Majorities are backed by the regimental muster-roll, so long may those who have got the tax-power keep it, & hang those who resist.*" *!!!—!!!—!!!—Vide "Trifling Mistake"*— Below this is a ballad headed: *Little Hob in the well.* Shackles decorate a heavily barred window (r.); in the door is a small grated aperture.

The quotation is from *A Trifling Mistake in Thomas, Lord Erskine's recent Preface*, a pamphlet by Hobhouse on a controversy over the Westminster Election; see No. 13204. It is from the last two pages, probably altered by Place, though Hobhouse accepted the responsibility. Wallas, *Life of Place*, 1918, p. 148 f.; Hobhouse, *Recollections of a Long Life*, 1909, ii. 115–17; M. Joyce, *My Friend H*, 1948, pp. 129 ff. On 13 Dec. the House voted for his committal to Newgate for breach of privilege. He remained there till the close of the session on 29 Feb. 1820, thus establishing his position with the Westminster Radicals and securing his election. The pl. was suppressed and impressions bought up, on account of the quotation of the condemned passage. See F. Place in Add. MSS. 36628, fos. 31–2, and Nos. 13677, 13714, 14045.

Reid, No. 933. Cohn, No. 2047. Layard, pp. 69–73 (reproduction). Reissued, *Cruikshankiana*, 1835.
$7\frac{1}{16} \times 9\frac{1}{2}$ in. With border, $7\frac{15}{16} \times 10\frac{3}{16}$ in.

13501 A An earlier state, uncoloured, with the head corrected in pencil; the (incorrect) date is *Jan^y 1^st 1819*. There are pencil additions: below the title: "How Cam you so! i.e. in that Hobble?" Below the ballad-title: "a new song in Defence of the People corrected—Oh John Hobbs" [cf. No. 11838] (an allusion to Hobhouse's pamphlet, *A Defence of the People in reply to Lord Erskine's "Two Defences of the Whigs"*. Anon. 1819).

13502 UN GOURMAND.

London Jan^y 10^th 1820 Pub by S. W. Fores 41 Piccadily

Engraving (coloured impression). A copy of No. 12997. The picture behind Louis XVIII is changed from a guillotine to a life-like H.L. portrait of Napoleon, full-face, with folded arms and resolute expression. Two of the dishes on the table are altered. Cf. No. 14512.

Broadley, ii. 15 f. De Vinck, No. 9664.

$8\frac{1}{2} \times 12\frac{7}{8}$ in.

13503 THE ROOT OF KING'S EVIL—

Designed by an Amateur [? Marryat][1]*—G Cruik^k fec^t*
Pub^d Jan^y 14^th 1820 by G Humphrey 27 S^t James's S^t London—

Engraving (coloured impression). After the title: *—NB, To Cure y^e Constitution of this Evil y^e Axe must be laid to y^e Root.* A clerical magistrate (r.) with a drink-blotched nose, seated in his library, is terrified at the apparition of 'a Radical', an imp whose limbs are gnarled and forked roots. A large book is open on a book-rest: *Etymology—Radical—ex Radix, is a root—& Calor is heat, anger Strife—q.d. The Root of all Strife.* A candle beside the book gutters wildly in a wind from the imp who stands poised on the rim of an inverted Cap of Liberty resting on clouds of smoke; he supports himself between two pikes which project, slanting outwards, from the cap; on one is the bleeding head of a bishop, on the other a royal crown, broken. The second pike serves as staff to a tricolour flag bordered with black and inscribed: *Blood! Blood!! Blood!!!! Reform & Plunder Watson Thistlewood Preston Hooper, Waddington Harrison-Hunt Pearson Wood Waithman Parkins &c &c—Cobbet, Carlile, Tom Paine, Burdett little Hobb* [Hobhouse], *Death & the Devil—No King No, God.* This pike-shaft is thrust through a dilapidated *Magna Charta* whose seal falls off; the other transfixes a tattered *Holy Bible*, from which flutters a page headed *S^t Mark.* The parson, interrupted in his reading, holds his spectacles, and stares at the imp, saying: *In the Name of Satan, What—Imp, are you, & where was you-hatched?!!!—* The 'Root': *In hell your worship, I'm a Radical, give me leave to present—you a list of a few of my best friends*; the flag is directed towards the parson, at whose feet is a book, *Burns Justice*, open at a page headed *Treason.* On book shelves beside him are large folio volumes, three lettered: *History of Babylon, History of the French Revolution*, and *History of Rebellion*, the last leaning against a (cracked) terrestrial globe.

For the radical see No. 13271, &c.; for the clerical magistrate, an object of hatred since 'Peterloo', No. 13281, &c. The radicals mentioned are in a (roughly) descending scale from revolutionary extremists to Hobhouse the whig-radical (see Index and Vol. ix). For Reform as 'the axe to the root', a phrase of Horne Tooke's which reappeared 1831–2, see Nos. 8817, 11323, 12110. The anti-Christian and anti-clerical aspect of the radical agitation is stressed.

A pencil sketch is in the B.M.; on the reverse is that for No. 13504. Binyon, i. 284 (17).

Reid, No. 935. Cohn, No. 1913. Reissued, *Cruikshankiana*, 1835.

$7\frac{1}{8} \times 9\frac{5}{8}$ in. With border, 8×10 in.

[1] Cohn attributes it to Marryat; his anchor emblem is absent.

13504 POOR JOHN BULL—THE FREE BORN ENGLISHMAN—DEPRIVED OF HIS SEVEN SENSES BY THE SIX NEW ACTS.?

[G. Cruikshank.]
Pub^{d} Jan^{y} 15th 1819 [i.e. 1820] *by J. Fairburn Broadway Blackfriars*

Engraving (coloured and uncoloured[1] impressions). Frontispiece to a verse-satire, *The Free-Born Englishman deprived of His Seven Senses by . . . the Six New Acts of the Boroughmongers. A Poem, by Geoffrey Gag-'em-all . . . Illustrated with an appropriate Caricature Plate . . . [Price One Shilling.]* John, a respectable but ragged citizen, kneels on straw directed to the r. in a bare dilapidated room. He is heavily shackled to a *Pillar of Restriction* (l.) with cannon-balls heaped at the base. On the capital, which is in the form of the Prince's triple ostrich plume, rests a platform supporting an Ensign flag, reversed and tattered, and inscribed *Distress*; beside the flag is a cannon, *Cannon Law*, to which is tied a rope which is round John's neck. His arms and legs are tightly bound to the pillar by heavy chains. His lips are closed by a padlock (as in No. 13287, &c.), his nose is pinched by nippers. He wears black spectacles and his ears are stuffed with plugs shaped like cannon. He kneels by a table, on which are thumb-screws confining his fingers. On the table are *Magna Charta* and *Bill of Rights*, both transfixed by a heavy dagger of *Manchester Steel* which drips with blood (see No. 13258, &c.). An ink-pot, pen, and sheet of stamped paper (see No. 14231) fall from the table on which are, tantalizingly, a chop, decanter, and loaf.

On John's head is a pile of bulky papers: *6 New Acts*. On them squats Castlereagh, with the legs of a bird of prey, the talons dug into the papers; with a gesture of triumph he tears in half a paper inscribed *Two penny Trash*. Against the wall is a tall bookcase, based on drawers, the upper ones padlocked, the others *M T* [empty]. Above the shelves is a crown with *G R* flanked by roses, with the inscription *Hic Jacet Vox Populi* above one or two books. On an empty shelf: *Exit* [sic]—*Omnes*. On the wall is a torn bill: *Fund for Decay'd Authors and* ××××—×××× *The Devil*. Above the fireplace are a *Map of G^{t} Britain* in tatters, and a candle eclipsed by a big extinguisher (cf. French 'Eteignoir' prints, No. 12588). By the empty grate is a bundle of poker, shovel, &c., labelled *Fire Arms Siezed accord^{g} to the Act*. The heavily barred and padlocked door (l.) has a small grille, like that of a prison or convent. On the title-page:

> John Bull through *Twenty years of war*,
> To LIBERTY had some pretences,
> But *six years peace* and *six new acts*,
> Have reft him of his *seven senses*.
>
> Yet unborn *millions* shall arise,
> My poor John Bull, to rescue thee,
> Unclose thy *lips*, thine *ears* and *eyes*,
> And set thy *seven senses* free.

The 63rd of 66 verses (p. 16):

> Look to the Plate, ah! Reader, look,
> Poor *John Bull* bound and bleeding lies,
> And e'er perhaps thou shut this book,
> Freedom's last martyr faints and dies.

[1] Not folded, showing that it was issued separately.

The Six Acts were passed in the emergency Autumn Session of 1819. One (still valid) forbids drilling and military training; one (local and temporary) authorized the search for arms, see No. 13291. The third put restrictions on public meetings of over 50 persons. For the two Press Acts see No. 13287; a third, the Procedure Act, was to prevent legal delays in Press cases. 'Two-penny Trash' was the name given to the cheap edition of Cobbett's *Political Register* from 3 Nov. 1816 until stopped by 60 Geo. III, c. 9 (and used by him for a new monthly in 1830). For the freedom of the Press despite these Acts, cf. No. 13963. For the fear of militarism, 'Cannon Law', see No. 13288. For theme and title cf. No. 13287. See also Nos. 13508, &c., 13535, 13645, 13646, 13682, 13725, 13879.

Cruikshank's pencil sketch is in the B.M., see No. 13503; on it are six names not relating to the subject, perhaps added later.

Reid, Nos. 867, 4715. Cohn, No. 328.

$7\frac{1}{4}\times 9\frac{5}{8}$ in. 184. a. 3/8.

13505 "THE LAW'S DELAY."—SHOWING THE ADVANTAGE & COMFORT OF WAITING THE SPECIFIED TIME AFTER READING THE RIOT ACT, TO A RADICAL MOB—

Deigned [sic] *by an Amateur*[1]*—G Cruikshank fec*[t]
Pub[d] *Jan*[y] *21*[th] *1820 by G Humphrey 27 S*[t] *James's S*[t] *London*

Engraving. The title continues: *or—a British Magistrate in the discharge of his Duty, & the People of England in the Discharge of theirs!!—see Speeches of the Opposition passim.* A stout, elderly magistrate stands full-face, looking at his watch, a paper headed *Riot Act* in his l. hand. Behind him is a phalanx of constables holding long staves, and wearing top-hats. They are surrounded by a yelling mob, some with pikes, hurling stones, cats, mud, &c., at the magistrate, who is spattered from head to foot; one eye is closed; his wig and hat are on the ground. A large cap of Liberty on a staff is inscribed *Death or Liberty* (cf. No. 13279).

A satire on attacks on the conduct of the magistrates at Peterloo (safe in a first-floor room), see No. 13258, &c. For the supposed statutory hour's delay after reading the Riot Act see (e.g.) Burdett's speech 24 Nov., *Parl. Deb.* xli. 178. (A riot remains a riot at common law if the proclamation is not made.)

Reid, No. 936. Cohn, No. 1308.

$7\times 9\frac{3}{4}$ in. With border, $7\frac{13}{16}\times 9\frac{7}{8}$ in.

13506 THE FIELD OF PETERLOO.

London Jan[y] *25 1820* *Pub by S. W. Fores 41 Piccadilly*

Aquatint. Five of the Manchester Yeomanry, in close formation, slash at prostrate and fleeing men, women, and children as if on a field of battle. The Yeomanry have a banner inscribed *M.Y.C*, their victims a large *Reform* flag with cap of Liberty. See No. 13258, &c.

Vignette. Pl. $7\frac{3}{8}\times 8\frac{13}{16}$ in. 'English History.'

13507 [POOR FROSE OUT GARDNERS][2] [*c.* Jan. 1820]

Engraving. Gardeners, unemployed and starving owing to the weather, walk in procession on the pavement past the screen of Carlton House, where, above

[1] Cohn attributes it to Marryat; his anchor emblem is absent.
[2] Title and imprint cropped.

the closed door is an open sash-window. In this the Regent (King, 29 Jan.) is seen sitting over a bottle with Lady Hertford. He looks over his shoulder with sour contempt, saying: *Let them starve, they are Radicals.* The leader of the ragged band holds up a cabbage on a pole, saying: *Poor frose out Gardners* [used as title]; he approaches the sentinel who puts out a protesting hand. The others repeat this cry, or say: *Poor Gardners*, while one, raising his hat, says: *God bliss you Ma-am.* They pass a dandy (cf. No. 13029) who looks at them askance, while three other dandies inspect them from the r., one using a lorgnette. The shocks of hair of the gardeners give them a resemblance to dilapidated dandies. A sturdy John Bull, wearing a smock and with cudgel and dog confronts them in shocked surprise. Other spectators are a fishwife on the extreme l., a peg-legged sailor with a (hawker's) donkey who cries sardonically: *Old England For Ever O the Roast Beef of Old England O the English Roast Beef* [Fielding's song, *Grub Street Opera*]. A coal-black chimney-sweep's boy exclaims: *My Eye What Rum Devils.*

Six weeks of the coldest weather since 1814-15 ended in January. For the gardeners' parade, a common occurrence in cold weather, cf. Nos. 12185, 15473 [3].

$8\frac{13}{16} \times 13\frac{3}{16}$ in. (cropped).

13508 THE MAN IN THE MOON *&c. &c. &c.*

[G. Cruikshank.]

London: Printed by and for William Hone, 45, Ludgate Hill, [Jan.] *1820. One Shilling.*

Woodcut on title of a verse satire.[1] The Regent, standing in back view, within a circle representing the moon, tries to put out the sun by holding up a tattered blanket on the point of his sword. The sun, a circle enclosing a tiny printing-press, as in No. 13296, is irradiated, the rays striking the heavy clouds round the much larger moon. A comet rushes down towards the Regent, its head a cap of *Liberty*, its tail *Reform.* The Regent wears uniform with cavalry boots, his cocked hat with three peacocks' feathers as in No. 13299, &c. He addresses the Lords who are represented by (Garter) stars with legs. Above: '"If Caesar can hide the Sun with a blanket, or put the Moon in his pocket, we will pay him a tribute for light."—*Cymbeline.*'

The pamphlet (mentioned in No. 13677) burlesques the Regent's Speech on opening Parliament, 23 Nov. 1819, and satirizes the Six Acts then foreshadowed, see No. 13504, &c. It is effectively illustrated by G. C.'s woodcuts, Nos. 13508–21; the last four illustrate two poems indicated by '&c' in the title. The dedication is to Canning (an object of hatred to Reformers): 'by his parodies, his pistols and his wits, fighting and writing his way to place and profit . . .', reprinted *Examiner*, 23 Jan. The *Examiner*, 16 Jan., called it 'Another admirable "little book" from the shop of Mr. Hone . . . It's caricatures . . . are as abundant in meaning, and better drawn than Gilray's—and the letter-press is worthy of them.' It reached a 51st edition in 1821. See Wickwar, *Struggle for the Freedom of the Press, 1819–1832*, 1928, p. 131 f. For counter-pamphlets and imitations see Nos. 13522, 13635, 13648, 13693.

Reid, Nos. 3035–48. Cohn, Nos. 527, 661. *Black Dwarf*, iv. 70–2 (19 Jan.). Depicted in No. 14049. Reissued, *Hone's Facetiæ*, 1827.

c. $5\frac{1}{2} \times 4$ in. 184. a. 1/6.

[1] Attributed to Hone, but not by him, though the Carol, &c. are. Hone, *Facetiæ*, 1827, p. vii.

13509 INTRODUCTION.
See No. 13508. The Regent's state-coach, topped by peacocks' feathers, passes through St. James's Park, surrounded by Life Guards with drawn swords. Four footmen stand behind clasping each other's waists as in No. 13288. A hooting crowd is represented by two Radicals, a woman, and a starving child.
c. $3\frac{3}{4}\times4$ in.

13510 [TAILPIECE TO INTRODUCTION.]
See No. 13508. The Regent sits like a stuffed guy on 5 November in a carrying-chair, grasping his speech. The shafts are held by Sidmouth (with clyster-pipe) and Castlereagh (with scourge). The Regent is inset in a crescent moon.
A pencil sketch (in reverse) by G. C.
c. $3\times3\frac{5}{8}$ in.

13511 THE SPEECH.
See No. 13508. The Royal Arms burlesqued, the crown toppling off. The quarterings are divided by chains and a padlock. The leopards are skeleton dogs, muzzled. The Irish harp is completely broken. The motto, *Honi Soit* ... is inscribed on cannons. The supporters are, dexter, a savage lawyer, shrieking frantically, and sinister, a centaur, with the torso and head of a Lancer. There is a background of writhing bayonets and spears.
A satire on the addition to the Army to protect life and property announced in the Speech, and on militarism in general.
c. $3\frac{1}{4}\times4\frac{1}{8}$ in.

13512 JOHNNY MOONCALF'S *back, Who is, you know, a very willing hack.*
See No. 13508. John Bull, with shackled legs and padlocked mouth (cf. No. 13287) hobbles on broken crutches which are patched up by *Credit* and *Bank Notes* [see No. 13198, &c.]. He bends under a huge burden to which Vansittart (l.), seated on Castlereagh's shoulders, is about to add another big package. More bundles are ready on the ground.
c. $3\frac{1}{8}\times4$ in.

13513 STEEL LOZENGES *will stop their pain,*
See No. 13508. Infantry ram bayonets and swords down the mouths of starving radicals, kneeling or prostrate. A woman, still standing, staggers back, dropping a staff with a cap of Liberty. The soldiers have a flag on which is a crown made of a skull and surrounded by bones.
'Steel lozenges' were a notorious quack remedy, see No. 11711; cf. Nos. 13763, 14006.
c. $3\frac{1}{8}\times3\frac{5}{8}$ in.

13514 HOLY COMPACT AND ALLIANCE,
See No. 13508. Liberty, her hands tied behind her, stands on a funeral pyre made of a printing-press. The sovereigns of Europe dance in a ring round the flames. The Regent, in back view, is between Ferdinand VII, wearing a Jesuit's biretta and an embroidered petticoat (see No. 12508), and the Devil, also wearing a biretta. The others are (l. to r.) the Pope, Louis XVIII, Frederick William III, Francis I, the Tsar.
The Speech referred to the 'friendly disposition' of foreign powers. England had not joined the Holy Alliance (1815), see No. 14113, &c.
c. 4×4 in.

13515 TO CHECK THE CIRCULATION OF LITTLE BOOKS,
See No. 13508. Liberty tries to defend a printing-press from the attacks of Castlereagh with axe and noose, of Canning with a dagger, and of Sidmouth with a heavy chain and padlock.

The 'Little Books' are Hone's illustrated pamphlets. For the Press Acts see Nos. 13287, 13504, &c.
c. 3×4 in.

13516 [THE REGENT FIRES AT LIBERTY.]
See No. 13508. Seated on Sidmouth's back the Regent aims a bursting blunderbuss at a winged cap of *Liberty*. Castlereagh, with a scourge in his pocket, puts his hands on his shoulders.
$2\frac{7}{8}\times3\frac{5}{8}$ in.

13517 [TAILPIECE]
See No. 13508. Three huge peacocks' feathers (see No. 13299, &c.) symbolize the Regent. One projects from a *Post* ['Morning Post'], one from the horn of a newsvendor with a sheaf of the *Courier* under his arm, one from a syringe worked by *Slop* (with a medicine-bottle so labelled), i.e. Stoddart, editor of the *New Times*, see No. 14207, &c. A dog befouls a (carved) sun, emblem of the 'Sun' newspaper. An attack on the Ministerial Press. Cf. No. 13729.
c. $3\frac{1}{4}\times3$ in.

13518 A POLITICAL CHRISTMAS CAROL,
See No. 13508. A printing-press, as in No. 13296, but surmounted by a cap of Liberty, is enclosed in a circle formed of a serpent, symbol of eternity. It is irradiated by a corona of dazzling light, or flame, from which two barristers flinch back. They are the Attorney- and Solicitor-General, Gifford and Copley, both appointed in 1819, both to acquire unpopularity over the Queen's affair, see (e.g.) No. 13948, &c. Below are their instructions from Castlereagh:

"Go draw your quills, and draw *five Bills*,
"Put out yon blaze of light."—*Carol.*

The carol, by Hone, parodies 'God rest ye merry, gentlemen', and attacks Castlereagh as 'ruler' of the Commons and author of the Press Acts, see No. 13515. The cut was copied with alterations for *The Political Alphabet*, 1830.
c. $3\frac{1}{8}\times4$ in.

13519 END OF THE CAROL.
See No. 13508. Castlereagh sits on a bench (in the Commons) caressing two rats with human heads (as in No. 14159). One, Gifford, fawns on him; the other, Copley, is melancholy at the thought of his father.

Copley (Lord Chancellor Lyndhurst in 1827, see (e.g.) No. 15390), secured the acquittal of Watson and Thistlewood in 1817. Gifford had acted for the Crown. For the rats cf. No. 13671.
c. $3\times3\frac{7}{8}$ in.

13520 "THE DOCTOR"
See No. 13508. Heading to a reprint of Canning's satire on Addington (Sidmouth) beginning 'My name's the Doctor . . .' Sidmouth, in a fool's cap, capers distractedly on an inverted (apothecary's) mortar, tormented by Canning, who jeeringly surrounds him with smoke from a squib. In his belt are medicine-bottles; he holds a clyster-pipe and (?) a stethoscope (in 1820 a new invention). In Canning's pocket are pistols labelled *Challenge*, i.e. to Castlereagh, see Nos. 11370, &c., 13613. Below: '"His name's the Doctor!"'
c. $3\frac{1}{8}\times3\frac{1}{8}$ in.

13521 END OF "THE DOCTOR."
See No. 13508. Canning and Sidmouth embrace; the latter's emblems of medicine on the ground. Canning, with a calculating expression, keeps his

pistols. Below: '"Brother, brother, we are both in the wrong!" *Peach'em and Lockit*' [cf. No. 7856].

In the Dedication Canning is attacked (inaccurately) for taking a subordinate place under Sidmouth after lampooning him.

c. $3\frac{1}{8}\times3\frac{1}{8}$ in.

13522 SKETCHES OF THE LIFE OF BILLY COBB, AND THE DEATH OF TOMMY PAIN.

London, Printed (for the Author,) and sold by Dean and Munday, Threadneedle-street . . . . . and all other Booksellers. Price One-Shilling. [Jan. 1820.]

Woodcut on title-page. Cobbett stands terror-struck under an apple-tree, between a skeleton (l.) which grips his throat, and the Devil (r.) who clutches his shoulder. At his feet is his hat, filled with apples.

Illustration to a verse satire by the author of the *Dorchester Guide*, see No. 13318. Advertised *Examiner*, 23 Jan., as 'just published'. The Devil reconciles two old enemies, and bids Cobbett pack Paine's bones in a coffin and take them to England. See No. 13525, &c. The other woodcuts are Nos. 13523–30; all attributed by Cohn to G. Cruikshank: in the B.M. copy he has initialed all but Nos. 13522, 13524, 13527.

Reid, No. 4684. Cohn, No. 747.

c. $5\frac{7}{8}\times3\frac{7}{8}$ in. 184. a. 6/3.

13523 C WAS A CORPORAL *sent to fight . . .*

See No. 13522. Cobbett, with his coat back to front and a rope round his neck, is being drummed out of the army. He is preceded by a drum and fife, and followed by a second drum and soldiers with fixed bayonets. Beside him walks a soldier holding a scourge.

Cobbett became a serjeant-major and procured in 1791 (see No. 11376) an honourable discharge.

Reid, No. 2863. The cut was used again, see No. 13632.

c. $3\frac{1}{8}\times3\frac{7}{8}$ in.

13524 O AN OPOSSUM

See No. 13522. '. . . None with him there could compare' for vice and wit, 'Except a PORCUPINE.' The text divides the cut of an opossum from a similar cut of a porcupine.

For Cobbett's pseudonym Peter Porcupine cf. No. 11049.

c. $1\frac{3}{4}\times2\frac{1}{8}$ in.; *c.* $1\frac{1}{4}\times2\frac{3}{8}$ in.

13525 B STANDS FOR BONES,

See No. 13522. Cobbett, a skull in one hand, the bones of an arm in the other, en-coffins the bones of Tom Paine.

See Nos. 13283, &c., 13522, 13568, 13642, 13655, 13677, 13683, 13687, 14034, 14035, 14041, 14806.

Reid, No. 2864.

c. $2\frac{7}{8}\times4$ in.

13526 B IS A BOAT, *that used to ply, Across the Brooklyn-Ferry.*

See No. 13522. Cobbett sits on the coffin, which is placed across a small wherry, the *Rights of Man* [Paine's book, cf. No. 13274], rowed by two negroes.

'The name of it, is, RIGHTS OF MAN;
And rowed by NEGRO SLAVES!'

Reid, No. 2865.

c. $3\frac{1}{8}\times4\frac{1}{8}$ in.

13527 E FOR ELIZABETH *doth stand,*
See No. 13522. A ship in full sail, flying a striped flag inscribed *Elizabeth.* For Cobbett's return see No. 13283.
c. $2\frac{1}{4}\times2\frac{7}{8}$ in.

13528 T *stands for* TURNCOAT,
See No. 13522. The figure of Cobbett running fast (l. to r.).
Heading to lines on Cobbett's political volte-faces, his flight to America, (see No. 12878), and return. See No. 14032, &c.
Reid, No. 2866.
c. $3\frac{1}{4}\times2\frac{1}{2}$ in.

13529 T STANDS FOR TIDE *in mens affairs,*
See No. 13522. Cobbett struggles in rough water; he tries to grasp floating straws and shavings. In the background is a gibbet. Discredited and impoverished (as in fact he was), he associates with those 'St Giles would blush at hatching'.
Reid, No. 2867.
c. $3\frac{1}{4}\times2\frac{1}{2}$ in.

13530 AN EXPOSTULATORY EPISTLE TO MR. HONE, THE LUNARIAN,
See No. 13522. From the same block as No. 13328. Heading to verses appended to *Sketches . . .*
Hone is attacked for the advertisements of his verse-satires, and for the 'Man in the Moon', see No. 13508, just published.
Reid, No. 2868.
c. $3\frac{5}{8}\times3\frac{3}{4}$ in.

13531 THE TRUE POLITICAL HOUSE THAT JACK BUILT: *being A Parody on "The Political House that Jack Built."*

Lond: Printed and Published (for the Author) by Dean & Munday, Threadneedle-Street, [Jan.] *1820. One Shilling.*

Woodcut on title-page of a parody of Hone's parody, see No. 13292. Castlereagh and Carlile register astonishment at a pair of scales in which one book, *British Constitution,* outweighs a pile of bulky documents: *Corruption, Sinecures, Sedition, Blasphemy, Rebellion.* Below: *Right and Wrong.* Dedicated to the Public who are opposed both to ministerial corruption and to rebellion. The cuts, Nos. 13531–43, are crude. Cf. Nos. 13306, &c., 13544, &c., 13624, &c.
c. $3\frac{1}{8}\times3\frac{5}{8}$ in. 184. a. 6/2.

13532 THIS IS THE HOUSE THAT JACK BUILT.
See No. 13531. A castle on a rock by the (stormy) sea, with three crenellated towers, each with a flag, and inscribed respectively *King* (on the central and largest), *Commons,* and *Lords.*
c. $5\frac{3}{8}\times3\frac{3}{4}$ in.

13533 *These are* THE BLESSINGS *that lay . . .*
See No. 13531. At the base of the design: twelve (?) jurymen in a wooden enclosure, against which leans a large (open) *Holy Bible—Love God more, and thy Neighbour as Thyself.* Beside this hangs a pair of scales in which a poor man and a king are evenly balanced. Above, representatives of different callings, displaying 'true equality', climb up rocks towards 'the Blessings'. They include an artist, a military and a naval officer, and a bricklayer's labourer. Above are a full cornucopia, coins, and bales of textiles, shadowed by olive branches, a coronet, a star, and spurs hanging from an oak.
c. $5\times3\frac{7}{8}$ in.

13534 *These are* THE REPTILES *That would root up . . .*
See No. 13531. On a platform in the foreground Castlereagh, Canning, and Sidmouth take coins from receptacles of *Public Money* and scatter it among greedy suppliants. Behind them stand the Chancellor (Eldon) with the mace and the grim-looking Attorney-General (Gifford). In the background three radicals declaim from a platform; they have a cap of Liberty and a flag: *Hunt & Liberty*.
c. $3\frac{1}{2}\times3\frac{7}{8}$ in.

13535 *These are* THE MEN, *who, in spite of all Cant,*
See No. 13531. Five M.P.s stand at a table on which are documents; one of them, (?) Wilberforce (unrecognizable), holds a roll inscribed *Slave Trade*. Behind (r.) sits a judge. They will '*law* down the Reptiles . . .'.
Wilberforce and 'the Saints' supported the Six Acts, cf. No. 13504, &c.
c. $2\frac{3}{4}\times4$ in.

13536 *This is* THE BARONET, *who, . . . Will slander the men . . .*
See No. 13531. Burdett stands on a platform addressing a sea of heads. Beside him is a flag: *Burdett & Liberty*. Below is an adaptation of Antony's words to the mob (*Julius Caesar*, III. ii), '. . . he is no orator, as Brutus was . . .'.
c. $3\frac{1}{2}\times2\frac{3}{4}$ in.

13537 *These are* THE REASONS AND LOW IDEAS, *that back the Baronet . . .*
See No. 13531. Burdett, complacently holding a large document: *Reform*, is chaired by a disorderly mob, with a banner inscribed *No King No Constitution Nothing at All*. A constable advances towards him with a staff. An old gingerbread woman has been thrown to the ground; her table of cakes, with king, queen, &c., is upset.
c. $4\frac{3}{4}\times3\frac{3}{4}$ in.

13538 *This is* THE MAN *all shaven and shorn . . .*
See No. 13531. Napoleon stands meditating with folded arms in St. Helena. He

> '. . . stufft, among others, the *Rads* in his measure,
> Who swear, that for liberty, honesty, peace,
> If you sail round the world, you won't find such a face:'

c. $2\frac{5}{8}\times3\frac{1}{2}$ in.

13539 *These are* THE PEOPLE, *all tatter'd and torn, . . .*
See No. 13531. Rioters with pikes and a cap of Liberty fight each other. Behind them an Ionic colonnade (perhaps indicating Carlton House) is blazing. One has a sword and holds a book, *Mob Law*, and a bundle, *Spoils of Industry*. One, with a banner inscribed *Liberty or Death* [cf. No. 13279], attacks another holding a banner inscribed *Reform*; a *Holy Bible* is on the ground. A third, on a seat inscribed *Perfectability*, holds up a bottle.
An attempted justification of the 'Manchester cavalry', see No. 13258, &c. The Radicals were endeavouring to 'raise a storm, By blasphemous lies which they call reform'. See also No. 13895.
c. $4\frac{1}{8}\times4$ in.

13540 *This is the* DOCTOR, *of Grammatical fame*
See No. 13538. Hunt, Watson, and Cobbett outside the open window of a house placarded *Adultry Place*. Beside the window (l.) is a placard: *Hunt's Breakfast Powder*; from it a courtesan leans out. Hunt (l.) wears a liberty cap in the form of a fool's cap, and holds a bag inscribed *Penny Subscription*. Watson holds the lamp of an incendiary (a lamp-lighter's torch), a pistol, and a book; in his pocket is a medicine-bottle. Cobbett has two heads; from one mouth issue the words: *Hunt the Virtuous Tom Pain a Being Worthy of Adoration Burdett a Gentleman*; this is for his *Register* which lies at his feet.

From the other mouth: *Hunt a Whoremonger Tom Paine a Name for every thing that is Infamous Burdett a Blackguard.* Cobbett writes at a low table; under his pen is the *Evening Post.*

Cobbett announced in the *Political Register* for 6 Jan. that he would publish from 24 Jan. a daily evening paper, the *Evening Post*;[1] this died in three months. A letter of 1808 in which he said Hunt 'rides about the country with a whore' was published during the Westminster election of 1818 to discredit Cobbett's support of Hunt, see No. 12999. After first attacking Burdett and then belauding him, he had since 1817 been violently abusing him. For Cobbett and Paine see No. 13283, &c. Watson, see No. 12887, 'to murder, from Spa-fields, courageously came'. Hunt is 'the spouter of lies by the hour' (cf. No. 13301). Radicals were pledged not to drink tea, coffee, and other excisable drinks (see No. 13268). Roasted wheat, beans, &c., and eventually rye were sold as 'Radical Breakfast Powder'. Cobbett announced, *Pol. Reg.*, 6 Jan. 1820, 'Mr Hunt is . . . *about to open a grand house* for the sale of the substitute for tea and coffee.' He continued to exploit this commercially, see his *Memoirs*, iii, 1822, *passim* (cf. Nos. 13631, 15124, 15155). For his Penny Subscription see No. 13655, &c. For Cobbett's violent inconsistencies see No. 14032, &c.

c. $5\times3\frac{1}{2}$ in.

13541 ENGLISH LAW

See No. 13531. An adaptation of No. 13302, the word 'Reform' replaced by *English Law*, and the laurel-wreath centred by a fasces and axe. All 'Guilty scoundrels' are told: 'All their snares and their force, 'twill effectually blight.'

c. $4\frac{1}{2}\times3\frac{1}{8}$ in.

13542 THIS IS A RADICAL LEADER

See No. 13531. A devil and a dissenting preacher, wearing clerical bands, stand back to back, forming a Radical. The devil holds musket and dagger, the man holds an olive branch and a large scroll inscribed *Peace! Peace!! Peace!!!* A counterblast to No. 13303.

c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13543 [TAIL-PIECE]

See No. 13531. A man clutched by two demons falls head first into the fanged and flaming jaws of Hell.

c. $1\frac{5}{8}\times1\frac{1}{2}$ in.

13544 THE CHRISTIAN HOUSE, BUILT BY TRUTH ON A ROCK. OR, AN ANTIDOTE TO INFIDELITY.

J. Baker del. et sculp.

London: Printed for the Author; & Sold by W. Williams, Amen Corner . . ., & all other Booksellers.—[Jan.] *1820. One Shilling*

Engraving. Vignette on title-page. Books on a cushion support an open Bible. One page headed *S^t Luke*, the other *Proverbs*, with quotations from *xi Chap 28 v.* and *XII Chap. 5 v.* respectively.

One of many counter-pamphlets to Hone's parody, see No. 13292. The text and the (competent) engravings, all with the same signature, are by John Baker of Sydenham: a 'humble attempt to counteract the baneful Doctrines of Infidelity . . . inscribed to the Ministers of the Established Church, and to Christians of all Denominations'. The whole of the text is engraved and below each plate is a quotation from the Bible. See Nos. 13545–54.

c. $1\frac{1}{4}\times1\frac{7}{8}$ in. 184. a. 6/8.

[1] '*Cobbett's Evening Post* was, we believe, the only daily paper which ventured to tell the truth about the pretended universal *sorrow* for the death of George III' (*Examiner*, 1820, p. 91).

13545 *This is the* HOUSE, *built by* TRUTH *on a* ROCK,
See No. 13544. An irradiated temple is surrounded by a ring of clouds; from these flashes of lightning dart against the rock on which it stands.
c. $4\frac{3}{4}\times4\frac{1}{4}$ in.

13546 *These are the* BLESSED VOLUMES . . . *that lay in the* HOUSE,
See No. 13544. A group of large books with a chalice in a church. A large Bible, inscribed *I H S*, rests against *Select Sermons* and *Common Prayer*, together with *Paley on Christianity*. They are at the base of a picture. In the background is a pulpit.
c. $3\frac{1}{2}\times4\frac{1}{2}$ in.

13547 *These are the Sage* DOCTORS, *of Learning profound*,
See No. 13544. Three ecclesiastics stand together. One (l.) is probably the Archbishop of Canterbury; one (r.) wears a Geneva gown.
c. $3\times3\frac{3}{8}$ in.

13548 *These were* ATHEISTS & DEISTS, *A mushroom race!*
See No. 13544. A group of four men in the dress of different periods. The centre figure is Tom Paine (not caricatured). A man in early seventeenth-century costume is evidently Lord Herbert of Cherbury (1583–1648), the father of English Deism. A third, in early eighteenth-century dress, may be Matthew Tindal (1653–1733). The fourth, with Jewish nose and wearing fur cap and furred gown, is evidently Spinoza, see No. 13549.
c. $3\frac{3}{8}\times3\frac{3}{4}$ in.

13549 *These are the* VILE BOOKS, *where they try to blaspheme*,
See No. 13544. Books lie among noxious weeds with a serpent coiled round them. *Palmers Principles of Nature* [see No. 14406] lies against Paine's *Age of Reason Part 3* [open at] *An Essay on Dream* [sic]. This rests against *Spinoza's works*, below which lie *Philosophical Dictionary* and *Ruins* . . . (illegible words not suggesting Volney's 'Ruines, ou Méditations sur les Révolutions des Empires' [cf. No. 9352], which may, however, be the work depicted). The Dictionary is probably *The Philosophical Dictionary* by F. S——, M.D., pub. Benbow, 2nd ed., 1822.
c. $2\frac{3}{8}\times4\frac{7}{8}$ in.

13550 *This is the poor Ignorant* MAN *they beguil'd*,
See No. 13544. A (flattering) portrait of Carlile, W.L., holding out an open book: [Paine's] *Age of Reason Part II*. The text continues: *Who hung o'er their pages, And vacantly smil'd*. See No. 13274.
c. $4\frac{1}{8}\times3\frac{1}{8}$ in.

13551 *This is* THE ATTORNEY *Who stepp'd in a trice*,
See No. 13544. Gifford, Attorney-General, stands in profile to the r., speaking in court, a brief in his l. hand. The text continues: *To stop the career of Seduction and vice*. A justification of the prosecution of Carlile, see No. 13274.
c. $4\frac{1}{8}\times2\frac{3}{4}$ in.

13552 *Behold here, the merited* EARTHLY REWARD,
See No. 13544. A prison cell, with a heap of straw on the floor, one chair, and a table on which are a jug, loaf, and knife. Carlile was in Dorchester jail, see No. 13319.
c. $3\frac{1}{8}\times4\frac{1}{8}$ in.

13553 *And this is what* CHRISTIANS *Must surely expect*,
See No. 13544. Three men wearing gowns and bands are attacked by five

ruffians with daggers, &c. A fourth lies prone in the foreground. The text continues: *If to punish Prophaneness, They dare to neglect.*
c. 3×3⅞ in.

13554 *Then rally en masse round The* ALTAR & THRONE,
See No. 13544. A king sits on a throne between two ministers or judges, one holding *Magna Carta*, the other a book inscribed *Law*. Beside them is a small altar inscribed *IHS*, on which is a chalice. A surpliced clergyman stands beside it with arm pointing upwards. All the figures are on a dais.
c. 2⅜×3½ in.

13555 THE RADICAL BALANCE

London, Published by G. Greenland, 3, Finsbury-Place; and sold by all Booksellers. . . . [Jan.] *1820.*

Engraving. Vignette on title-page of a verse-satire, 'The Palace of John Bull, Contrasted with the Poor "House that Jack Built"'. A pair of scales, with a cap of Liberty and a pen outweighed by a *Holy Bible* on which rest *Magna Charta, Bill of Rights, Habeas Corpus*, crown, sceptre, and sword. Below:

First see the fair Scales of Justice suspended,
Shall a Feather outweigh what Britons defended?
The Sceptre and Crown,—and bless'd inspired Word;
Our Laws of renown,—and Justices' Sword.

One of several counter-blasts to Hone's parody, see No. 13292. It attacks 'the Poor House that Revolutionary Jack would build us'. The other (engraved) illustrations are Nos. 13556–62.
4 3/16×4 15/16 in. (pl.). 184. a. 6/7.

13556 THE PALACE OF JOHN BULL
See No. 13555. A temple of the Constitution with the three columns (l. to r.), *Lords, Kings, Commons*, of No. 13292. On the dome Britannia replaces Liberty. Within the temple a king is enthroned, between Justice and a parson. It is set in a coastal landscape; there is a ship in full sail. Below:

See the King's solid pillar the centre unites,
And the Lords and the Commons uphold British rights:
Round the Palace fields wave with abundance of corn,
And the reapers sing joyful o'er plenty's full horn,
While Ships heavy laden with India's treasures;
Enter port to regale us & heighten our pleasures.

6⅝×4¾ in. (pl.).

13556 A A state without printed text on the reverse, perhaps issued separately, see No. 13560 A. Used as a pl. to *The Loyalist's Magazine . . .*, 2 Dec. 1820 (see No. 13895), partly reissued as a pamphlet, *St. Caroline's Pilgrimage to St. Paul's.*

13557 RADICAL REFORM.
See No. 13555. Above the title is printed: 'See The Final Benefits Of Boasted' . . . The 'Palace' of No. 13556 is shattered; two pillars (l.) support a fragment of dome from which Britannia has disappeared. Buildings in the background blaze; men with pikes fire standing corn; a ship founders. Below:

Would leave us no vessels in commerce to sail,
No fields of rich grain, no cellar of ale:
But one little corner alone they would leave us:
A grave in the ruins when of all they bereave us.

4 1/16×4⅞ in. (pl.).

13557 A Used without printed text as a pl. to *The Loyalist's Magazine . . .*, 1 Jan. 1821. B.M.L. C. 116. c. 21.

13558 ENGLAND'S FIRM PYRAMID.

See No. 13555. Above is printed: 'Behold The Numerous And Diversified Blessings of the British Constitution.' At the apex of the pyramid stands *George III*, holding sceptre and orb, his crown irradiated. One face of the pyramid is *Lords*, the other *Commons*; against the latter stands the tomb of *P^s C^te* [Charlotte]. In the foreground shepherds tend sheep, behind are reapers and country-folk dancing under a tree. Below:

Behold England's Pyramid gracefully peering,
O'er a beautiful Campaign—Fields reaping—sheep shearing,
The people all joyous, peaceful and prosperous.

$4\frac{1}{4}\times4\frac{5}{8}$ in. (pl.).

13559 RADICAL TOTTERING PYRAMID INVERTED.

See No. 13555. Above is printed: 'Radical Wisdom Rebuilding The Ruin'd Constitution.' The pyramid of No. 13538 is on its apex, which rests on the prostrate body of the King. The square base, high in the air, is crowded with little Radicals with pikes, pistols, daggers, or swords. They wear or wave caps of Liberty and have three banners: *Liberty*; *Order*; *Universal Suffrage*. There is a landscape background with blazing buildings. Below:

The Cone inverted shews a wide extended plain,
Where rampant Radicals, may rage & roar & reign,
But lo! the foundation now placed on the top,
Too heavy the pressure! the whole must soon drop.

Cf. No. 14214.

$4\frac{1}{4}\times4\frac{7}{8}$ in. (pl.).

13559 A A state without printed text, perhaps issued separately.

13560 THE RADICAL TOPSY-TURVEY PYRAMID BREAKING

See No. 13555. Above is printed: 'The Radicals' Final Triumph'. The pyramid, shattered by lightning, tilts and falls through heavy clouds. The Radicals fall headlong. Below:

By the cumberous load, the walls are all crush'd,
And Jack and his rabble, to silence are hushed;
Heav'n thundering above, Hell yawning beneath,
With a curse on their folly they sink deep in death.

$4\frac{1}{8}\times4\frac{7}{8}$ in. (pl.).

13560 A A state as No. 13559 A.

13561 RUFFIAN ASSEMBLIES.

See No. 13555. Above is printed: 'Behold the Patriotism, and Radical Reform of Ruffian Assemblies.' Radical orators, closely grouped in a large cart, address a cheering but orderly and respectably dressed crowd. They have four banners: *Radical Reform* [see No. 13271, &c.]; *Liberty or Death* [see 13279]; *Universal Suffrage*; *Ord[er] O Or[der] Or[der]*. In the background are blazing buildings, including St. Paul's. Below:

If Ruffians are abroad assembling their Meetings,
Disguising their rapine under peaceable greetings,
They soon will begin our rights to secure,
By havoc and flames;—making all alike poor.

One of Hunt's meetings is indicated, cf. No. 13324.

$4\frac{3}{16}\times4\frac{7}{8}$ in. (pl.).

13561 A Also a state as No. 13559 A. Used as a pl. to *The Loyalist . . .*, see No. 13895.

13562 THE BRITISH SHIP AND THE RADICAL LUGGER.

See No. 13555. Printed caption only. The lugger is a complete wreck among huge waves, with men clinging to masts or floating spars. Behind, in calm water, is a man-of-war in full sail. Below:

To the green Isles of Plenty the British Ship steers,
And wafted by Heav'n no rocks nor quicksands fears;
But the boasted new Lugger, sage Radicals plann'd;
O'erwhelm'd by the Ocean is wreck'd on the Strand.

$5\frac{7}{8}\times4\frac{7}{8}$ in. (pl.).

13563 RADICAL STATE PAPERS.

London: Printed for W. Wright, 46 Fleet Street. [Jan.] *1820. [Price One Shilling.]*

Woodcut on title-page. Five Radicals stand on a platform addressing a proletarian audience. One, with a cap of Liberty on a staff, is shouting. Next stands Gale Jones; then Hunt, making a speech; then a little Black Dwarf (Wooler), see No. 12988. On the extreme r. is Cobbett, with a pig's head (as the Hampshire Hog, cf. Nos. 11568, 13642, 13655), making a speech with his back to the others.

The text includes a speech by Gale Jones, intended to have been made at Spa Fields on 2 Dec. 1819. Other 'papers' relate to a Spencean Revolution and the release of Napoleon.

The block was used again, see No. 13658.

c. $3\frac{1}{2}\times4\frac{1}{8}$ in. 184. a. 6/23.

13564 A POLITICAL LECTURE ON HEADS. *By the Black Dwarf.*

Second Edition.

London: Printed for J. Johnston, Cheapside [Jan.] *1820. Price Two Shillings.*

Woodcut on title-page. Wooler, caricatured as the Black Dwarf (see No. 12988), stands on the forehead of a triple head: a full-face flanked by profiles. The full-face is that of the Regent, the l. profile that of Sidmouth, the r. profile that of Castlereagh. The Dwarf has two volumes inscribed *Black Dwarf* on his head, topped by ink-pot and pen. In his r. hand is an open book with a caricature head on each page (Castlereagh (?) and the Regent); in the l., a pair of callipers with which he measures an eye of the triple head.

Illustration to a verse-satire based on Stevens' popular lecture, see No. 11155. It is Burdettite, Bonapartist, anti-clerical, rancorously attacking both other radicals and ministerialists. The other woodcuts (Nos. 13565–87) are crude profile heads serving as page-headings.

c. $4\frac{1}{2}\times3\frac{5}{8}$ in. 184. a. 4/6.

13565 AN ADONIS.

See No. 13564. The Regent, see No. 14020, &c.

c. $3\frac{1}{2}\times2\frac{3}{4}$ in.

13566 A DARLING COMMANDER.

See No. 13544. The Duke of York. The head 'Of a Bishop [see No. 11227], a Hero [see No. 11023], a Placeman [see No. 13214], a Lover—'. The text also refers to 'its *Darling* [see No. 11228] and deputy—*Clarke*'. See No. 11216, &c.

c. $3\frac{1}{4}\times2\frac{3}{4}$ in.

13567 SIR WILLIAM BISCUIT.
See No. 13564. Curtis (see No. 11354) with bottle-nose.
c. $3\frac{1}{4}\times2\frac{1}{2}$ in.

13568 A RESURRECTION MAN.
See No. 13564. Cobbett, see No. 13525, &c.:

'Whoever confides in his friendship will find
But a sorry return for their faith in his mind.'

c. $3\frac{1}{2}\times2\frac{1}{2}$ in.

13569 THE HIGH PRIEST OF RIOT.
See No. 13564. Hunt (cf. No. 13895):

'The knave who occasion'd the bloodshed and woe
Which the M——r [Manchester] victims have shewn, and still shew,

c. $3\frac{3}{8}\times2\frac{1}{2}$ in.

13570 A MIGHTY COMMANDER.
See No. 13564. The Tsar is favourably contrasted with the Regent, as in No. 12290, &c.
c. $3\frac{1}{2}\times2\frac{1}{2}$ in.

13571 SMOAK JACK.
See No. 13552. Atkins, Lord Mayor 1818–19, is ridiculed as in No. 13272.
c. $3\frac{1}{4}\times2\frac{1}{2}$ in.

13572 A GREAT DUKE.
See No. 13552. Wellington (cf. No. 13302.):

Who is it that *dashes* his sword in the scale,
That force and coercion, at length may prevail?

c. $3\frac{3}{8}\times2\frac{1}{2}$ in.

13573 DERRY DOWN TRIANGLE.
See No. 13552. Castlereagh, see No. 14135:

Let it rest—let it rot—let us *throw it aside*,
And smother its vain insignificant pride!

(So styled by Hone, see No. 13301.)
c. $3\frac{1}{8}\times2\frac{3}{8}$ in.

13574 A GOUTY LEGITIMATE.
See No. 13552. Louis XVIII. Cf. No. 13502.
c. $3\frac{1}{4}\times2\frac{1}{2}$ in.

13575 A CHANCERY-LANE NODDLE.
See No. 13552. Lord Eldon.
c. $3\frac{3}{8}\times2\frac{1}{2}$ in.

13576 A SPOUTER OF FROTH.
See No. 13552. Canning; the phrase is Hone's, see No. 13301.
c. $3\times2\frac{1}{2}$ in.

13577 JOHN BULL.
See No. 13552. A hideous 'cit' with carbuncled nose and ill-fitting wig. He is

that insensible ass,
Who tamely endures whatso'er comes to pass— . . .
John's state is a state of self-wrong and deception;
Hence his outward good looks—hence his children's regret—
Their taxes, submission, and National Debt!

c. $3\frac{1}{4}\times2\frac{1}{2}$ in.

13578 ROGUES IN GRAIN.
See No. 13552. Three overlapping profiles directed to the l., poorly characterized: (?) Hone in the middle, Gale Jones (as in No. 13651) on the r., and Watson, (see No. 13327,) on the l.

> These tag rag and bobtail, and sans-culottes fellows
> Who ought, one and all, to be sent to the gallows,

To Dorchester Palace [see No. 13319]—the Hulks—or the Cape—
See No. 13267.
c. $3\times4\frac{5}{8}$ in.

13579 AN EMBROIDERER OF PETTICOATS.
See No. 13552. Ferdinand VII, see No. 12508.
c. $3\times2\frac{3}{8}$ in.

13580 AN ISLAND EXILE.
See No. 13552. Napoleon. '. . . there's none that can match him for talent and skill.'
c. $3\frac{1}{4}\times2\frac{1}{2}$ in.

13581 A WOODEN NODDLE.
See No. 13552. Alderman Wood.
c. $3\frac{1}{4}\times2\frac{3}{8}$ in.

13582 A HEAVEN-BORN MINISTER.
See No. 13552. Pitt.

> Now, this is the Pilot, whose pride and ambition,
> Laid the splendid ground-work of our present condition . . .
> He is gone; but his worthless and wicked compeers
> Yet remain—to insult us with sabres and sneers,
> To seize the last shilling our labour has earn'd,
> And foil us by charters and laws overturn'd!

For the Six Acts see No. 13504, &c.
c. $3\times2\frac{1}{4}$ in.

13583 A SANCTIFIED PRIEST.
See No. 13552. A bloated parson with carbuncled nose. Cf. No. 13303.

> The spring of deception, hypocrisy, lust—
> And unworthy the flock who unwillingly trust:

c. $3\frac{1}{8}\times2\frac{1}{2}$ in.

13584 FRIEND OF THE PEOPLE.
See No. 13552. Burdett (cf. No. 13578). Renowned:

> For its sense of integrity, honour, and reason,
> And utter abhorrence of *positive treason.*

c. $3\times2\frac{1}{2}$ in.

13585 OLD CIRCULAR.
See No. 13552. Sidmouth, see No. 13301.
c. $3\frac{1}{8}\times2\frac{1}{2}$ in.

13586 THE CALICO ORATOR.
See No. 13552. Alderman Waithman, cf. No. 13677.
c. $3\frac{1}{4}\times2\frac{1}{4}$ in.

13587 POUNDS, SHILLINGS AND PENCE.
See No. 13552. Vansittart, wearing his Chancellor of the Exchequer's gown.
c. $3\frac{1}{4}\times2\frac{3}{8}$ in.

13588 THE POLITICAL "A, APPLE-PIE;" OR, THE "EXTRAORDINARY RED BOOK" VERSIFIED; . . .

[G. Cruikshank.]

London: Printed for the Author; and sold by J. Johnston, No 97 Cheapside. [Jan.] *1820. Price One Shilling.*

Woodcut on title-page. Three men stand together: a bloated and repulsive tax-collector with ink-bottle attached to his coat writes on a long paper headed *Tax*; a man with a huge constable's staff holds out a writ inscribed [*E*]*x Officio*, denoting Press prosecutions, see No. 11717, &c.; a jailor holds keys.

A satire (by the author of No. 13771) on placemen, pensioners, and sinecurists, based apparently on the *Extraordinary Red Book*, see No. 11537, and thus out of date, cf. No. 13597, and also on Wade's *Black Book; or Corruption Unmasked*, issued in parts in 1819, see No. 13277.[1] No. 13598 shows that it was written before the Duke of Kent's death. It purports to be 'by the author of the Political House that Jack Built' (No. 12392, &c.), but Hone advertised that 'perceiving the multitude of attempts at Imitation and Imposition . . . he has not suffered, nor will he suffer, a line of his writing to pass into the hands of another bookseller', *Examiner*, 23 Jan. 1820. Many persons are pilloried in the text besides those mentioned below. The woodcuts, Nos. 13588–610, are by G. Cruikshank. (Reid, Nos. 2986–3008.) See also No. 13611, &c.

Reid, No. 4734. Cohn, No. 659.

c. $3\frac{3}{8}\times3\frac{3}{4}$ in. 184. a. 4/4; 184. c. 8/9.

13589 A—APPLE PIE

See No. 13588. A huge pie extends over a table covered with a fringed cloth.

The pie is 'bigger, by far, than Lord Arden's big pension'. See No. 12781.

c. $2\frac{3}{4}\times3\frac{1}{2}$ in.

13590 B—BIT IT,

See No. 13588. The pie is surrounded by fat, greedy bishops on hands and knees. The two in the foreground are identified as Barrington (1734–1826), bishop of Durham from 1791, and Bathurst (1744–1837), bishop of Norwich from 1805, see No. 15435.

c. $3\times3\frac{5}{8}$ in.

13591 C—CUT IT,

See No. 13588. Lord Cochrane attempts to snatch a section of pie inscribed *6000* from the Duke of Cumberland.

For Cochrane's casting vote against the grant to the Duke on his marriage see No. 12591.

c. $2\frac{7}{8}\times3\frac{5}{8}$ in.

13592 D—DIVIDED IT,

See No. 13588. The Duke of York, in regimentals, marches from r. to l., clasping a section of pie inscribed *10,000*. A sign-post points *To Windsor*. See Nos. 13214, &c., 13610.

c. $3\frac{5}{8}\times3$ in.

13593 E—ENVIED,

See No. 13588. Erskine, in wig and gown, stands beside the pie, holding a broom (see No. 12716). He puts to his mouth a spoon in which are a sealed patent and a mace.

A satire on Erskine's pension as former Chancellor, see No. 10714, &c.

c. $3\frac{1}{8}\times3\frac{1}{2}$ in.

[1] It may owe something to the 'Public Purse' pie in Peacock's *Melincourt* (1817), shared by Canning, Croker, Jeffrey, Southey, and Wordsworth.

13594 F—FOUGHT FOR IT,
See No. 13588. An old woman seated in an arm-chair bites at a large round fragment inscribed *1200.*

> And old Widow Fox, like the famous *Jack Horner*
> Did eat her plumb-pudding, and sleep in the corner.

A satire on the pension to Fox's widow, cf. No. 10697; see *Black Book*, 1820, p. 41.
c. $3\frac{1}{2}\times 3$ in.

13595 G—GOT IT.
See No. 13588. Gifford, the Attorney-General, clasps a cannon inscribed *6000* and labelled *Ex Officio* [see No. 11717, &c.]. His salary is so given in the *Black Book.*
c. $3\frac{5}{8}\times 3$ in.

13596 H—HAD IT—
See No. 13588. Lady Hertford, with three ostrich feathers in her hair, haughtily takes a misshapen pie from a man concealed behind a curtain (l.), whose leg is unmistakably the Regent's.
Lord Hertford:

> Had three thousand pieces, with nothing to do,
> But how much His Lady had nobody knew.

See No. 11853, &c.
c. $3\frac{5}{8}\times 3$ in.

13597 J—JOINED AT IT,
See No. 13588. A man holding a bunch of keys partly hides his face by a huge piece of pie inscribed *5000*, while a fat bishop gloats over a piece inscribed *3300.*
They are William Jones, Marshal of the King's Bench prison, whose income from fees &c. is given as £5,000 in the *Black Book*, and Dr. William Jackson, bishop of Oxford (d. 1815). In the *Black Book* the bishop of Oxford, value of see £3,500, is correctly given as Edward Legge.
c. $3\frac{1}{8}\times 3\frac{5}{8}$ in.

13598 K—KEPT IT,
See No. 13588. The Duke of Kent stands before a lottery wheel inscribed *Kentish Lottery* holding a fragment inscribed *31,205.*
His income is so given in the *Black Book* with a note that he is preparing to dispose of his property by a lottery in order to pay his debts. The proposal was made in the Commons, by Alderman Wood, but withdrawn on the disapproval of Ministers. See *Parl. Debates*, xl, 1508–14 (5 July 1819). The Duke died on 23 Jan. 1820.
c. $3\frac{5}{8}\times 3$ in.

13599 L—LONG'D FOR IT,
See No. 13588. Liverpool walks in profile to the r., with a pen behind his ear, carrying across his shoulder a huge rolled document inscribed *Treasury.* A purse inscribed *13,100* hangs from his pocket. A milestone is inscribed *To Liverpool.* His accumulated fees of office are so given in the *Black Book.*
c. $3\frac{1}{2}\times 3$ in.

13600 M—MOURN'D FOR IT,
See No. 13588. A lady rides a cantering horse with a bundle inscribed *1,600* behind her saddle.
She is Louisa, Countess of Mansfield (1758–1843), who was deputy ranger of Richmond Park, with a salary of £1,600 according to the *Black Book.*
c. $2\frac{7}{8}\times 3\frac{5}{8}$ in.

13601 N—NODDED,
See No. 13588. Fletcher Norton stoops to pick up coins and put them in his top-hat. He collects his fees (£2,865) as a Baron of the Exchequer of Scotland.
c. $2\frac{1}{2}\times3\frac{5}{8}$ in.

13602 O—OPEN'D IT,
See No. 13588. A hideous officer stands in a fencing posture, thrusting his sword through a fragment of pie inscribed *1,559*.

He is Lt.-Gen. Sir Hildebrand Oakes (1754–1822) with an alleged salary of £1,559 as Lt.-General of the Ordnance. See *D.N.B.*
c. $2\frac{7}{8}\times3\frac{1}{2}$ in.

13603 P—PEEP'D INTO'T,
See No. 13588. The Regent, in uniform, stands with r. hand extended; his cocked hat in his l. hand, which is on his hip. The amount of his share is 'unknown'.

> Now, amongst all the persons who peep'd at this Pie,
> A strange motley group, called "The People", pass'd by;
> . . . "What have *Peasants* to do
> "With a Pie, but to work hard, that others may chew?"

c. $2\frac{3}{4}\times3\frac{3}{4}$ in.

13604 Q—QUARTER'D IT,
See No. 13588. Two men in court suits, with long rods of office; one pokes his rod into the pie, the other has spiked a fragment on his rod.

They are George Quarme, usher of the Black Rod, House of Lords, salary £2,000 according to the text, £200 in the *Black Book*, and Robert Quarme, gentleman usher of the Green Rod to the Order of the Thistle, salary £100.
c. $3\times3\frac{5}{8}$ in.

13605 R—RAN FOR IT—
See No. 13588. A fat bishop, losing his wig, tugs at the coat-tails of one of three men who race, holding spoons; the other two have fallen.

He is Ryder, bishop of Gloucester, competing with two Robinsons and two Roses, i.e. F. J. Robinson, Treasurer of the Navy (£3,000), Sir F. P. Robinson, Governor of Tobago (£1,300), W. S. Rose, Clerk of the Exchequer of Pleas (£2,137), B. [i.e. G.] H. Rose, Ambassador at Berlin (£6,677) (both sons of 'Old Rose', d. 1818, see vols. vi–ix).
c. $2\frac{5}{8}\times3\frac{5}{8}$ in.

13606 S—SIGHED FOR'T,
See No. 13588. Three princesses stand by the pie. They are Princess Sophia, Princess Sophia Augusta (i.e. Augusta Sophia), and their cousin, Princess Sophia of Gloucester (Sophia Matilda, b. 1773). Their quotas are allegedly £7,000, £9,000, and £9,000.
c. $3\times3\frac{5}{8}$ in.

13607 T—TOOK IT;
See No. 13588. Two men sweep the surface of the (intact) pie, one with a broom, the other with a short brush. They are Lord Talbot (1777–1849), Lord-Lieutenant of Ireland (£30,000), and Lord Thurlow (see No. 12338), with sinecures (Chancery) amounting to £6,713.
c. $2\frac{1}{8}\times3\frac{5}{8}$ in.

13608 V—VIEW'D IT,
See No. 13588. Vansittart, in his Chancellor of the Exchequer's gown, carries the pie; an elderly lady, a fat parson, and two other men wait expectantly.

Vansittart gets £7,500, Caroline Vernon, Maid of Honour to the (late)

Queen, £300, William Vyse, Archdeacon of Coventry and Rector of Lambeth, £1,700.
c. $2\frac{7}{8}\times3\frac{5}{8}$ in.

13609 W—WISH'D FOR'T,
See No. 13588. James Watson, out at elbows, and with a medicine bottle in his pocket, spits at the pie:

> But some persons thought that the nasty old elf,
> Only did it to have the whole Pie to himself:

See No. 13677.
c. $2\frac{7}{8}\times3\frac{3}{8}$ in.

13610 Y—YAWN'D O'ER IT,
See No. 13588. John Bull, a 'cit' in tattered clothes with empty pockets, stands despondently over the empty dish. York (see No. 13592) had so much pie that none was left for 'poor old John Bull . . . nor for X, nor for Z'.
c. $3\frac{1}{4}\times3\frac{1}{2}$ in.

13611 THE CONSTITUTIONAL APPLE PIE: OR RYTHMICAL RED-BOOK.

[G. Cruikshank.]
London: Published by T. Hughes, 35, Ludgate Street. [*c.* Jan.] *1820.*

Woodcut on title-page of a verse-satire. John Bull painfully supports on his head and hands the surface of a round table, almost covered by a huge pie which is inscribed *Treasury* and topped by a crown. On the dish: *Wha Wants Me?* (cf. Nos. 8103, 10249, &c.). The table is bordered with plates, and knives and forks, the centre one: *Prerogative.* To the l. are: *Navy, Sinecure, Secret Service*; to the r.: *Army, Pension, Places.*

An imitation of, or imitated by, No. 13588, &c., but seeming to advocate Reform by direct action, see Nos. 13615, 13623. The woodcuts, Nos. 13611–23, are by G. Cruikshank. (Reid, Nos. 3010–21.)

The cuts were used also for *John Bull's Constitutional Apple-Pie*, pub. Fairburn, 1820, professedly a 3rd edition, but with text differing in many ways. Cohn, No. 455.

Reid, No. 4743. Cohn, No. 158.
c. $4\times3\frac{5}{8}$ in. 184. a. 4/12.

13612 A APPLE PIE—
See No. 13611. The pie almost covers the Table of the House of Commons. Castlereagh carves it, and ministerial members seated behind him (l.) cram portions into their mouths. Canning, the only one characterized, has a paper inscribed *Place* in his hat. On the r., the Opposition clamour for a share; the Speaker looks sternly towards them, saying: *To Order Boys.* He holds a birch-rod.
c. $3\frac{1}{8}\times3\frac{5}{8}$ in.

13613 C CUT IT—
See No. 13611. Castlereagh and Canning fire pistols at each other, at close range.

For their duel see Nos. 11370, &c., 13520. They have made friends in order to share the spoils:

> 'But with true Irish bronze, they carv'd out the Pie.'

c. $3\times3\frac{3}{4}$ in.

13614 E EAT IT.—
See No. 13611. Eldon sits on the *Wool*[*sack*] beside the pie; he has speared on his fork a fragment inscribed *30,000 P^r Anm*, and puts a hand to his ear to exclude the voice of an opera-singer (Catalani, see No. 10919) in the background:

One *E*——*n*, a big wig, who well lov'd good cheer,
Though no musical sounds e'er delighted his ear.

c. $3\times3\frac{5}{8}$ in.

13615 F FOUGHT FOR IT.—
See No. 13611. Four ragged and starving people register the pangs of acute hunger. In the background little figures made of lines and dots (see No. 12955, &c.) are ascending into the sky ('they pack off to Heav'n in a *General Fast*', cf. No. 8428): one falls headlong. Below:

That was some ages ago,—
Britons now kiss the hand that deals them a blow;

The distress of 1819 (see vol. ix, p. xlii) continued, abating in the second half of the year. Cf. No. 13716.
c. $3\frac{1}{8}\times3\frac{5}{8}$ in.

13616 G GOT IT;—
See No. 13611. The Regent (not named) sits by a kitchen fire with a fat cook on his knee. He tipsily holds out a glass to Col. Bloomfield who tipsily spills the wine he pours. On a table (r.) is the pie, and on the floor a broken plate.

And G stands for *Gluttons*, who live but to feed,
Who love *old fat women*—no matter how tough,
And *kitchen companions*, and frolics and stuff,

See Nos. 13208, &c., 13732; cf. No. 13618.
c. $3\frac{1}{8}\times3\frac{5}{8}$ in.

13617 H HAD IT,—
See No. 13611. A tragedy queen, with a dramatic gesture, stabs the pie with a dagger at a section marked *400 P^r Ann*; her l. arm is round a younger version of herself, also eager for the pie. They are:

Mistress H—nn, and her daughter Maria,—ods hearts!
Fine as *tragedy queens*, when they're playing their parts;

Canning is attacked through his mother, who, when a widow, went on the stage, which she left when, in 1801, Canning settled his pension of £500 a year on her and her daughter. Her third husband was a Mr. Hunn. Cf. a scurrilous passage in the *Black Book*, p. 53, on Canning and his mother. Cf. Nos. 13301, 13787, 15398.
c. $2\frac{5}{8}\times3\frac{1}{2}$ in.

13618 L LONG'D FOR IT.—
See No. 13611. Fat ladies, two wearing coronets, dance in a ring round the Regent's bomb (burlesqued), see No. 12799.

A satire on the Regent's preference for the '*fair*, *fat* and *forties*'.
c. $3\frac{1}{8}\times3\frac{5}{8}$ in.

13619 M MOURN'D FOR IT,—
See No. 13611. Castlereagh carves the pie, seated on a high chair; he hands on his fork a portion inscribed *Subsidy* to the Tsar. The other expectants are the Emperor of Austria, King of Prussia, and Bernadotte, now Charles XIV of Sweden. Past history, cf. No. 12875, &c.
$2\frac{7}{8}\times3\frac{5}{8}$ in.

13620 O OPEN'D IT.—

See No. 13611. The Old Lady of Threadneedle Street, emaciated and dressed in bank-notes as in No. 9016, sits on her chest between two doctors. Sidmouth (l.) holds her pulse, Stoddart (Dr. Slop) advances (r.) a prescription inscribed *Slop*. Behind is an ass. On account of the restriction of cash payments:

> The consumptive *Old Dame* is so near to her grave,
> No longer has *Ass's Milk* power to save; . . .

A plea for the resumption of cash payments, see No. 13198.

$2\frac{3}{4}\times3\frac{5}{8}$ in.

13621 P PRAY'D FOR A BIT,—

See No. 13611. Fat parsons surround the pie, grabbing with fingers or spoon; two are kneeling. A bishop presides, intent only on helping himself:

> The *Priesthood* advanc'd, and at one single claw,
> Took a *tythe* of the whole—what a ravenous maw!
> The Great are reliev'd by [i.e. of] the *Property-Tax*,
> And the burthen falls solely on Little Ones' backs.

See Nos. 12750, &c., 13269.

$2\frac{7}{8}\times3\frac{5}{8}$ in.

13622 V U W VIEW'D IT,—

See No. 13611. Vansittart, in his Chancellor of the Exchequer's gown, stands by the pie, holding up a broom:

> "And, though *rope* be the end on't we'll cling till we die,
> And dare any d——n'd *Whig* touch a bit of *our* Pie!"

c. $3\frac{1}{8}\times3\frac{5}{8}$ in.

13623 X Y Z

See No. 13611. John Bull, a fat 'cit' flourishing a bludgeon and waving his hat, tramples over fragments of the pie-dish, while Tories and Whigs flee in confusion; only Sidmouth (kicked by John), Castlereagh, and Eldon are recognizable. This onslaught:

> occasion'd *Reform*—and banish'd disorder,
> *And once more Johnny Bull liv'd in*—
> APPLE PIE ORDER

c. $3\times3\frac{5}{8}$ in.

13624 THE BRITISH CONSTITUTION TRIUMPHANT; *or, a Picture of the Radical Conclave.*

London: Printed by Dean & Munday, Threadneedle-street; for S. Knights, Sweetings-Alley, Royal-Exchange. Price One Shilling [*c.* Jan. 1820]

Woodcut. Vignette on title-page of *The Loyalist's House that Jack built.*[1] A pair of scales; the Bible, crown, and cushion outweigh three bulky documents: *Universal Suffrage*; *Vote by Ballot*; *Annual Parliaments.*

One of many imitations of Hone's parody, see No. 13292; cf. No. 13531, &c. No. 13635 is by the same author. The woodcut illustrations are Nos. 12625–34.

c. $3\frac{1}{4}\times2\frac{7}{8}$ in. 184. a. 6/5.

13625 *These are* THE LAWS OF ENGLAND.

See No. 13624. A pyramid with a flattened apex supports an anchor which serves as shaft for a Union Jack. On one face: equally balanced scales above the words *Commons, Lords, King, Christian-Religion.* On the other: *Habeas Corpus, Bill of Rights, Magna Charta.*

c. $5\frac{1}{4}\times3\frac{1}{2}$ in.

[1] The half-title is missing and the title is from B.M.L. 11642, cc. 8/3.

13626 *This is* THE WEALTH *that supports the Laws . . .*
See No. 13624. A ship in full sail with implements of agriculture lying on the shore in the foreground: plough, harrow, &c.
c. $3\frac{1}{4}\times3\frac{3}{4}$ in.

13627 *These are* THE SCOUNDRELS *That would plunder the Wealth, . . .*
See No. 13624. A large wagon inscribed *Common Stage* serves as platform for a crowd of radicals who cheer and make speeches. They have many flags, the largest inscribed *Reform*. The other inscriptions are: *Laws . . .*; [Elec]*tion* [by] *Ballot*; *Trial by Jury*; *Equal Representation*; *Universal Suffrage*; *Liberty or Dea*[*th*, see No. 13279, &c.].
c. $3\frac{7}{8}\times4$ in.

13628 *This is* THE THING, *That will shortly correct the Scoundrels . . .*
See No. 13624. A gibbet from which hangs a rope. The opposite number to the printing-press of the original, see No. 13296.
c. $3\times3\frac{1}{4}$ in.

13629 *This is* THE MAN, *That will execute well, . . .*
See No. 13624. An executioner stands in profile to the l., holding an axe against his shoulder, a rope and scourge in the l. hand.
c. $4\frac{3}{4}\times4\frac{1}{4}$ in.

13630 *These are* THE WEAPONS OF LAWLESS POWER *That the Jacobins us'd in an evil Hour;*
See No. 13624. A dagger, a poison-cup, a pistol, and a guillotine.
c. $2\frac{1}{2}\times4$ in.

13631 *This is* A ROGUE, *without Honour or Shame*
See No. 13624. Hunt, his face covered with a large cap of *Liberty*, stands between a shallow tub inscribed *Poisonous Drugs* and a cask inscribed *Death* and *XX* and decorated with a goblet to indicate poison. He ladles the contents of the tub into the cask. Behind him on a table inscribed *Penny Subscription* [see No. 13655, &c.] are his (white) hat, a bottle, gin-tankard, and glass. Against the wall leans a flag inscribed *Liberty or Death* [see No. 13279]. The drugs are presumably the ingredients of Hunt's 'Radical Breakfast Powder', see No. 13540. Cf. No. 13708.
c. $3\times3\frac{3}{4}$ in.

13632 *This is* THE KNAVE, *That early in Life,*
[G. Cruikshank.]
See No. 13624. Cobbett: the same cut as No. 13523.

13633 *This is* THE WATCHWORD *for Murder and Plunder,*
See No. 13624. A copy of the *Reform* banner, No. 13302.
c. $4\frac{5}{8}\times3$ in.

13634 *This is* THE EMBLEM *of England's Pride,*
See No. 13624. A royal crown above clasped hands, irradiated and enclosed in a wreath of oak and olive.
c. $2\frac{1}{2}\times2\frac{3}{4}$ in.

13635 THE MEN IN THE MOON: OR, THE 'DEVIL TO PAY'.

[? G. Cruikshank.]
Printed (for the Author) and sold by Dean and Munday, Threadneedle-street . . . Price one-shilling. [*c.* Jan.–Feb. 1820]

Woodcut on title-page of a verse-satire, a counter-blast to No. 13508, &c., by the author of No. 13624, &c. A white disk on a dark ground surrounded

by clouds represents the moon. Above it hovers an eagle clutching thunderbolts. The woodcuts, initialled by G. Cruikshank, are Nos. 13636–47. (Reid, Nos. 3023–34.)

Reid, Nos. 3022, 4731. Cohn, No. 550.

c. $5\frac{1}{8}\times4\frac{1}{4}$ in. 184. a. 6/4.

13636 THE AGENTS OF SATAN.

See No. 13635. A demon stands at a table holding a trident, with his followers; all place one hand on the table, the legs of which are formed of bones and skulls. On the Devil's r. is Cobbett holding a flag inscribed *Weekly Register*; on his l. is Hunt, with a flag inscribed *Reform*. At the ends of the table are Wooler (l.), a dwarf (not black) standing on a stool, and Carlile (r.) with a paper inscribed *Deist* in his pocket (see No. 13274). The flag of the former is inscribed *Black Dwarf* [see No. 12982, &c.], of the latter *Republican* [the paper published by Carlile from 1819 to 1826]. Every flag-staff is surmounted by a cap of Liberty (as at Hunt's meetings). Behind are flames; on the ground (r.) are crab-like monsters, and above them all towers a gigantic Devil. All agree to: 'shake Hell's Scorpions o'er the peaceful land'.

c. $5\times4\frac{1}{4}$ in.

13637 PHYSIC FOR ROGUES.

See No. 13635. A little demon with a trident sits on a gibbet, beside which are stocks, shackles, and a whipping-post, with birch-rod and scourge, topped by a fool's cap.

c. $2\frac{3}{4}\times3\frac{7}{8}$ in.

13638 THE LORD OF THE FAITHLESS.

See No. 13635. Satan, supported on wings, clutches Byron's shoulder, whispering in his ear and pointing to a distant gibbet surrounded by carrion birds. Byron, wearing a cloak, starts in horrified surprise; one foot, a cloven hoof, rests on an open book on which are an anchor and the word *Revelation*. The Devil informs Byron that his '*crew*' 'Have fram'd, | a Resolution, | Swearing to *overthrow* | The Constitution; . . .'.

The venom with which Byron attacked Castlereagh and the contempt with which he wrote of the Regent seemed to aline him with the Radicals. See Fuess, *Byron as a Satirist in Verse*, 1912, and Nos. 13330, 14496.

c. $4\frac{3}{4}\times3\frac{3}{4}$ in.

13639 [Tail-piece to] HIS LORDSHIP'S REPLY.

See No. 13635. A cross, inscribed *IHS* and irradiated, is enclosed in a circle formed of a serpent, symbolizing Eternity (like the printing-press in Radical tracts, cf. No. 13518).

Diam. *c.* $1\frac{5}{8}$ in.

13640 ERIN'S POCKET APOLLO.

See No. 13635. Thomas Moore, dressed as an Irish peasant, with a bludgeon under his arm, holds up a clumsy lyre. A basket of ballads is on his arm; inscriptions: *Lovely Molly*; *Smiling Betty*; *Ruddy Sally*; *Burning Kisses*. At his feet is a bag: *2d Post Bag*. Beside him squats a demon clutching his calf and slipping round his foot a noose of rope. In the background is a gibbet.

He is blamed for '*fudges* and *post-bags*, And scurrilous *rhymes*'.—and 'motions . . . *hostile* to ENGLAND'S THRONE'. Moore's *The Twopenny Post-Bag*, 1813, and *The Fudge Family in Paris*, 1818, attacked the Regent and Ministers. See vol. ix, pp. xx–xxii.

c. $4\frac{1}{4}\times4\frac{1}{8}$ in.

13641 THE CHANGELING LOVER.
See No. 13635. Moore, as a fat Cupid, flies above a flaming heart supported on a tripod; he aims his arrow at a winged heart (r.) from which projects a weathercock.
c. $3\frac{1}{4}\times3\frac{5}{8}$ in.

13642 THE BOTLEY SHOWMAN.
See No. 13635. Cobbett, as a peep-show man holding a trumpet, bawls 'Walk up! Ladies and Gentlemen. Only one penny!' His peep-show is a box on trestles, surmounted by a skull and cross-bones; a picture of a hog inscribed *Hampshire Bred* (cf. No. 13563), and a flag inscribed *How to Raise the Wind.* An old countrywoman stoops to peer in (to see Tom Paine's bones). A yokel in a smock with a little boy holding a goose by the neck gape in terror (r.). Behind Cobbett stands the Devil (l.), playing a box-organ slung from his neck and grinning at his protégé.

For Cobbett and Tom Paine's bones see Nos. 13283, &c., 13525, &c. He was in low water, making various attempts to raise money, including the sale of rings containing Paine's (alleged) hair. E. I. Carlyle, *William Cobbett*, 1904, p. 214. He was also advertising 'Cobbett's Fund for Reform', with a collecting-box at the office of Cobbett's *Evening Post* (see No. 13540): 'I propose to you [Reformers] to raise a Fund [£5,000] for furthering the cause of Reform in a way such as my discretion shall point out, . . . to be used solely by me, of course, without the check or controul of any-body; and without any one ever having a right to ask me what I am going to do with it.' *Pol. Reg.*, 6 Jan. 1820. On the dissolution of Parliament he proposed to use the money for his election expenses at Coventry (see Nos. 13708, 14039).
c. $4\frac{1}{8}\times4\frac{1}{4}$ in.

13643 THE ROAD TO RADICAL REFORM.
See No. 13635. Cobbett sits in a cart, praying, and exhorted by a parson, on the way to execution. The Devil (r.) walks behind with a neat coffin strapped to his back. The gibbet is on a mound (l.).
c. 2×4 in.

13644 A PRINTER AND HIS DEVIL RESTRAINED.
See No. 13635. Hone, 'the *Blasphemer*, of infamous fame', tied to a whipping-post, with a demon standing beside him, is scourged by Castlereagh, while Sidmouth and Canning watch approvingly. For Hone's trials for seditious blasphemy see No. 12899, &c. Cf. No. 13200. See also No. 14150.
c. $3\frac{3}{4}\times4\frac{1}{8}$ in.

13645 A PUGILISTI-POLITICAL CONTEST.
See No. 13635. Hunt and Castlereagh are stripped to the waist; Hunt lies on the ground exhausted, held up by his second, Cobbett, while his bottle-holder, the Devil, puts a bottle to his mouth. Castlereagh, very alert, sits on the knee of his second, Canning; his bottle-holder, Sidmouth, triumphantly holds out his watch to Hunt. Hunt, called to time, gave in after the passing of 'the New Laws', see No. 13504, &c. There is an allusion to the 'white feather' dispute with Morley, see No. 12866.
c. $3\frac{1}{8}\times4\frac{1}{8}$ in.

13646 THE DEATH OF THE POLITICAL HYDRA.
See No. 13635. A scaly monster with eight heads, shackled to the ground, collapses under the attacks of Sidmouth, Canning, and (inconsistently) the Devil, all using tridents, while Castlereagh raises an axe for the finishing stroke. The heads are Cobbett (uppermost), Hunt, Burdett, Hobhouse, Carlile, Wooler (as a negro: the 'Black Dwarf', see No. 12928, &c.), and (?) Thelwall and Hone.

Like No. 13645, a justification of the Six Acts: the monster is vanquished because Castlereagh and Canning 'So indited *sound laws* For *England's cause*'.
c. $4\frac{3}{8}\times4\frac{1}{8}$ in.

13647 HUZZA! HUZZA!! HUZZA!!!
See No. 13635. Tail-piece. The body of the hydra, see No. 13646, is burned; the heads are blazing at the foot of a gibbet round which the monster's tail is coiled and nailed. The heads, only five being characterized, wear bonnets-rouges. A yokel stirs up the fire with a pitchfork, while the Attorney-General (l.) (Gifford) waves his wig in triumph. The Regent stands on the r. surrounded by Sidmouth, Canning, Wellington, and Castlereagh; all five raise their hats exultantly.
c. $4\times4\frac{1}{8}$ in.

13648 THE LOYAL MAN IN THE MOON.

London: Printed for C. Chapple, 66, Pall Mall, . . . and J. Johnston, Cheapside [Feb.] *[1820. Price One Shilling.]*

Woodcut on title-page of a verse-satire by the author of No. 13306. A parody of No. 13508, Hunt taking the place of the Regent, while the stars representing peers are replaced by little Jacobins, composed of caps of Liberty poised on daggers (cf. No. 8783), and holding dark-lanterns. In his r. hand is a dagger; in the l. he holds up his *Liberty or Death* flag (see No. 13279), the staff topped by a bonnet rouge swarming with serpents. Beside him, dagger in one hand, rolled paper in the other, is a miniature Black Dwarf (Wooler), see No. 12988. These figures are in a circle representing the moon as in No. 13625. The sun's disk encloses a printing-press, as in No. 13508, but the Devil is applying ink-balls to the type. The comet, with a tail inscribed *Peace*, is headed by a dove; the bird is transfixed by a dagger and drops its olive branch. The dedication, to 'Mr. John Bull', is dated Feb. 1820. The other woodcuts are Nos. 13649–60, perhaps by I. R. Cruikshank.
c. $5\frac{1}{2}\times3\frac{1}{8}$ in. 184. a. 6/9.

13649 THE LOYAL MAN IN THE MOON.
See No. 13648. The author (in a dream), falls from the basket of a tilting balloon 'Made by Lunardi' (see No. 6858) into the gaping mouth of the profile in a crescent moon. Stars containing faces look on, and a comet has a dagger for a head. The aeronaut falls into 'Lunan' (London), capital of 'Luna'.
c. $4\frac{5}{8}\times3\frac{3}{4}$ in.

13650 . . . *Moonites, full of rancour* | *Met in a house, just like the* | CROWN AND ANCHOR;
See No. 13648. Hunt stands on a table, addressing proletarians who are seated with tankards; some applaud. A dustman stands by the table, holding his hat.

This seems to relate to a meeting of Electors of Westminster at the Crown and Anchor on 11 Feb. 1820, at which it was decided to nominate Burdett and Hobhouse at the approaching election. *Examiner*, 1820, p. 109. The cut had been used for the title-page of *The Radical Letter Bag* [1819], a (Tory) verse-satire on Peterloo, by 'Humphrey Martial', (184 a. 6/20).
c. $3\frac{7}{8}\times4\frac{5}{8}$ in.

13651 PEOPLE IN THE MOON:
See No. 13648. The text continues: 'That is, Sir-Frank, and all who choose | To lick the dust from off his shoes.' Eight heads, one being in shadow and on a smaller scale, are enclosed in a circle representing the moon, which is surrounded by clouds. They are Burdett and Hobhouse facing each other in

profile with Hunt between them; Gale Jones in profile to the l., near a little 'Black Dwarf' in a bonnet rouge, representing Wooler (see No. 12982), and holding a paper inscribed *Black*; Cobbett with his chin touching that of Jones. A sharp profile (r.) is that of Thelwall as in No. 13677, while the sly-looking head in shadow may be the wire-pulling Place (see No. 13207). According to the *Morning Post*, 27 Mar. 1820, the election was handed over to the 'aristocratic borough-mongering control of Messrs *Brooks Plaice & Co*' (i.e. the Westminster Committee).

c. $3\frac{5}{8}\times4\frac{5}{8}$ in.

13652 FAST FLOCKING TO THE RENDEZVOUS,

See No. 13648. A band of ragged, evil-looking ruffians, with bludgeons, &c., follow a leader (r.) who holds a flag on which are depicted a bottle, a dagger, a gin-bottle, and glasses. They are supporters of Burdett, see No. 13650. Another anticipation of the Westminster Election. Cf. the ragamuffins in No. 13207.

c. $3\frac{5}{8}\times4\frac{1}{8}$ in.

13653 *First march'd a monstrous mass of* MOONY WHIGS,

See No. 13648. Three grotesque-looking dandies (cf. No. 13029), with sub-human faces, follow Erskine (l.) who holds up a broom (see No. 12716). Round his head flutter papers inscribed *Pension*, and *Pension £4,000* [cf. No. 13593]; *1000*, *Places*, and two winged money-bags (as in No. 8061) of *1000*, *5000* and *10,000*. They have inflated posteriors, as Broad-Bottomites, i.e. members of the 1806–7 Ministry, see No. 10530, &c. One of their followers holds a banner inscribed *Opposition*.

c. $3\frac{3}{4}\times4\frac{3}{4}$ in.

13654 WESTERN PATRIOTS,

See No. 13648. Burdett sits on a triumphal car decorated with allegorical figures and the portcullis emblem of Westminster. He sits regally, one foot on a stool, but hat in hand. The car is dragged by ruffians and is preceded by a flag inscribed *Radical Reform* above a skull and daggers; the shaft topped by a cap of Liberty.

The chairing of Burdett regularly followed his election: here it is related to an imaginary procession for his nomination, depicted in Nos. 13652–3.

c. $4\frac{1}{2}\times4\frac{1}{4}$ in.

13655 *Next came* THE RADICALS,

See No. 13648. Cobbett marches aggressively in profile to the l. As 'the Hampshire Hog', cf. No. 13563, he has a boar's head and a barbed tail; and holds against his back, by a rope round its neck, the skeleton of Paine (see No. 13525, &c.). In his r. hand is a roll: *Cobbetts Paper*. Behind him walks Hunt, wearing his white top-hat, and holding a bag labelled: *The Weekly Penny Radical Subscription*.

For Hunt and a subscription 'to bring the perpetrators of the Manchester atrocities to justice', see *Examiner*, 1819, p. 768, and Nos. 13540, 13631, 13677, 14194.

c. $3\frac{5}{8}\times4\frac{1}{8}$ in.

13656 . . . *a certain* MAJOR,

See No. 13648. An elderly man (Cartwright), supported by a stick, shuffles along in profile to the l. He wears a long old-fashioned military coat, with a white top-hat (worn by radicals in imitation of Hunt). He holds a ballad from which he sings a song ending:

For no reform will I declare,
That is not downright Saxon".

c. $3\frac{3}{8}\times1\frac{5}{8}$ in.

13657 *A vile* BLACK DWARF
See No. 13648. A group of tattered wretches is led by a little *Black Dwarf* representing Wooler (see No. 12988). He holds a large book: *Bl . . . Dw . . .*, a huge pen, and a staff supporting a cap of Liberty. One of his followers, an old woman, grips a dagger. This group brings up the rear of the procession in Nos. 13653–6.
c. $3\frac{1}{4}\times 4$ in.

13658 THE PLACE OF MEETING.
See No. 13648. The same woodcut (worn) as No. 13563. The orators (Gale Jones, Hunt, Wooler, and Cobbett) make incendiary speeches in proposing 'a Resolution, For the speedy Dissolution' of Parliament.

13659 *Great* GEORGE, *belov'd, rever'd by all the land,*
See No. 13648. A portrait of George III standing in profile to the r., with flexed knees, using a tall cane and grasping a telescope. A balustrade and trees indicate the terrace at Windsor. An adaptation of No. 11575 or its original. The author wakes from his dream to hear the bell tolling for the King (died 29 Jan.).
c. $3\frac{1}{4}\times 2\frac{1}{2}$ in.

13660 PITT;
See No. 13648. A profile head simulating a medallion in relief. Illustration to a plea for the cessation of libels on 'Your *present* King':

> Henceforth reserve your satire and your wit,
> For those who *curse* or those who *worship* PITT; . . .
> Yes; satirize as ye will such wild extremes;
> And let not thrones and altars be your themes; . . .

c. $2\times 2\frac{1}{2}$ in.

13661 REFLECTION. TO BE, OR NOT TO BE??

[I. R. Cruikshank.][1]
Pub^d Feb^y 11 1820 by S W Fores 50 Piccadilly London—

Engraving (coloured impression). George IV, looking at himself in a pier-glass, starts back at the sight of his wife, crowned, looking over the shoulder of his own reflection, of which a cheek, whisker, and startled eye are visible. The crown, which he is trying on, is on his head; on the floor beside him lie his discarded coronet and feathers. He wears a sword, and a sceptre projects from his coat-pocket. The Queen is very stout, and seems taller than the King, looking down on him with a contemptuous half-smile. She wears a necklace centred by two hearts. On a table (l.) is a decanter of *Noyau*, with a glass. Carpet, chair, and table-cloth are decorated with the Royal Arms or (Garter) stars. The mirror is surmounted by a crown.

The crucial question of the Queen's position was still latent. Brougham had sent a courier (31 Jan.) urging her instant return to England. The Cabinet refused (10 Feb.) the King's demand for immediate divorce proceedings, and recommended an Act stipulating for her residence abroad, while receiving an ample allowance. On 17 Feb. the King accepted this advice, but Brougham (as her legal adviser) was warned that should she return a punitive Bill would be instantly introduced. The exclusion of her name from the Liturgy roused no discussion in Parliament and little in the Press, but, according to Creevey 'the cry at the Proclamation was God save the Queen!'

[1] On an impression in the W. T. Spencer collection (1931): 'By my Brother I. R. Cruikshank G. Ck.'

On 21 Feb. Hume complained that Parliament was to be dissolved before financial provision could be made for the Queen, and that her name had been omitted in the Liturgy. Aspinall, *Brougham and the Whig Party*, 1927, pp. 104–6; *Ann. Reg.*, 1820, pp. 24–5; *Creevey Papers*, 1912, pp. 296–9; *Examiner*, 1820, pp. 121–2, 139. Cf. Nos. 13747, 13770, 13784, 13803. *Parl. Deb.* xli. 16–21.

Reid, No. 937.

$12 \times 8\frac{15}{16}$ in.

13662 THE POLITICAL QUEEN THAT JACK LOVES.

[G. Cruikshank.]

London: Printed and Published by Roach & Co. Public Library and Britannia Printing Office, Russell-Court, Drury Lane [Feb.][1] *1820. One Shilling.*

Woodcut on title-page of a verse-satire, one of many imitations of Hone's parody, see No. 13292. The King and Queen, both wearing crowns, sit side by side on a throne. The King (l.) holds a poker for sceptre, his r. foot is on a footstool, l. hand on his hip; he turns from his wife, but looks sideways at her with a furtive scowl. She is dignified and impassive, and holds a sceptre. Below: "*For Better or for Worse!*"

The other illustrations, by G. C., are Nos. 13663–74 (Reid, Nos. 2948–59). Cf. No. 12031, on the Princess, also a parody of 'The House that Jack built'. See No. 13661.

Reid, No. 2947. Cohn, No. 666.

$5\frac{1}{8} \times 3\frac{7}{8}$ in. 184. a. 5/3.

13663 THIS IS THE QUEEN THAT JACK LOVES.

See No. 13662. Queen Caroline, handsome and dignified, crowned, and wearing an ermine-bordered robe over a high-waisted dress, stands on a dais, against a pillar wreathed with laurel, on the base of which she rests an elbow. Below: "*Thou Nature's whole perfection in one piece*".

c. $5\frac{1}{8} \times 3\frac{1}{2}$ in.

13664 *This is* THE DANDY, *who Married the Queen . . .*

See No. 13662. George IV, wearing a large crown, coronation robes, a ruff, and the Collar of the Garter, stands with legs astride, arms akimbo, poker in hand, on a dais before his throne. Near him is a paper or book: *History of England Henry VIII.* The portrait travesties Holbein's portrait of Henry VIII and is imitated in later satires. For 'the Dandy' cf. No. 13629; for the comparison with Henry VIII, Nos. 12041, &c., 13829, 14118.

c. $5\frac{1}{8} \times 3\frac{7}{8}$ in.

13665 *These are* THE ROGUES *Would divorce the Dandy, . . .*

See No. 13662. Castlereagh (l.) and Sidmouth (r.) face each other in conclave across a round table. Canning sits on Sidmouth's r.; the Attorney-General, Gifford, stands on Castlereagh's l. The latter's hand rests on a paper: *Indelicate Investigation*; Sidmouth holds a clyster-pipe. They are "Stinking Rogues . . .". For the 'Delicate Investigation' see No. 12026, &c.; for the proposed divorce cf. Nos. 12028, 13661; for the attitude of Ministers, No. 13760.

c. $3 \times 4\frac{1}{8}$ in.

13666 *These are* THE PERJURED, *Suborn'd by the Rogues,*

See No. 13662. Lady Douglas (l.), draped with tartan, holds out conspiratorially a paper inscribed *Perjury* to her husband (r.), who wears Highland

[1] Advertised as 'Just published', *Examiner*, 13 Feb. 1820.

uniform with a high feathered cap. He glowers at it with folded arms. Behind (l.) is a tower on which stands a pillory. For Lady Douglas's evidence against the Princess, allegedly perjured, see No. 12026, &c.
c. $3\frac{1}{8}\times3\frac{7}{8}$ in.

13667 *This is* THE LAWYER, *who, Bribes defying, banish'd the perjur'd, . . .*
See No. 13662. A judge, seated on a dais in a Gothic chair, makes a stern gesture of dismissal towards the Douglases, who run off, terrified. He is apparently Sir Thomas Plumer who (with Eldon) had assisted the Princess in 1806, and had since become Master of the Rolls.
c. $2\frac{7}{8}\times3\frac{7}{8}$ in.

13668 *This is* THE DOCTOR, *Employed to swear to the Lawyer,*
See No. 13662. The judge, seated, sternly faces the senile Sidmouth (r.) who stands before him with flexed knees, holding a testament, a clyster pipe hanging from his pocket. Sidmouth was not involved in the Delicate Investigation of 1806, but the events of that year, of 1813, and of 1820, merge in this satire.
c. $3\frac{1}{8}\times3\frac{3}{4}$ in.

13669 *This is* JOHN BULL, *all tatter'd and torn . . .*
See No. 13662. A ragged John Bull (r.) scowls meditatively at a courtier who walks mincingly to the l., cocked hat in hand. The latter's fine clothes are 'paid for out of John's Property Tax [repealed in 1816, see No. 12750, &c.], Who is dos'd to his Grave, . . . By the Doctor . . .'.
c. $3\frac{1}{8}\times4$ in.

13670 *This is* THE PRINCE, *the young Widower,*
See No. 13662. A W.L. portrait of Prince Leopold, in field-marshal's uniform, holding cocked hat and sword. The text continues: 'Who defies the world his wife's name to slur, By calling her b*s***d, . . .'

There seems no foundation for this allegation, except that the Prince had (as yet) taken no active steps in behalf of his mother-in-law. See No. 14114.
c. $4\frac{1}{2}\times3\frac{1}{8}$ in.

13671 *This is* THE IRISH RAT CATCHER,
See No. 13662. Castlereagh stands surrounded by rats (cf. No. 13519), who eagerly devour the poison he scatters. These are 'the Vermin he's tam'd for his sport, To feed on the spoils of the English Court'.

A satire on the bribery that accompanied the Union with Ireland, cf. No. 9514, &c. Cf. No. 13882.
c. $3\frac{1}{8}\times3\frac{7}{8}$ in.

13672 *This is* THE THING *will end all disputes,*
See No. 13662. The hustings at Covent Garden, with Burdett making a speech and a cheering crowd in the foreground. At the l. end of the hustings is a flag inscribed *Reform* topped by a cap of Liberty. Other banners are inscribed *Liberty* (also with a cap) and *Burdett Hobhouse*. The text continues: 'Will turn out the rats, and all the brutes, The Irish Rat Catcher . . .'

'The Thing' is Reform, cf. No. 13302. One of many representations of a Westminster Election. At the forthcoming election, 9–25 Mar., Burdett and Hobhouse defeated Lamb, see No. 13006 A (p. 39).
c. $4\times4\frac{1}{4}$ in.

13673 A PARODY.
See No. 13662. Heading to a parody of Hamlet's soliloquy, beginning, 'To have or not to have—our liberty!', which is appended to the main parody.

Hunt stands on a platform holding his top-hat and a staff surmounted by a cap of Liberty. There are banners, all with caps of Liberty, one inscribed *Reform*. The audience all wear top-hats, representing the white top-hats worn by Hunt and his followers. Below: "*I strike for Liberty!*"
c. $4\times3\frac{3}{4}$ in.

13674 "FAREWEL! A LONG FAREWEL TO ALL MY GREATNESS!" See No. 13662. On a blank page after the text. Castlereagh sits at the base of a rotten tree-trunk in deep melancholy, his hands clasping his knees. From the tree's single remaining branch a noose dangles above his head. He contemplates suicide. For the comparison with Wolsey cf. No. 8096. See also Nos. 13703, 13705, p. 321.
c. $3\frac{7}{8}\times3$ in.

13675 SMELLING A PLOT.

Pub^{d} Feb^{y} 22^{d} 1820 by E Elliot N^{o} 61 Wych St

Engraving (coloured impression). A knight (Sidmouth, unrecognizable) and his squire (Gifford, Attorney-General) have dismounted, and are stalking a countryman, John Bull (r.), who rises, terrified, from a squatting position. Gifford, clutching a green brief-bag, crawls forward, poking his head through a bush; he says:

My ever ador'd Knight believe your poor Squire
I have just jam'd my nose up to the root in his mire
T'is the foulest of all plots that e'er can be had
T'is too foul, & too full of stench for the Bag

Sidmouth, who wears armour and a helmet, stands by his horse's head, and stares at John, asking:

What are you at? in this vile place
You've the look of a traitor in your face
For what came you here? don't you think it a shame
To commit such a trespass. Pray what is your name?

J. B., looking over his shoulder:

Indeed my Dear Knight of Circular fame
I'm no Traitor, & John Bull is my name,
It can't be a shame, to ease nature's stool
when 'tis your pill, Doctor, purges John Bull
you rob me you bleed me, do just as you please
& now you won't let me even s—t at my ease

Below:

The Knight & Squire both mounted their nags
To search after plots to fill their Green Bags
They met with John Bull, who they tax for pelf,
And call him a traitor for easing himself.

A satire on trials for sedition or treason, perhaps ante-dated to discount the effect of the Cato Street plot, see No. 13707, &c. For the Green Bag, soon to have a different connotation, see No. 12868, &c.; for Sidmouth's circular, No. 13282.
$6\frac{1}{4}\times8\frac{5}{8}$ in. 'Caricatures', xi. 92.

13676 THE HAY-LOFT PLOT OF THISTLEWOOD AND HIS 24 CONSPIRATORS AT 8 O'CLOCK IN CATO STREET EDGEWARE ROAD LONDON;

Fra^s Lee del^t [C. Williams f.] [Feb. 1820]
Pub^d by S W Fores 41 Piccadilly

Engraving (coloured impression). The title continues: *to Massacre the Cabinet Ministers of King George the 4^th at the Earl of Harrowby's Dinner Grosvenor Square 23^d Feb^y 1820.* The entry of the Bow Street officers into the loft is realistically depicted, the conspirators having letters, the police and objects numbers, referring to notes below the title. Thistlewood stabs one police officer (2), and fires a pistol at another, saying, *Extinguish the lights!* Another Bow Street man (1) fires, saying, *We are Peace Officers lay down your arms*; a third supports the victim, who dies, saying, *Oh God! I am . . .* A fourth comes up the stair. Six men collect behind a carpenter's bench on which are their weapons; a negro stands with sword and pistol behind Thistlewood; three men are seen in an inner room. A conspirator (*M*) climbs on a carpenter's chest to escape from a high window (r.), another raises a sash to escape on the l. All wear top-hats. Pikes, musket, &c., are on the ground.

The notes: *A Arthur Thistlewood, formerly Lieutenant in the Lincoln Militia. B W. Davidson Cabinet Maker, a Man of Colour. C, R^d Tidd, Boot Maker. D, R^d Bradburn, Carpenter. E, J. Gilchrist, Shoemaker. F, Ch^s Cooper, Bootmaker. G, John Monument, Shoemaker. H, Tho^s Preston. I, Tho^s Brunt. K, Paling* [Palen]. [*L*,] *Jas^s Ings, Butcher, guarded below M, W^m Ja^s Wilson, Tailor, Shaw, Carpenter, Harrison, Strange, Hall. —— Bow Street Police Officers, 1 Ruthven. 2 Smithers stabbed. 3 Ellis. 4 Sermon. 5 Carpenter's Tool Chest. 6 Carpenters Bench. 7 Straw cutting Machine. 9 an Empty Cask. 10 a Hammock. 11 and 12 Sacks for Window blinds. 13 Trap door from Stable. 14 small room. 15 Two Shot holes. 16 Small room by the back window of which several of the Radicals escaped. 17 Grenades. 18 The Loft 15 feet by 12.—*

Probably published immediately after the arrest: some of the names are incorrect; Preston was not among the conspirators. See *Ann. Reg.*, 1820, pp. 51–4, 68–9, and No. 13707, &c.

$7\frac{3}{8} \times 13\frac{1}{8}$ in. 'Caricatures', x. 246.

13677 CORIOLANUS ADDRESSING THE PLEBEIANS.

J. S [Sheringham] *Esq^r inv^t. G. Cruikshank del et sculp^t*
Pub^d Feb^y 29 1820 by G Humphrey 27 S^t James's S^t London

Engraving. George IV (l.), as Coriolanus, stands outside the east gate of Carlton House, addressing a mob with spears and banners (r.). He wears a toga over Roman armour; his stout figure and bold bearing are in contrast with the lean, trembling Plebeians, who wear bonnets-rouges resembling fool's caps, with quasi-Roman tunics. The front row of the mob forms a semicircle facing the King, but flinching back in dismay. The more extreme, who are also ragged and furtive, are on the l. A cobbler, Preston, with a hammer in his belt, leans his folded arms on a staff. Next him is Watson, a pestle in one hand, clyster-pipe in the other. Thistlewood, with a knife in his belt, is indicated by a staff terminating in a thistle. Next, Carlile turns as if to run away; under his feet are a paper, *Deist*, and a book, *Age of Reason.* Next him, and, unlike his companions, sturdy and defiant, though alarmed, is Cobbett, a large bone (see No. 13525, &c.) in each hand. Hunt, leaning on a (reversed) pike and timorously clutching Cobbett's shoulder, has a limp

purse inscribed *One Penny* hanging from his belt (see No. 13655, &c.). In front of him stands a tiny 'Black Dwarf' with Wooler's features (see No. 12988, &c.). Major Cartwright, an aged man with flexed knees, supported on a stick, holds up a sword inscribed *Universal Suffrage*. Two men hold a large club between them; one, Hobhouse, very short, puts his foot on a paper inscribed *Trifling Mistake* [see No. 13501]; his tall companion is Burdett (see No. 13672). The two at the r. end of the line are Alderman Waithman, linen-draper and M.P., clutching a paper inscribed *Hell wide Measures* [cf. No. 14817 (22)], and Hone, who is stout, muscular, and (unlike the others) determined. He holds two heavy clubs, one inscribed *Parody* [see No. 12899, &c.], the other *Man in the Moon* [see No. 13508] and *House that Jack Built* [see No. 13292]. In the second row and on the extreme r., behind Hone, is G. Cruikshank, in profile, holding a portfolio inscribed *Caricature*. Behind Burdett stands a man in Highland dress, holding a sword, who is probably Kinnaird. The banners are appropriate to the men near them. By Watson and his party is one inscribed *Blood & Plunder* [cf. No. 13001]. Behind Cobbett a skull (Tom Paine's, see No. 13525, &c.), wearing a bonnet rouge, surmounts a banner inscribed *Revolution—Plunder*. Behind Cartwright, Thelwall, a gaunt fellow, holds a placard inscribed *Champion—Thelwals Lectures*. Behind Kinnaird, Hobhouse, and Burdett (the Westminster group) is a banner topped by a laurel wreath inscribed *Parliamentary Reform—Burdett for Ever!!* Behind Hone and Cruikshank a banner with a bonnet rouge is inscribed *Liberty of the Press*. From the rear ranks, and between the two last banners, projects one (with bonnet rouge) inscribed *Xaminer* and *Chronicle*, indicating Leigh Hunt and Perry (cf. No. 13207). Carlton House and the adjacent houses on the r. (receding in perspective) are realistically drawn; on the screen is a trophy of Roman armour, &c., flanked by lion and unicorn. Below the title Coriolanus's words to the mutinous citizens, arranged as prose, beginning: *What would ye have ye Curs that like not Peace, nor War?* and ending *. . . you cry against the Noble Senate, who (under the Gods,) Keep you in awe, which else would feed on one another?*"—— [*Coriolanus*, I. i. 173–93]. Below: "*Il se soutient droit et elevée* [sic], *son attitude est celle du commandement sa tete regarde le ciel et présente une face auguste sur la quelle est imprimée le caractere de sa dignité; l'image de l'ame y est peint par la physiononie* [sic] *l'excellence de sa nature perce a travers les organes materiels et anime d'un feu divin les traits de son visage, son port majetueux* [sic] *sa demarche ferme et hardie annonce sa Noblesse et son rang.*" *vide Buffon.*

A serious attack on the Radicals is combined with praise of the King. They range from revolutionaries to defenders of the freedom of the Press, with whom Cruikshank associates himself. Probably designed before the Cato Street arrests (see No. 13707, &c.): Thistlewood is associated with those tried with him in 1817, see No. 12887, including Watson, who was in prison. Thelwall, see vols. vii, viii, ix, after abandoning political agitation, returned to it in the revolutionary years after 1816; he bought the *Champion*, a Sunday paper, in 1818, in order to advocate Reform. For Carlile and Paine's works see Nos. 13274, 13550; he also published in weekly parts (1 Jan. 1819–1820) *The Deist or Moral Philosopher*. Cf. also No. 14194.

Cruikshank's finished study in pen and ink, autographed 'Suggested by my friend John Sheringham, Drawn & Etched by me George Cruikshank' is in the B.M. There are studies for the King's head. On the reverse are studies for Hobhouse, Burdett, and others. Binyon, i. 284. &c. (199. c. 1/19).

Reid, No. 939. Cohn, No. 1017. A copy in Grego, *Elections*, p. 338.
$5\frac{3}{4} \times 9\frac{1}{4}$ in. With border, $8\frac{1}{16} \times 11$ in.

13678 A PARODY ON THE POLITICAL HOUSE THAT JACK BUILT: OR THE REAL HOUSE THAT JACK BUILT. *By M. Adams.*

London: Published by C. Chapple, Pall-Mall. [Feb.–Mar.] *1820. One Shilling*

[? I. R. Cruikshank.]

Woodcut on title-page. A pair of scales: one containing a small figure of Justice outweighs one containing three large books and ten writhing serpents with human heads. The books: [Paine's] *Age of Reason* [see No. 13274], *Republic*[an], *Calumny*. Some of the heads are not characterized, but five suggest Carlile, Burdett, Hobhouse, Gale Jones, and Cobbett. In the foreground lies a pen. Below: 'The greatest good may be converted into the greatest evil.'

The closest of the parodies of Hone's parody, see No. 13292. Much of its effect derives from the Cato Street affair, see No. 13707, &c. The woodcuts, see Nos. 13679–90, appear to be by I. R. Cruikshank, one only is signed.

c. $3\frac{7}{8}\times4\frac{1}{4}$ in. 184. a. 6/10.

13679 THIS IS THE HOUSE THAT JACK BUILT.

See No. 13678. Two designs; above: the Temple of the Constitution, as in No. 13293, falls over, surrounded by clouds. Motto: "I sought it, and its place could no where be found." Below, a substantial modern house. Below: 'A distant age will find the fabric good.'

c. $6\frac{1}{8}\times4\frac{1}{4}$ in.

13680 *This is* THE WEALTH *that lays In the House . . .*

See No. 13678. The arc of a masonry arch supports a group of objects centred by *Magna Charta*, with a cap of *Liberty* on an upright staff. Round them are *Habeas Corpus*, *Bill of Rights*, *Trial by Jury*, four volumes of *Blackstone* [*Commentaries . . .*], and money-bags.

c. $3\frac{5}{8}\times4\frac{1}{4}$ in.

13681 *These are* THE VERMIN *That injure . . .*

See No. 13678. Hunt and Carlile walk together in the foreground, the former holding a flag inscribed *Reform*, the staff topped by a cap of *Liberty* (as at Manchester, &c.), the latter holding up a book: *The Age of Reason* [see No. 13678]. Behind is a mob running rapidly, headed by a dustman with a cloth inscribed *Liberty* tied to a broom. There are two banners, both inscribed *Equality*.

c. $3\frac{5}{8}\times4\frac{1}{4}$ in.

13682 *This is* THE THING *that has called for new Acts*

See No. 13678. A printing-press copied from No. 13296. For the Acts see No. 13504, &c.

c. $3\frac{1}{4}\times4\frac{1}{4}$ in.

13683 *This is the* PUBLIC INSTRUCTOR, *Who, with two-penny Trash* [see No. 13504], *has abused that good Thing, . . .*

See No. 13678. Cobbett walks l. to r., carrying a coffin inscribed *Paines Bones* [see No. 13525, &c.] on his back. In his pocket is a paper: *Pol: Reg.* At each heel follows a rat, one inscribed *Cuning* [sic], the other *Dishonesty*. He replaces Gifford, 'the Public Informer'.

c. $4\frac{1}{4}\times2\frac{1}{2}$ in.

13684 *These are* THE MEN WHO OPPOSE LAWLESS POWER,

See No. 13678. Three soldiers and a jailor holding shackles and a key; the men of No. 13298, differently posed and without a cannon. They stand on the alert. Cf. No. 13712.

c. $3\frac{1}{4}\times4\frac{3}{8}$ in.

13685 *This is the* MAN *whose birthright's his own;*
J. R. Cruikshank del.
See No. 13678. Britannia, seated on a rock near the sea, holds in place of her shield an oval portrait of George IV. Beside her are a full cornucopia and oak-leaves; in the background, ships irradiated by a sun issuing from dark clouds. The text continues:

> Who boasts not his orders, but treats them as HONE;
> The MONARCH OF SIXTY, . . .

He is transformed from 'the dandy of sixty', see No. 13299.
c. $5\frac{3}{4}\times4\frac{1}{4}$ in.

13686 *These are* THE PEOPLE *whose case is forlorn,*
See No. 13678. A bedroom scene. A band of robbers, one with a dark-lantern, attack and plunder a man and his wife and two small children. Middle-class people replace the starving people of Manchester in No. 13300.
c. $3\frac{1}{2}\times4\frac{1}{4}$ in.

13687 *This is the* DEIST *of blasphemous fame, . . .*
See No. 13678. Carlile (l.) (see No. 13274), holding up the *Age of Reason*, runs off to the l., tormented by four little demons, who dig their claws into him. Cobbett, with a coffin inscribed *Paines Bones*, and with a rat nibbling each leg, as in No. 13683, walks to the l. On the r., as in No. 13681, Hunt holds a banner inscribed *Reform*, with a cap of *Liberty* under his foot.

They are 'The Guilty Trio' (see No. 13301): Carlile, 'a Driv'ller, a Bigot, a Knave', replaces Sidmouth; Cobbett replaces 'Derry Down Triangle' (Castlereagh) as 'Derry Down Republican', while Hunt replaces Canning as 'The Spouter of Froth by the Hour'.
c. $3\frac{1}{2}\times4\frac{1}{8}$ in.

13688 *Their* WORDS *are the Watchwords, the Conjuror's words.*
See No. 13678. The 'Reform' banner of No. 13302 is transformed into a flag fluttering from a slanting staff which supports a cap of *Liberty*. The large letters of the inscription are partly concealed: on one side: *Rebe*[*lli*]*on*; on the other *Li*[*berty*] *or Deat*[*h*] [see No. 13279]. The text continues: 'That the CATO STREET MEN bore in front of their hordes.'

The only allusion in the text to Cato Street, see No. 13707, &c.
c. $3\frac{1}{4}\times4$ in.

13689 THE RADICAL PULPIT.
See No. 13678. A heading to thirty-one lines of verse beginning 'A RADICAL MAN, who despises all Law', who takes the place of the 'Clerical Magistrate' of No. 13303. The double pulpit is a box or rostrum supported on four straws. The Radical has two (profile) heads and bodies, joined at the back. On the l. he holds an auctioneer's hammer, and has three scrolls: *Law*; *Justice*; *Constitution*. On the r. he holds a flag inscribed *Reform*, the staff topped by a cap of *Liberty*. The l. panel of his rostrum is ornamented with an irradiated wreath and the word *Puff*; on the r. panel is an irradiated cap of Liberty and the word *Peace* in reversed characters.

Comparison with a portrait confirms clues in the text pointing to Gale Jones, the orator of the Westminster Forum, see No. 11538.
c. $4\frac{3}{8}\times3\frac{5}{8}$ in.

13690 [TAILPIECE]
See No. 13678. A cap of *Liberty*, wreathed with olive and irradiated. A copy of No. 13304, with the motto altered: 'If Liberty alone could give the flow'r . . .'
c. $2\frac{1}{4}\times3$ in.

13691 QUITE WELL AGAIN.

Marks fec[t] [*c.* Mar. 1820]

Engraving (coloured impression). George IV, indecorously sprawling, sits on a settee between the Duchess of Richmond (l.) and Lady Hertford (r.), an arm round each. On the garter at his knee: *honi . . .* Both ladies exclaim: *God! save the King*, the latter's hands clasped as if in supplication. Identifications are given by a book at the feet of the Duchess: *Second Edition The Spruce Widow in two sheets*, and by pictures above the head of each (l. to r.): *Richmond*, a country inn, with a stag's head sign; *Solomon in his Glory*, the King (crowned) surrounded by fat ladies (the two most prominent wearing coronets), all eager for kisses; *Hertford*, a landscape coloured to indicate a sunset and partly covered by a curtain. Empty wine-bottles lie on the floor.

On the death of George III the new king was seriously ill. For the ladies see No. 13222, &c. For some time he had been seeing less of Lady Hertford and had become attached to Lady Conyngham, cf. No. 13847.

$11\frac{5}{16} \times 8\frac{3}{4}$ in. With border, $12\frac{5}{16} \times 9\frac{7}{16}$ in. 'Caricatures', xii. 111.

13692 THE REGENTS HARMONICA OR——MONOPOLY A CATCH FOR 21 VOICES WITH A ROYAL BASE.

[I. R. and G. Cruikshank.][1]
London March 1820 Pub[d] by S. W. Fores 41 Piccadilly

Engraving (coloured impression). In a large concert-room, which is partly a music-shop, the Regent sits playing a 'cello; at his feet is a paper: *Proposals for Six Charity Concerts*. Facing him stands an elderly 'cit', a John Bull (l.), who listens delightedly; he wears a hat and rests his hands on his stick. The Regent says: *There Sir is one of the finest toned Instruments, I ever touched, and our own making. Nobody makes Instruments like us. That Humbug fiddle is out of Tune.* The 'cit' answers *Charming*. Behind the Regent are Bloomfield playing a flute, and a man wearing clerical bands playing a violin. Behind them (r.) is a counter on which are two piles of songs *For Sale cheap*; one is *Bold Flinty Rock*, the other *Beautiful Maid*. Behind the counter a man supports on his shoulders a musician holding out a violin, and declaiming with extended arms: *This will do, and Sir give me leave to say, No Scholar of ours shall ever use any Music or Instruments but our own, What do you think of that eh? & I am a Director, what do you think of that eh?* Two fashionably dressed ladies in the foreground (r.) address the Regent. One kneels, extending her arms dramatically, saying: *Indeed if you will Engage us we will not only buy all our Music and Instruments of you, but make our Scholars do the same.* The other, identified as Miss Stephens,[2] the vocalist and actress (1794–1882): *Indeed we will!* A piano is on the extreme r., behind this stands Braham holding a piece of music and extending an arm to disgruntled performers who are hurrying from the room, saying: *Fly not yet.* He wears a furred and braided coat. Three of those departing say respectively: *We are off*; *You had better open a Cook Shop next and sell Calves heads and Cow heels*; *I'll lend you no more 4.000.s C——ts.* The music stacked behind them is inscribed *Detached Peices.*

On the l. Lord Eldon and Chief Justice Abbott, both in wig and gown, stand together. Eldon, who holds a document inscribed *Chancery*, the mace, and the Purse of the Great Seal, says: *Since our Master has taken to this*

[1] Impression in Douglas Collection: 'By I. R. Cruikshank and Parts by me, G. Ck.'
[2] A. de R. xviii. 56.

Concern all our Business is Suspended. Abbott answers: *Suspended, why I have here a list of 21 fellows who ought to be Suspended.* He holds documents inscribed *Old Bailey.* A man standing behind them says, looking at the Regent: *What then you intend to ruin all the Composers, Music Sellers, and Instrument makers do you? & this is a specimen of your correctness is it? 36 blunders in 9 pages of one Peice. Cossac Song above 30 errors. Dramatic Air worse 2d do worse still.* On the extreme l. is Yarmouth's smiling profile; he says: *I'll bet a Crown to One and Twenty pence, against the Hazard of being blown up by the Gas.* Music on the shelves behind them is inscribed: *the Y—m—th Waltz*; *Jack Ketch set to Mus*[*ic*]. Behind the Regent: *New Peices*; *Rogues March*; *Royal Airs.* Behind the Director: *Catches Glees, Flats and Sharps.* Over the fire-place is a large mirror surmounted by the Regent's coronet and feathers. In the foreground (l.) is a kettle-drum. Below the design is engraved in four columns: *The Regents Harmonic Institution—A new Song to the Tune of a Cobler there was—The English are a Nation of Shop-keepers French Opinion.*

No more let V—t—t [Vansittart] *embarrass his mind*
For ways or for means new expedients to find
To ways very mean may his dignity drop
Now his gracious P— R— has opened a Shop
derry down ——

The Regents Harmonic, the great one and Twenty
Must strike with dismay Preston, Golding [Goulding] *Clementi*
But heavy taxed subjects forget follies past
And rejoice that an honest Trade's ta'en up at last
derry down ——

How Volumes will teem, & how charming to play'em
Composed by S—a—l, Ay—t—n, B—t—e, V—g—n, N—b—d & Br—m
All Classical those but for taste low and poor
They'll Mozarts old Sonata reprint by the Score
derry down

How pleasant t'will be by the Royal alliance
At once to set Teachers & Trade at defiance
By a new Bank restriction [see No. 13198, &c.] *to make poor Rogues Swing*
Who shall Notes (save the Regents) play, Whissle or Sing
derry down ——

Only look at the firm with the true Counter grin
All bowing & smiling, pray Ladies walk in
While gracefully pleasing and Royally mellow
His Highness will show off a new Violincell [sic]
derry down

See R—e—s, N—te, & C—m—r, all making joint cause
With your K—y—ts your Cr—ths with W—th S—e and H—ws
While Br—m with Beautiful Maids find the Stock
And they feather their Nests from his Cold flinty Rock
derry down

—— *Moral* ——

Let Princes live Nob'ly, let Fiddlers still play
Nor fail to remember, each Dog has his day
And may all Composers, (who can) compose more
And may, live and let live, be their Maxim in score
derry down.

A satire on the Royal Harmonic Institution, an offshoot of the Philharmonic Society for which Nash had just built the palatial New Argyll Rooms in Regent Street. Twenty-one of the principal professors of music in London formed an association for giving concerts and for publishing the best music in the best manner at a moderate profit. Grove, *Dict. of Music*. As patron, the Regent (King since 29 Jan.) is associated with these commercial activities which were criticized: 'We wish that the society could have kept itself unequivocally distinct from every thing like monopoly or the controul of others.' *Examiner*, 5 Mar. 1820. The three chief music-publishers of the day show dismay. The composers (allowing for engraver's errors) are: Sir George Smart (1776–1867), William Ayrton (1777–1856), John Beale (b. *c.* 1796), Thomas Vaughan (1782–1843). 'Mozart's old Sonata' is his Piano Sonata in A (Köchel 331), numerous editions of which were published in England. The other musicians are Ferdinand Ries (1784–1838), Charles Neate (1784–1877), Johann Baptist Cramer (1771–1858), William Knyvett (1779–1856) and his brother Charles (1773–1852), William Crotch (1775–1847), see No. 13036, Thomas Welsh (*c.* 1780–1848), John Bernard Sale (1779–1856), William Hawes (1785–1846). All were connected with the Philharmonic Society. For Braham's popular song 'The Beautiful Maid' cf. No. 11840. Abbott refers to the Regent's notorious delays in dealing with the lists of those to be hanged or reprieved; see (for March 1820) *Diary of Henry Hobhouse*, 1947, p. 17.

Cohn, No. 1894.

$9\frac{1}{8} \times 15\frac{1}{8}$ in.

13006 A A reissue of No. 13006, by Scharf, on the Westminster Election, perfunctorily adapted to 1820: the date in the title is altered from '1818' to *1820*, that of the publication line to *March 1820*. The inscriptions are much as before except for the two placards on the state of the poll: that for Westminster is blank, that for the City (see No. 13706) is as in 1818 except that the last name is altered from 'Atkins' to *Bridges*. Three placards held out on the hustings are *Burdett*, *Hobhouse*, *Lamb*. Burdett and Hobhouse were returned on the 15th day (25 March); they stood as Radical Reformers and victims of Ministers. Lamb stood as a Whig without Ministerial support; he was 446 behind Hobhouse.

13693 THE QUEEN IN THE MOON.

[G. Cruikshank.]

London: Printed and Published by Grove and Co. No. 1. Leicester Square, . . . (Price One Shilling.)—[*c.* Mar.[1]] *1820.*

Woodcut on title-page. Queen Caroline, wearing a crown, stands within a white disk on a dark ground representing the moon (as in No. 13508), dignified and menacing; she holds up a flaming torch inscribed *Truth*, which dispels the clouds framing the moon. In her r. hand is a birch-rod inscribed *Justice*.

One of thirteen woodcuts attributed to G. Cruikshank (but perhaps not all by him) illustrating a verse-satire put into the mouth of the Queen, an imitation of No. 13508. See Nos. 13694–705.

Reid, No. 4725. Cohn, No. 678. 184. a. 3/16.

c. $5\frac{1}{4} \times 3\frac{3}{4}$ in.

13694 THE SPEECH.

See No. 13693. Castlereagh (l.) and Sidmouth stand back to back, posteriors touching, hands on knees, to support George IV, who stands arrogantly

[1] New editions of this and No. 13662, &c., and *The Political Doctor Syntax* were advertised, *Examiner*, 30 Apr. 1820.

astride, a foot on each head. He wears coronation robes with a ruff and the collar of the Garter. In his l. hand, in place of a sceptre is a child's coral and bells (cf. No. 13764, &c.). A ladder leans against his shoulder (l.), up which climbs the Queen, wearing royal robe and crown; she takes the crown from his head. Heading to '*A Speech from the Queen*, To the Inhabitants of Earth', beginning:

Englishmen and lovers, Tis time to speak!
I ask redress!— . . .
I know I have too many friends to fall,
Friends who are ever ready at my call;
But I | Am shy!

c. $4\frac{3}{4}\times3\frac{1}{2}$ in.

13695 THE PARLIAMENT'S DISSOLVED

See No. 13693. Five Ministers, wearing ribbons and stars, are chained to a pair of horses and have their hands tied behind them. The King, in crown and robes, walks behind them, flourishing a long whip over their heads. Prophetic as to the pressure brought by the King on Ministers over the Queen's affair (cf. No. 13760), but inconsistent with the text: 'For my poor husband has been overruled'. Parliament was dissolved on 28 Feb.

c. $2\frac{7}{8}\times3\frac{5}{8}$ in.

13696 *And like*——AN ASS,

See No. 13693. An ass with the head of George IV is led by Castlereagh (l.). It is burdened with panniers in each of which sits a Minister: Canning and (?) Vansittart. Astride the animal's neck, and belabouring it with his clyster-pipe (cf. No. 9849), sits Sidmouth. The King has 'been lead and fool'd, By fawning, cringing, two fac'd lords and rogues, . . .'. Cf. No. 5669, &c. for George III with the head of an ass.

c. $3\times3\frac{5}{8}$ in.

13697 SUCH SIGHTS AS THESE,

See No. 13693. The scene in Cato Street, a part of the loft only depicted. Thistlewood stabs Smithers, a second police-officer fires. Three armed ruffians are at the end of the table (l.). See No. 13707, &c. The relevant text ends:

'The cause that stirr'd 'em to the deed,
Is playing now with me the very devil!'

See No. 13698. Reid, No. 3055.

c. $3\times3\frac{5}{8}$ in.

13698 THE COMBINATION

See No. 13693. H.L. portraits of seven of the Cato Street conspirators standing together, Thistlewood and Davidson the negro being conspicuous. The text hints at an agent-provocateur (Edwards). See No. 13707, &c.

This cut and No. 13697 were used also to illustrate *Full and Correct Account of the State Trials . . . 17th . . . April, 1820.* (184. c. 2.)

Reid, No. 3054.

c. $2\frac{3}{4}\times3\frac{5}{8}$ in.

13699 [GEORGE IV]

See No. 13693. No title. The King, in coronation robes, crowned, and wearing spectacles, sits bending towards a whiskered wig on a wig-block which he inspects through a glass.

c. $2\frac{7}{8}\times3\frac{1}{4}$ in.

13700 THE THING *that tells him so.*

See No. 13693. A printing-press, closely copied from No. 13296; cf. No. 13682.

c. $2\frac{7}{8}\times3\frac{5}{8}$ in.

13701 [TAIL-PIECE]
See No. 13693. Hunt, holding combustibles, sits on a (realistic) Trojan horse. In its side is a square opening from which emerge three men, each holding a firebrand; a ladder leads from it to the ground. There is no reference to this in the text.
c. $3\times3\frac{3}{4}$ in.

13702 A POLITICAL HYMN, *Intended to be Sung on the last Day of Lent, By all Political Catholics, who dare not avow themselves.*
See No. 13693. The Queen, cloud-borne, floats downwards, a crescent moon behind her. She holds up a torch inscribed *Innocence*; her r. arm encircles the shoulders of a girl with feathered wings, evidently Princess Charlotte. The Queen is 'come to wear the breeches'. Many, including Liverpool, thought that if the Queen returned the Ministry must fall. Aspinall, *Brougham and the Whig Party*, 1927, p. 111 f.
c. $4\frac{3}{8}\times2\frac{7}{8}$ in.

13703 [TAIL-PIECE TO THE HYMN]
See No. 13693. The bodies of Sidmouth, Castlereagh (tied back to back), and Canning dangle from a double gibbet. Sidmouth (l.) holds his clyster-pipe. Carrion birds fly towards them. Below is the (distant) dome of St. Paul's. They have all committed suicide at the prospect of the Queen's arrival. Cf. No. 13705.
c. $4\frac{1}{4}\times2\frac{7}{8}$ in.

13704 A SONG, SUNG BY THE K——G, &c. AT THE DISSOLUTION OF P——NT.
See No. 13693. George IV, crowned and in coronation robes, stands before the throne in the House of Lords, making a dramatic gesture, watched by a group of peers (r.) seated on the l. of the throne. He dismisses them all:

For Radicals will have their ends,
When they have broke my heart.

c. $3\times4\frac{5}{8}$ in.

13705 "THUS PERISH ALL"
See No. 13693. Ministers commit suicide. Castlereagh, in the centre, uses a razor, Canning (l.) puts a pistol to each temple, and Sidmouth hangs himself from a tree, his leg clutched by a demon. Others, dead or dying, are sketched in the background. Cf. Nos. 13674, 13703, p. 321.
c. $2\frac{7}{8}\times3\frac{1}{2}$ in.

13706 THE ACTOR OF DIRTY [scored through and replaced by] ALL WORK, OR BILLY ON THE STAGE AGAIN!!!

[G. Cruikshank.]
Published by Clinch Princess S^t^ Soho. March 8^th^ 1820

Engraving (coloured impression). A design in three compartments separated by vertical lines, each containing a caricature of Curtis, with grotesque bottle-nose and vast paunch. [1] Dressed as the sailor of the Walcheren Expedition, see No. 11353, he stands in profile to the r., on a paper inscribed *Orphans Fund*. In each hand is a big money-bag inscribed *£10 000*. He says *Orphans and full grown babies must live, I shall keep this to myself*. [2] In his alderman's gown and (burlesqued) chain he stands full-face, head turned in profile to the r., supporting on his head a bulky document inscribed *Greedy Claims of the London Clergy*. [3] As a military officer, wearing a shako and jack-boots with huge spurs, he strikes a martial attitude, drawing his sabre which is

inscribed *Manchester Steel.* He says: *Go for the High bred Hunter, tell him to come with his Charger for he is wanted also.*

An election print. Curtis, President of the Honourable Artillery Company (the City Yeomanry), who was the head of the Ministerialist Interest in the City, and had sat in six parliaments, lost his seat in 1818 to Waithman the Reformer. The contest with Waithman in 1820 was bitter and significant. Polling began on 7 Mar.; Curtis, a banker, was violently attacked as Receiver of the Orphan Fund, at a salary of £150, for having (allegedly) held a balance of £14,000 in his possession, and for having supported 'the late business of the London Clergy' (see No. 13224). On 8 Mar. a caricature, called 'The Orphan's Fund, or Sir Billy found out' was exhibited: dressed as a sailor he had a green bag suspended from one arm (cf. No. 12876), and clasped a turtle inscribed '£14.000' in the other. Here he is associated with Peterloo, see No. 13258, &c., and appeals to Sir Claudius Hunter, a Tory Lord Mayor defeated in 1812, see No. 11906. The results were Wood 5,370, Wilson 5,358, Curtis 4,908, Bridges (Mayor) 4,259, while Waithman and Thorpe, late (radical) members were beaten, with 4,119 and 3,921. This ministerial success was influenced by Cato Street (see No. 13707). Curtis ('a sort of representative of all that is pernicious in court tools and a great deal of what is disgusting') claimed to oppose assassination, sedition, and 'all the democratic faction by which those crimes had been supported'. Waithman disclaimed any connexion with Thistlewood or Hunt. *Examiner*, 1820, 12 and 19 Mar. See Nos. 13853, 14019, 14527.

Reid, No. 940. Cohn, No. 866.

$13\frac{1}{8} \times 8\frac{1}{4}$ in. 'Caricatures', xi. 183.

13707 THE CATO STREET CONSPIRATORS.

G. Cruik. fec^{t}
Pub^{d} March 9th 1820 by G. Humphrey N^{o} 27—S^{t} James's Street—

Aquatint. The title continues: *On the Memorable Night of the 23^{d} of Feb^{y} 1820, at the Moment when Smithers the Police Officer was stabbed; NB The Scene faithfully represented from the Description of M^{r} Ruthven, the View of the Interior correctly Sketched on the Spot*— Three Bow Street officers have entered the loft above the stable by an interior ladder (r.). The foremost, Smithers, stabbed with a sword by Thistlewood, falls into the arms of the second, Ruthven; the third, Ellis, stands close behind; both fire at Thistlewood. The conspirators grouped at a table (l.) on which lighted candles are stuck, prepare to shoot or to use pike, bayonet, or sword, or try to escape under the roof (l.) or by a skylight (r.). One man puts his hat over a candle. Weapons, tankards, &c., are on table and ground.

Besides Thistlewood the men arrested (then or later) were William Davidson (negro), James Ings, John Thomas Brunt, Richard Tidd (who were executed 1 May 1820); James William Wilson, John Harrison, Richard Bradburn, John Shaw Strange, James Gilchrist, Charles Cooper, who were pardoned on condition of being transported for life; Robert Adams and John Monument were arrested but turned King's evidence. The arrest was on the day of a Cabinet dinner at Lord Harrowby's when all the Ministers were to have been murdered, Edwards, Thistlewood's special confidante, being a Government spy, who kept the Home Office informed. *Ann. Reg.*, 1820, pp. 29–36; *State Trials*, xxxiii. 681 ff.; Oman, *Colonel Despard*, 1922, pp. 22 ff. See also Nos. 13676, 13688, 13697, 13698, 13711, 13712, 13713, 13723, 14194. Cf. Nos. 13675, 13714, 13895.

Two other prints by G. C., both in B.M. (Reid, Nos. 943, 944), have the same imprint as No. 13707: *Interior View of the Hayloft &c.* . . . and a bust portrait of *Rich^d Smithers.*

A pen-and-wash drawing for this is in the V. & A. (C.C. 16 B), together with a pencil drawing of 'Ric^d Smithers' (Reid, No. 944) and of 'the elder D^r Watson' (Reid, No. 946).

Reid, No. 941. Cohn, No. 977. Reproduced (colour), *Memoirs of Angelo*, 1904, ii. 139.

$9 \times 14\frac{5}{8}$ in. With border, $9\frac{15}{16} \times 15\frac{1}{8}$ in.

13708 A CANDIDATE AND HIS SUPPORTERS [? Mar. 1820]

Engraving. The candidate stands on a flimsy board resting on the shoulders of his two supporters who are seated on a padlocked *Medicine Chest*. He is stout, with a parrot-like nose; he holds against his shoulder a wand, surmounted not by a cap of Liberty but by an extinguisher, with a streamer attached to it, inscribed *Liberty*. At his feet is an apothecary's pestle and mortar, within which stands a foaming tankard. He wears a top-hat, and round his neck is a ribbon inscribed *Vanity Impudence*; from this hangs a medal with an ass's head on it. One supporter (l.) is saturnine, with a belt inscribed *Envy*; he wears a top-hat with a plumed cockade. At his feet are foxgloves (denoting poison) and toadstools. The other is jovial, representing *Folly*; he wears a cap and bells and holds up a fool's bauble. At his feet are two papers inscribed respectively *Wooler* and *Cobbett*.

The identifications are doubtful: the paper is watermarked 1818. The candidate's nose excepted, he is not unlike Cobbett, who was contesting Coventry, see No. 13642. The l. supporter may be Hunt; for the poisonous plants cf. No. 13631.

$9\frac{5}{8} \times 8\frac{1}{8}$ pl.

13709 THE DOWNFALL OF DESPOTISM, OR THE BELOVED & LEGITIMATE PETTICOAT MAKER ON HIS MARROW BONES!

[W. Heath.]
Pub April 2^d 1820 by S W Fores Picadilli

Engraving. Ferdinand VII, wearing the customary slashed tunic and breeches with ruff and cloak, kneels abjectly at the feet of two Spanish officers; he says: *Indeed I heartily forgive you, & will make you Rulers in my stead.* A chain is attached to his r. wrist. The leading officer tramples on a realistic statue of a monk symbolizing the *Inquisition*, which he has decapitated, and stands over Ferdinand, sword in hand; he says sternly: *Forgive us for what? for bringing you home again thro Seas of our Countrymens blood, tis well we possess the Hereditary dignity & noblemindedness of our Ancestors, or we should not forgive you.* A Spanish don behind the King sternly holds his shoulder, while the second officer (r.) holds another fetter. The room is an oratory-cabinet, with a Gothic chair ornamented by crosses, and the carved figure of a monk. Above a Gothic panelling with figures of saints (r.) is a wall-map, torn, inscribed *Spain—We Will be Free.* The torn portion is on the floor, inscribed *South America Free.* On the wall (l.) is a bust portrait of the Virgin.

After the military revolt at Cadiz in January the forces of revolution, scarcely resisted, gained ground; on 7 Mar. Ferdinand restored the Constitution of 1812 and abolished the Inquisition. Events in Spain, which were influenced by Spanish refugees in England and by the English liberal Press (see No. 13009), were closely followed in the newspapers (e.g. the *Examiner*).

The two officers are probably Riego and Quiroga. See *Letters of George IV*, 1938, ii. 332–6. The independence of Spanish provinces in South and Central America, in revolt since the French occupation of Spain in 1808, was made almost certain by the Spanish revolution. See C. K. Webster, *Britain and the Independence of Latin America*, 1938, i. 1–17. For Ferdinand as 'petticoat-maker' see No. 12508, &c.

$8\frac{1}{4} \times 12\frac{1}{8}$ in.

13709 A A reissue (coloured), the date altered to 1823.

13710 FREEDOM & PURITY OF ELECTION!!!

[G. Cruikshank.]

Pub April 23d 1820 by G. Humphrey 27 St James's St

Engraving. The title continues: *Showing the Necessity of Reform in the Close Boroughs.* In the outskirts of a small country town or village the inhabitants are being evicted, taking their belongings. Proceedings are directed by a paunchy well-dressed man (l.), who holds a paper: *List of the Voters agst Lord —— [?] Daches—To be Turn'd out.* He shouts, with raised fist: *Out with 'em! out with their Beds, I kept them in debt on purpose—they'll vote according to conscience, will they?!!! I'll let 'em know that they are nothing but his Lordship's slaves—and I am slave driver.* His hat-band is inscribed [Dar]*lington.* Two men throw bedding and a chair from an upper window; one has a hat-band inscribed *Dar*[lington]. Men, women, and children walk off towards open country, herded by a man in the background who holds up a constable's staff; his hat-band is inscribed *Darli*[ngton]. A defeated candidate[1] stands hat in hand (l.), with r. arm extended; he says: *Do not be downcast my lads, there are other House's besides his Lordships—I'll not desert you altho we have lost the Election!* A sign-post (r.) points to *Tregony* (r.) and to *St Austle* (l.). In the background are makeshift tents, with a few of the evicted inhabitants.

The borough of Tregony had been bought by Lord Darlington from Barwell the nabob. Oldfield, *Representative History of Great Britain*, 1816, iii. 198 f. At the General Election of March 1820 the old members, Lord Barnard, Darlington's son, and James O'Callaghan were returned; both voted with the Opposition. The borough was not one of the six possessed by him in 1830-2, when he was a Reformer. The classic example of tenants evicted for their votes is at Newark in 1829, see vol. xi.

Reid, No. 948. Cohn, No. 1130.

$8\frac{5}{8} \times 13\frac{1}{4}$ in. With border, $9\frac{11}{16} \times 13\frac{11}{16}$ in.

13711 RADICAL PARLIAMENT!!

*G. Cruikshank fec*t [*c.* Apr. 1820]

Aquatint (coloured and uncoloured impression). Frontispiece to No. 13712. Thistlewood (r.), brandishing his sword, addresses the Cato Street conspirators. These, with pikes, pistols, or muskets, sit or stand at a long table on which are lighted candles, listening intently and preparing their weapons. He holds up a paper: *Plan for Assinating* [sic] *his Majesties Ministers.* Behind him appear the head and shoulders of a Bow Street officer (Smithers) holding his constable's staff, who is ascending the ladder from the stable below. Grenades, &c. are on the ground. See No. 13707.

Reid, No. 950. Cohn, No. 684.

$4\frac{1}{4} \times 7\frac{3}{16}$ in. 184. a. 6/6.

[1] Identified incorrectly by Reid as Daniel O'Connell.

13711 A A second state (coloured and uncoloured impressions), with the addition of a border, issued as a separate print on the anniversary of the execution, with the imprint *London Published by G. Humphrey 27 S^t James's S^t May 1^st 1821.* Reissued, *Cruikshankiana*, 1835.
With border, $4\frac{15}{16} \times 8\frac{1}{4}$ in.

13712 THE RADICALS UNMASKED AND OUTWITTED; OR THE THISTLE UPROOTED IN CATO-FIELD.

[G. Cruikshank.]
Published by G. Greenland, 3, Finsbury Place; . . . [*c.* Apr. 1820]

Woodcut on title-page of a verse-satire. Sidmouth (l.) and Castlereagh (r.) prepare to dig up a giant thistle (Thistlewood). A military officer slashes at it with a sabre; a soldier raises a pickaxe. Three constables stand behind.

A detachment of Guards led by Captain Fitzclarence arrived in Cato Street after the murder of Smithers, see No. 13707. The soldiers symbolize the defenders of order, as in No. 13684. See No. 13711.

Reid, No. 4752. 184. a. 6/6.
c. $2\frac{3}{4} \times 3\frac{3}{8}$ in.

13713 A MAY DAY GARLAND FOR 1820.

Pub^d May 1820 by S W Fores 41 Piccadilly London

Engraving (coloured impression). Ministers and others, holding hands, caper in a ring round a pole to which are symmetrically attached the decollated heads of the Cato Street conspirators executed on 1 May, see No. 13707, &c. Between Sidmouth and the smiling Castlereagh is a man wearing a black mask, and with a blood-stained knife in his mouth, perhaps one of the two who turned King's evidence. On the r., taking Castlereagh's l. hand, is the Attorney-General, Gifford, grinning diabolically. Holding Sidmouth's l. hand is Vansittart (in his gown). Facing these two are Canning and Chief Justice Abbott in his robes. Four others are poorly characterized. They dance to a fiddle played by Edwards who sits on a grassy mound (r.), with an empty gibbet behind his head. He says: *Dance away my Friends, I have been the cause of all this fun by your Help and Money.* "*Edwards the Instigator!!!*

Edwards (cf. No. 13729), an agent of the Home Office, was confidante rather than instigator: he is inevitably associated (as by Lamb) with the villainous Oliver and Castles, see No. 12888.
$8\frac{7}{8} \times 13\frac{1}{4}$ in.

13714 RADICAL QUACKS GIVING A NEW CONSTITUTION TO JOHN BULL.!

Designed by an Amateur Etch^d by G Cruikshank
[25 May 1820[1]] *Published by G. Humphrey 27 S^t James's Street, Feb^y 4. 1821.*

Engraving (coloured and uncoloured impressions). John Bull, mutilated and very ill, sits in a chair between two doctors, Burdett (l.) and Hobhouse (r.). His legs have been amputated above the knee; the peg-legs are inscribed respectively *Universal Suffrage* and *Religious Freedom*; each rests on a book: *Rights of Man* and *Age of Reason* (by Paine, one republican, the other deist).

[1] Impression in the collection of W. T. Spencer (1931) annotated, 'A previous issue not known to Douglas, published May 25. 1820 by S. Knight'. It was again reissued with the date altered to 1822.

The legs are in a coffin (l.) behind Burdett, inscribed *M^r Bull's two legs, Church &—State* and *To be entombed in the Vaults of S^t Stephens Chapel.* Beside this stand two large bottles labelled *Opiate M^r Bull* and *Sudorific.* He has been bled by Burdett who supports the r. arm over a basin, saying, *M^r Bull, you have lived too well, but when we have renovated your Constitution according to our plan the reform will be so Complete—!, that you will never be troubled with any fulness whatsoever!* John, looking at Burdett with gloomy suspicion, answers: *Maybe, Gentlemen, but you have taken all the honest good blood out of my veins; deprived me of my real Supporters & stuck two bad props in their place. & if you go on thus, I shall die before ever my Constitution can be improved—* He wears a cap of *Liberty*, which partly covers a black patch on his forehead, his l. hand is in a (tricolour) sling. His head rests on a pillow, inscribed (l.) *False Promises* and (r.) *Reformers Opinions.* The legs of his arm-chair are *Mistaken Security—* and *Mistaken Confidence.* Hobhouse, a goblet in his l. hand, bends towards J.B. proffering a big (tricolour) bolus; he says: *Never mind M^r Bull; if we have thought it necessary to take off both your legs you will find the others very good substitutes, this Revolutionary Bolus and decoction of disloyalty, are very harmless but they will restore the general equality of the intestines & remove any obstruction which may prevent us from effecting a Radical Reform in the System.* On the floor (r.) is a huge bottle labelled *Burdett's Mixture*, containing a (tricolour) liquid inscribed [red] *Hobhouse's Newgate Proof* [see No. 13501], [white] *Purity*, and [blue] *Whitbreads Entire* [cf. No. 10421]. A table behind Hobhouse is covered with bottles, &c. Three are broken, two being labelled *Old Bailey Drops* and *D^r Watsons white+ Comfort.* The largest is *Cobbetts Hellebore Ratsbane*; *Woolers Black Drops* [cf. No. 12928] stands on a box of *Cartwrights Universal Grease*, beside which is a packet of *Hunts Powders* [see No. 13540]. In the background (l.) a French dandy bends towards a large mirror over the chimneypiece, grinning at his reflection; he says: *Mafoi I tink I may succeed here as in France.* From his coat-tails hang two papers: *To de Radicaux* and *A Mess^rs Liberaux.* The mirror is surmounted by a shield, supported by lion and unicorn, on which a bonnet rouge has been placed; the inscription: *Vivnt* [sic] *Rex* [scored through and replaced by] *Populu . . .*

A satire on radical reformers discredited by Cato Street, see No. 13707, &c. (though Watson not Thistlewood stands for the Spencean revolutionaries). Burdett was tried on 23 Mar. 1820 for a seditious libel in his 'Letter to the Electors of Westminster' on Peterloo, in which he spoke of 'bloody Neros'. In his speech of four hours in his defence he said the Counsel for the Crown (Gifford) would have made a 'delightful Attorney General to the Emperor Nero'. The Radicals are associated with the revolutionaries of France and Spain, 'Liberales' connoting Spanish democrats of Jacobinical tenets. See Halévy, *Hist. of the English People 1815–1830*, 1926, p. 80 f. For John Bull victimized by quack Reformers see No. 11340. Cf. No. 12756, &c., where the quacks are Ministerial.

Reid, No. 971. Cohn, No. 1885.

$8\frac{11}{16} \times 13\frac{3}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{7}{8}$ in.

13715 DESPAIR; A VISION.

Printed, for the Author, by T. Hamblin, Garlick-hill, Upper Thames-Street, and sold by T. Hughes, Ludgate Street, [*c.* May–June] *1820.*

Woodcut on title-page, repeated on p. 2, of a verse-satire attacking Ministers. The bust of George IV, irradiated, in military uniform, a flattering portrait,

emerges from clouds. The busts of four ministers puff smoke at him: (l.) Harrowby and Canning, (r.) Castlereagh and Sidmouth. Carlton House is indicated behind. The '*Rising Sun*', George IV, is dimmed by '*Cross-going Stars*'. The other woodcuts are Nos. 13716–26.

c. 3×4⅞ in. 184. a. 5/11.

13716 DESPAIR; A VISION, &c.

See No. 13715. A half-naked man clutching a pistol and a spike stands at the entrance to a cave, over a dead body. Another naked body lies at the mouth of the cave. Below are printed lines on 'Despair' from *Spencer's Fairy* [sic] *Queen*. [Book 1, Canto ix, stanza 36 prefixed by the last two lines of 35.]

For national distress cf. Nos. 13192, 13615.

c. 4½×3⅜ in.

13717 [A STARVING FAMILY.]

See No. 13715. '*Peace* . . . brought no *rest*, . . . and all mouths Were ope'd with a most selfish prayer for *bread*:'

c. 4¾×3¼ in.

13718 UNIVERSAL SUFFRAGE

See No. 13715. The title on one of two banners held by a group of radicals:

> And men assembled in *White Hats* with *Crape*
> To take of *Liberty* a last embrace;

Hunt's followers wore a white top-hat in imitation of their leader.

c. 4⅞×3¼ in.

13719 REMOVED TO NO 9 FLEET MARKET

See No. 13715. Title from placard on a house whose two owners are walking off to the Rules of the Fleet, as prisoners for debt.

c. 3⅝×3½ in.

13720 [TAXES]

See No. 13715. A counting-house; two (ruined) men receive a demand for taxes.

c. 3⅜×4⅜ in.

13721 [BLACK BOB]

See No. 13715. The Attorney-General, Gifford, walks hurriedly, carrying a bag in which are papers inscribed *Ex Officio*. Above his head is a hand holding a rod. For libel proceedings by Information see No. 11717, &c.

c. 4¾×3⅜ in.

13722 [DERRY AND THE QUACK]

See No. 13715. Castlereagh and Sidmouth, holding a constable's staff, stand together, turning their backs on the corpses of those killed at '——r' [Manchester, see No. 13258, &c.].

c. 2⅞×4½ in.

13723 [EXECUTION OF THE CATO STREET CONSPIRATORS].

See No. 13715. Four bodies hang from a gibbet. A fifth has been cut down and decapitated; the executioner holds out the head to a dense crowd. They are 'The Radicals, turned Traitors, . . . The guilty victims of a guilty age'. See No. 13707, &c.

c. 3×4⅜ in.

13724 DERRY DOWN AND JOHN BULL.

See No. 13715. Heading to verses appended to 'Despair'. Castlereagh stands by a terrified and bewildered John Bull, whom he deceives. Cf. No. 12900.

c. 3¼×3⅛ in.

13725 A LOVE LETTER FROM JOHN BULL TO LIBERTY.

See No. 13715. Heading to verses spoken by J.B. He sits on a stool at a desk formed of a large volume of *Burns Justice* [the J.P's guide], which rests on two upright volumes: *Black Stone* [i.e. Blackstone's *Commentaries*] and *Habeas Corpus*. He apostrophizes Liberty who stands before him holding her staff. He is screened from her by '*Six* cruel Acts', see No. 13504, &c.

c. $3\times4\frac{1}{4}$ in.

13726 JOHN BULL'S FAREWELL TO LIBERTY.

See No. 13715. A Yeomanry soldier (see No. 13258, &c.) rides over the prostrate body of Liberty, raising his sabre. Heading to a parody of Byron's 'Fare thee well . . .', see No. 12827.

c. $3\times3\frac{1}{2}$ in.

13727 DOVER CLIFF, OR THE BOMB REMOVE.

[Williams.] [? June 1820]

Engraving (coloured impression). Perhaps a pl. from a magazine. The Regent's Bomb, see No. 12799, &c., is on the edge of a cliff, pointing seawards, where a ship approaches. George IV, in admiral's uniform, climbs on to the base of the mortar to look through a telescope. Sidmouth, kneeling on the slanting cylinder, rams a huge ball into the muzzle, using a pestle (cf. No. 9849); Castlereagh stands by, preparing a match. The King says: *Here she comes by God! ram away Doctor if one Bolus won't do put in three; D . . . me wee'l give her a dose! hand me the match Derry, she will be within reach of my Bomb the next tack!* Sidmouth: *This is the second but they want a cursed deal of thumping to send them in. My Dads old pestle is a banger too!* Castlereagh: *And tack she will again, and again, till she tackles too, for the devil burn me, if there is a spark of fire in this match. we may remove back again for this will turn out all Bombast! in spite of the mettle of your M—— Bomb!* Powder-barrel, huge ball, &c., are on the ground.

On 27 May the King was deeply agitated at news of the Queen's approaching return. *Letters of George IV*, 1938, ii. 336. See No. 13730, &c. Cf. No. 13265.

$7\frac{1}{4}\times4\frac{3}{4}$ in.

13728 A SCENE IN THE NEW FARCE OF THE LADY AND THE DEVIL.

[? Marshall del.]
Pub^d by M^cCleary Nassau Street [June 1820]

Engraving (coloured impression). Probably a copy of an English print. The King is on the throne (r.), with five advisers seated at a round table at the base of the dais; all are thrown into confusion by the arrival of a top-booted messenger (l.) who rushes into the room, hair on end, yelling, *The Queen's Arrived!!!* The terrified King screams: *The Devil!!!!* His wig stands on end and his crown falls off; a bottle of *Curacoa* is upset. The Ministers are engaged on *Plans for Divorce*, a paper so inscribed is on the table; all register terror. The Archbishop of Canterbury says *The Lord have mercy on our vicked Souls*, the pious Liverpool says *Amen*. All are broadly burlesqued, with goggling eyes and large heads in the manner of Woodward's 'Long Heads' or 'Lilliputians' (cf. Nos. 10604, 10889). See No. 13730, &c.

$8\frac{1}{8}\times12\frac{5}{8}$ in.

13729 THE EXILE RESTORED OR THE SPIES SPAWNS. & SPEWERS OF SCURRILITY ABUSE & DEFAMATION SET TO WORK

[W. Heath.]
Pub June 8th 1820 by S W Fores 41 Picadilli

Engraving (coloured impression). Stoddart sits in the centre of the design blowing through a trumpet a blast of abuse towards the newly-arrived Queen (l.) while holding out copies of his newspaper towards four ragged little newsboys (r.), who also blow their horns with great vigour. Queen Caroline, tall, dignified, and demurely dressed in black, flinches from Stoddart's blast, and is protected by Britannia and Alderman Wood. She says: *Surely thos Fellows will not be suffered to Insult me in this manner? who is it that Sets them on? who encourages them.* Britannia, seated on a very angry Lion, extends her arms, saying: *Welcome Beloved of thy People, the Mother of Englands lost —— & ever to be lamented Hope, will ever be dear to the Hearts of every true born Englishman.* Wood, wearing an Alderman's gown, tries to protect her with a shield inscribed: *No more Douglas's an Englishman's Rights, Justice & Truth.* From Stoddart's trumpet issue the words: *Treason, Crim Con, no Rights, no Claims, no pretensions, no Prerogatives, no Patronage, no Property, no Soul to be Prayed for, no Justice, no Law, no Protection, Woe to them that espouse her Cause, Woe to them that Speak well of her!!!* At his feet lie newspapers: *New Times, Morning Post, Courier.* Castlereagh and Sidmouth (r.), who extend admonitory fingers, urge him on: the former says: *hit hard—dont spare now Dr Slop here is a fine Oppertunity for you to indulge your Spleen.* Sidmouth, larger than life and shockingly malevolent, says: *Blow away my boys, spread it far and near, lay it on thick, do not stand for Trifles!!!* The biggest newsboy has a bill headed *New Times* in his hat; another holds a bundle of the *Courier, New Times,* and [*Morning*] *Post.* A third has *News* in his hat. Behind and between Stoddart and Castlereagh a man capers in ecstasy, waving a hat in which is a paper: *Pardon for Edwards.* He exclaims: *Now I shall have a Job again and get better paid than before.*

For the Queen's return see No. 13730. For attacks on her in the Ministerial Press (see No. 13517) cf. the allegations in No. 13731; for the evidence (allegedly perjured) of Lady Douglas see No. 12026, &c. Speaking or writing on behalf of the Queen was far from dangerous: it was a great opportunity for the Radicals and extremer Whigs. The Press on both sides cast aside decency, but anti-Ministerialist papers, led by *The Times,* were the more numerous, and the Government did not dare to use the powers given by the Press Acts (see No. 13287). Halévy, *Hist. of the English People 1815–1830,* p. 100. For Edwards see No. 13713; Wood moved (2 and 9 May) for proceedings against him, but it was clear that he could not be both a spy and a traitor. See *Ann. Reg.,* 1820, pp. 33–6.

$8\frac{3}{8} \times 12\frac{1}{2}$ in. 'Caricatures', xii. 114.

13730 *No 1* THE SECRET INSULT! OR BRIBERY & CORRUPTION REJECTED!!!

I. R. [? and G.] *Cruikshank fect*
Pubd by Benbow St Clements church yard Strand June 11th 1820—

Engraving (coloured impression). Queen Caroline, dignified and regal, stands with extended r. arm facing Lord Hutchinson (identified by Reid as Liverpool), a thin man in court dress who bows low, holding out a large purse inscribed £50,000. He looks up at her with a servile and apprehensive

grimace, saying: *Abandon your claim to the Throne, Change your Name & the Livery & retire to some distant part of the earth were you may never be seen or heard of any more; & if 50,000£ p^r Ann^m will not satisfy you, what will?* She answers: *Nothing but a Crown!* In her l. hand is a paper: *Lawful Claims.* At her side (r.) stands Alderman Wood, noble and stalwart in Roman armour; he holds a sword, whose wavy blade (representing flame) is inscribed *A Swoard for the Guilty*, and a shield: *A Shield for the Innocent—.* Behind Hutchinson and in back-view stands Brougham in barrister's wig and gown; he holds a broom, and says: *I turn my back on such dirty work as this.* The Devil, on the extreme l., clutches his arm, saying: *Well done Broom! you have done your business well.* Behind Wood is a ship at anchor, her poop inscribed *The Wooden walls of Old England*; she flies a Union flag inscribed *Caroline.*

Lord Hutchinson accompanied Brougham to St. Omer (3 June) with the Ministry's offer to the Queen: an annuity of £50,000 in return for absence from England and a renunciation of her claim to the position of Queen consort. Wood had already joined her; she refused to listen to the offer, and sailed that night for Dover in the *Prince Leopold*, hired by Wood. Hutchinson writes: 'Before our arrival she had organized every thing for stage effect: her chief performer was that mountebank Alderman Wood.' Wood sent the Ministerial letter and other particulars to the Press; they appeared in the papers of 6 June, the day of her arrival in London as the idol of the mob. Bennet asked in Parliament on that day 'whether Lord Hutchinson had instructions . . . to call upon the Queen to lay down her right and title for a bribe of 50,000 a year'. Brougham's equivocal position as both Ministerial envoy and accredited adviser to the Queen is satirized; his intentions are still obscure.[1] *Letters of George IV*, ii. 338 ff.; *Parl. Deb.*, N.S. i. 171–4, 938 f.; *Examiner*, 11 June; *Ann. Reg.*, 1820, pp. 121 ff.; *Greville Memoirs*, 1938, i. 94 f.; Yonge, *Lord Liverpool*, iii. 54 ff.; Brougham, *Life and Times*, ii. 352 ff.; Aspinall, *Lord Brougham and the Whig Party*, 1927, ch. vi.

The 'bribe' figures conspicuously in satire, see Nos. 13750, 13778, 13798, 13839, 13884, 13951, 13998, 14022. Cf. No. 14145, &c.

Reid, No. 952.

$9\frac{3}{8} \times 13\frac{3}{4}$ in.

13731 LA GLOIRE DES HONNETES GENS!!

S^r Facto del. G C^k Sculp
Pub^d June 15^th 1820 by G Humphrey 27 S^t James' Street

Engraving (coloured impression). Four designs on one pl., separated by intersecting lines, each having a separate title, inscription, and border.

[1] MODESTY! The Princess of Wales and Bergami seated together in an opera-box; the occupants of the pit, all men, look up at the box, shouting *Via! via! hiss hiss s s s.* The pair frown angrily; Bergami holds a bottle labelled *Bergamot* and wears braided hussar uniform. The Princess wears a Turkish turban, a very décolletée dress defines bulging contours. A cross on the wall with the inscription *Republica Genovese* shows that the scene is Genoa. Below:

"*Her Modest looks a Cottage might adorn*
Sweet as the primrose peeps beneath the thorn"

See No. 14190, an enlarged version.

[1] In June 1819 he had proposed to Liverpool, without informing his client the Princess, similar but less favourable terms. These were taken as an admission of her guilt.

[2] DIGNITY! A scene in the Captain's cabin; the Princess and Bergami sit close together at a round table laid for dinner. She wears the same Turkish dress, which is now seen to have trousers. Both frown angrily at a naval officer who stands before them, hat in hand, saying: *I can recognize no power in you to enoble any one—and I shall not degrade myself & the Service by sitting at the table with such a fellow as that.* Another officer stands by, and a midshipman walks off (r.), exclaiming, *What will the larboard birth say to this?!!* Below:

"*Grace was in all her steps, Heaven in her eye*
In all her actions [sic] *dignity*"——[Milton on Eve.]

For an enlarged version see under No. 14190.

[3] CHASTITY!— The Princess, seated on a couch, embraces Bergami; both are dressed as before. Below:

"—— *Chaste as the Icecle,*
That's curded by the frost from purest snow
And hangs on Dian's Temple ——" ['Coriolanus', v. 3.]

[4] NATIONAL LOVE!— A scene in the palace of Murat (Joachim, King of Naples), with Vesuvius seen through a window (r.). The Princess, in her Turkish costume, walks with Pauline Borghese, their arms interlaced. She places a wreath on the bonnet rouge which decorates a bust of *Murat* (l.), which has grotesquely long moustaches. Pauline (as in No. 10072) has the patched face which indicates a damaged reputation, and wears a dress of transparent gauze; she turns to take a letter addressed *Principessa Paulina* from a leering Italian. Bergami stands close behind the Princess of Wales; behind, couples waltz. Below:

"*the loyalty, well held to fools, does make*
our faith mere folly"—

An enlarged version (De Vinck, No. 10440) was published by Humphrey, 1 June 1821, and is depicted in No. 14206.

Incidents in the association of the Princess with Bergami, the courier whom she ennobled and made her Chamberlain, see (e.g.) Nos. 12889, &c., 14183, &c. He wears the hussar costume that he wore as Chamberlain; she is in the costume of a Turkish peasant worn at a ball given by her in Naples to Murat which is the subject of [4]. According to Ompteda's report to Lord Stewart she appeared first as the Goddess of Fame, then as the Muse of History; she had a wax tablet on which she inscribed the victories of Murat (De Vinck, No. 10435). See No. 13890, &c. The occasion on which she and Bergami were hissed out of their box at a theatre on account of the indecency of her dress was at Naples. Lady Bessborough describes the scandal caused by her dress at a ball in Genoa. *Corr. of Lord G. L. Gower*, 1916, ii. 535. On board the frigate *Clorinda* Captain Pechell refused to sit at table with Bergami (see Nos. 12889, 12890), who had travelled in his ship while courier. These incidents, with grosser allegations, were items in the case against the Queen, see No. 13825. See also No. 14183, &c. See *Parl. Deb.*, N.S. ii. 741 ff.; the 'Queen's Narrative' in *Letters of George IV*, ii. 347–59. See No. 13732, a counter-stroke, or (possibly) the print to which this is a retort.

Reid, No. 953. Cohn, No. 1301.

Separate designs. $4\frac{3}{16} \times 6\frac{1}{2}$ in., $4\frac{5}{16} \times 6\frac{1}{2}$ in., $4\frac{3}{8} \times 6\frac{5}{8}$ in., $4\frac{5}{16} \times 6\frac{5}{8}$ in. Each has a border of *c.* $\frac{7}{16}$ in. which also forms a border to the whole: $10\frac{7}{16} \times 15\frac{1}{2}$ in.

13731 A A later state, the pl. divided into four, and the imprint added to 1, 2, and 3; the title *La Gloire* . . . is erased. There is also (not in B.M.) a lithographic copy.

13732 HOW BEAUTIFUL IS VIRTUE!!!

B B [? B. Bergami] *del* [Marks f.]
Pub^d by J. L. Marks 37 Princes S^t Soho [? June 1820]

Engraving (coloured impression). See No. 13731.
[1] MODESTY! Lord Yarmouth, as an injured husband (see No. 11746, &c.) has just struck the Regent a blow on the nose, from which he staggers back, exclaiming: *Oh! Lord I have sprained my Ancle.* Lady Yarmouth, seated (immodestly) on a sofa, watches, much alarmed. A wall-map is inscribed: *A strait road from Wales to Yarmouth.* Below:

"*And fair exposed she stood shrunk from herself*"
"*With fancy blushing,*"

[2] DIGNITY! A kitchen scene, (see Nos. 13208, &c., 13616). The Regent sits on the knee of a fat cook, while Bloomfield tries to embrace a slimmer cook-maid, who says: *What are you at you Bloom ing fellow.* A third couple kiss in the background. Below:

—— *though amazed, are our neighbour Kings*
To see such Pow'r employ'd in Peaceful things. !

[3] CHASTITY!— George IV sits on a sofa embracing two very fat ladies, one wearing a small coronet. In the background and in back-view, are the ladies' husbands, arm-in-arm, both tall and thin and wearing court-suits; one holds a wand of office as Lord Chamberlain. Below: "*Behold the blessed one of whom we speak—!*"

They seem to be Ladies Hertford and Conyngham, suggesting a date rather later than June, see No. 13847, &c.
[4] NATIONAL LOVE! The Regent on the throne, his face concealed by a pillar (a convention deriving from No. 10709), graciously receives a file of (Manchester) Yeomanry, who hold up blood-stained sabres. Facing the throne stands a fat parson with drink-blotched face, who holds a large open *Holy Bible*, but also holds a scourge and fetters. The Regent says: *Gent^n In the name of y^e country I return you many thanks, for putting an end to the Sufferings of some of my poor Subjects.* Below:

"*Impartial justice ever in our view,*"
"*Fair to the public.*"

For the Regent's thanks (21 Aug. 1819) to the Manchester magistrates and yeomanry see No. 13266, &c.; for the clerical magistrate see No. 13281, &c. Designs 1–2: $3\frac{15}{16}\times6$ in.; 3–4: $4\frac{1}{8}\times6$ in. Pl. $9\frac{7}{8}\times13\frac{7}{8}$ in.

13733 THE UNEXPECTED VISIT OR MORE FREE THAN WELCOME

[W. Heath.]
Pub June 17^th 1820 by S W Fores 50 Picadilli

Engraving (coloured impression). The King, in Chinese costume and seated on a cushion, among the chinoiseries of the Pavilion (cf. No. 12749), throws up his arms in terror at the entry (r.) of the Queen, closely followed by Alderman Wood. Her demure dress contrasts with that of a woman, who, much alarmed, runs off to the l. from beside the King. Sidmouth (l.) and Castlereagh (r.), both in Chinese dress, are equally terrified, and Lord Eldon peeps anxiously from behind a little pagoda. Both visitors extend an arm

towards the King in an authoritative gesture. Words float from them towards the King: *Nothing extenuate nor set down aught in Malice|||* [Othello, v. ii] *men sleeping with her at Black Heath 1808 v. call Hoods* [sic].

For the Queen's return see No. 13730; it raised the King's spirits, 'by renewing the hope of its leading to a public enquiry', *Diary of Henry Hobhouse*, 1947, p. 26. The words relate to supposedly perjured allegations against her (she here personifies injured innocence), see No. 12026, &c. The lady is probably 'Mrs Q', see No. 13889.

$8\frac{1}{2} \times 12\frac{5}{8}$ in. 'Caricatures', xii. 115.

13734 A LATE ARRIVAL AT MOTHER WOOD'S.

[? I. R. Cruikshank.]
Pub^{d} June 19 1820 by G Humphrey 27 S^{t} James's Street.

Engraving (coloured impression). Queen Caroline, stout and flamboyant, stands on the balcony over the porch of Wood's house in South Audley Street, looking down complacently with folded arms at the cheering crowd which fills the street. Alderman Wood stands cringingly behind her. A boy sits on a lamp-bracket, looking up, saying, *I've got a good place Jack I can see the whole of her.* A sailor climbs one pillar of the porch, a little chimney-sweep swarms up the other. A man on horseback says: *Come down you Smutty.* Another man shouts: *Clap my Boy! Clap her!!* A boy with newspapers inscribed *Times*, bawls: *Never Vas sich Times as these* [a catch-phrase]; cf. No. 13729. The street is densely packed; spectators wave from the opposite windows and balcony. In the distance is a church, on the roof of which are spectators; one looks through a telescope, another asks *Can you see it.* On the extreme r. a parson on horseback is assailed with mud and brickbats.

For the Queen's arrival at Wood's house on 6 June, after a triumphant procession from Dover, see *Examiner*, 11 June; Arnould, *Memoirs of Lord Denman*, 1873, i. 145 f.; *Greville Memoirs*, 1938, i. 94. She and Wood appeared on the balcony. The title and inscriptions are disparaging. See Nos. 13736, 13754. The pl. is depicted in No. 14206.

De Vinck, No. 10408.

$9\frac{3}{8} \times 14\frac{1}{2}$ in. With border, $9\frac{15}{16} \times 15$ in. 'Caricatures', xii. 113.

13735 AH! SURE SUCH A PAIR WAS NEVER SEEN SO JUSTLY FORM'D TO MEET BY NATURE"——*Old Sherry—*

Dedicated to Old Bags [Eldon]
Broom [Brougham] *inv^{t}—G. Cruikshank fec^{t}*
Pub^{d} by G. Humphrey 27 S^{t} James's Street June 23 1820

Engraving (coloured impression). From two huge green bags, pear-shaped and broad-based, emerge respectively the heads of the King and Queen. They stand on the surface of a table forming the base of the design. The King's bag (l.) is the larger; with averted head he looks sideways at his wife with an expression of terrified fury. She looks towards him with demure provocation. He wears a crown, she a triple ostrich plume in her hat to show that she is denied her status. Round the vast girth of the King's bag is a buckled garter; round the Queen's a blue (Garter) ribbon (cf. No. 13802) inscribed *. . . Droit . Honi . Soit . Qui . Mal . y . Pense.* By the former bag is a paper: *Ordered to lie* [scored through] *lay on the table*; by the latter: *Secret Committe* [sic]—.

On 6 June, the day of the Queen's arrival, see No. 13734, the King sent a message to Parliament together with papers sealed in two green bags, containing evidence against the Queen collected by the Milan Commission (see No. 13755, &c.); one was sent to the Lords, one to the Commons. The latter lay on the Table unopened for a month, pending negotiations with the Queen; the other was opened by a Secret Committee which reported (6 July) that the contents demanded a trial for adultery. The print may derive from Brougham's words on 7 June (as given in the *Examiner*, p. 379, not in *Parl. Debates*): 'If the King had a Green Bag the Queen might have one too.'[1] For Brougham's position cf. No. 13730. The Green Bag (merely a brief-bag), already a symbol for tainted evidence, see No. 12868, &c., is the subject of many satires, written and pictorial, and appears, or is alluded to, in almost every print on the Queen's affair which is hostile to the King. For Brougham as 'inventor' cf. No. 13730. The pear of this and other prints, as well as the pear-shaped head of George IV in many caricatures, anticipates French caricatures of 1830. The title is from a much-quoted song in Sheridan's *Duenna*, cf. No. 13131.

Reid, No. 957. Cohn, No. 877.
$8\frac{7}{8} \times 14\frac{5}{8}$ in. With border, $9\frac{7}{8} \times 15\frac{1}{8}$ in.

13736 MOTHER WOOD, THE POPULAR PROCURESS——!

I. R. [and G.] *Cruikshank fec^{t}*
Pub^{d} by G Humphrey 27 S^{t} James's S^{t} June 24th 1820.

Engraving (coloured impression). Alderman Wood, dressed as an elderly woman (as in No. 13858) in bonnet with a lace frill, worn over a cap, and tippet, comes out of his house in South Audley Street, grasping in a gloved hand a large bottle inscribed *Popularity*. He stands, directed to the r., between the pillars of the porch; above the porch in large letters: *Refuge for the Destitute.*

The implications of No. 13734 are stressed, and Wood is depicted as a popularity-monger. 'Mother Wood' kept a notorious brothel, cf. No. 14273. Depicted in No. 14206.

Reid, No. 958. Cohn, No. 1763. De Vinck, No. 10412.
$12\frac{3}{8} \times 8\frac{7}{8}$ in. With border, $13\frac{5}{8} \times 9\frac{5}{8}$ in. 'Caricatures', xi. 166.

13737 A PEEP INTO THE GREEN BAG—NOW ON BOTH HOUSES OF PARLIAMENT.

C W [Williams] *fecit*
Pub^{d} June 1820 by J. Johnston 98 Cheapside

Engraving (coloured impression). From slits in a huge green bag, labelled *Evidence against the Q . . . n*, peer the heads of five witnesses against the Queen. Round it stand puzzled and apprehensive Ministers discussing their plans. Castlereagh, on the extreme l., faces Sidmouth who stands with flexed knees holding a constable's staff, one hand on the bag. He says: *Well Gentlemen! we are pretty well in for it now—we must lie through thick and thin to do any good, and get as many as we can to do the same. or it is all up with us; what say you Doctor have you any specific for the occasion.* Sidmouth: *Friend Derry*

[1] Reported by Cobbett: 'if the House go into the matter, they must, after they have done with the Green-Bag of the King receive one on the part of the Queen', *Pol. Reg.* xxxvi. 912.

I could as soon produce the Philosophers stone or Elixir of Life but if your brazen face can't bring us through it is a forlorn hope. however here is some chance in the Bag! The head of a man crouching in the Bag looks up to say: *Yes I have some choice Tales to communicate what with Bargemen—Chambermaids—W . . . . s and Rogues, whom I have had the honor to associate with. I shall be able to COOK up a high seasoned dish that his M . . . . . y will relish.* On the r. of the Bag stands Canning, scratching his head with a puzzled expression; he says: *Curse that City Hop Merchant* [Wood] *he has thrown bitter into this Brewing with a vengeance! I'll try what a dash of my wit will do, or we shall be obliged to swallow it ourselves!* A pretty female head looks up at him from the Bag, to say: *I say Mr. Flashman! don't stand scratching your head in that manner but hear what I have to tell you when a woman is determined on revenge she will stick at nothing to accomplish it—turn me away indeed for a little amusement with Peter, when my husband was out I hate such scrupulous Modesty. I'll swear any thing you wish.* Three faces appear at smaller slits, saying respectively: *I'll swear!*; *So will I!*; *So will I to any lie.* Eldon (r.) in Chancellor's wig and gown, walks off to the r., holding a rolled document: *Rex* [vers]*us us Regina.* He says with a meditative frown: *Well Gentlemen I shall go home and consult about it. I dont like to decide too hastily Look before you leap ought to be the Motto of my Seal* [cf. No. 15139, &c.]. Behind Castlereagh (l.) is a table with writing materials; at his feet are bundles of papers labelled *Foreign Newspapers* and *Foreign Correspondence private.*

See No. 13735. The first speaker from the Bag is William Cooke, K.C., who went abroad in 1818 to collect information for the Milan Commission, see No. 13755, &c. The second is Louisa Demont (see No. 13830). See *Letters of George IV*, ii. 279, 373, 410–17. Canning, as a former friend of the Queen, took no part in the proceedings against her, but defended the Ministry for submitting the evidence to Parliament in an effective speech on 7 June (with a tribute to the Queen's 'fascinating manners'). *Parl. Debates*, N.S. i. 950 ff.; see Nos. 13738, 13784, 13853, 13971, 14500.
$8\frac{13}{16} \times 13$ in.

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13738 THE TIME PIECE! & CANNING JACK O' BOTH SIDES.

I. R. Cruikshank: fecit.
*Pub^d^ June 1820 by G Humphrey. 27 S^t^ James's S^t^*

Engraving (coloured impression). An elaborate symbolical clock has a dial on which the hands are represented by the arms of the Queen, who kneels within it. Canning stands within the smaller disk of the pendulum. The dial and pendulum hang from a curved bar supported on two uprights, one (l.) representing the forces of the Army and Navy, the Crown and the Church, and the other the Radicals and their pikes. A fat and carbuncled John Bull, much larger in scale than the other figures, and wearing a huge judge's wig, sits astride the dial where it is surmounted by a crown; he holds a paper: *Chief justice Bull—Jurisdiction—ad Infinitum.* On the rim of the dial: (l.) *King, Lords*, (r.) *Commons.* The Queen kneels in profile to the r., her l. arm pointing to the crown, her r. towards the 'Commons'. The supports of the dial are (l.) a cornucopia filled with sovereigns, and (r.) a giant cap of Liberty, shaped like the cornucopia, from which project the heads of men wearing bonnets-rouges. On the cornucopia are Liverpool, holding out the *Green Bag*, see No. 13735, Eldon, Sidmouth with his clyster-pipe, and a fourth Minister. On the bonnet rouge stand four of the Queen's supporters, one (apparently Wood) holding out to her a cap of Liberty.

A small scene is inset below the dial, flanked by cornucopia and cap of Liberty. The Green Bag lies on a table, across which Castlereagh (l.) and Brougham (r.), both wearing boxing-gloves, are fighting, the former on the defensive. Each has a second, Brougham's is a second barrister (? Denman). Below this appear seven vertical rods to which the disk of the pendulum is attached. The centre one is *Unhappy Medium*. On the l., held by cross-bands inscribed *Golden Argument* and *Valuable ties*, are *Royal Sunshine*, *Sinecure*, and *Tangible etcetrias*. On the r., held by *Magnanimity* [tricolour], are *Quixotism*, *Public Champion*, and *Radical Celebrity*.

Canning stands within the disk of the pendulum, both hands held up, looking in gloomy perplexity to the l. He hesitates between the contrasted lures of the pendulum bars. He is standing between a crown and a cap of Liberty. On the l. a winged infant flies off with a money-bag, inscribed *1000*, saying, *Adieu!* A similar infant (r.) proffers a cap of Liberty, saying, *See here Glory waits thee*. Above the disk: *The Uncertainty of all Sublunary Honors*.

The design is bordered, l. and r., by the two supports of the beam. On the l. a jovial sailor and a handsome soldier stand on a base formed of a *Treasury Iron Chest*. The corresponding figures on the r. are two ragged ruffians with linked arms, each holding a spiked bludgeon and a dagger, who stand on a similar chest: *Pandora's Box*. Flags are draped above the heads of both: the Royal Arms and Union Jack with a crown (l.), and a tricolour flag and a (piratical) black flag (r.). Above these are (l.) a mitre resting on a Bible, crossed swords, and bayonets, supporting a block on which is a crown. On the opposite side are three caps of Liberty, crossed bludgeon and dagger, and pikes, supporting a block on which is yet another cap of Liberty.

A satire on the attitude of Canning to the proceedings against the Queen, see No. 13737; it is exceptional in its seemingly negative attitude to both sides: Ministers use bribes, the Queen's supporters rely on the pikes of the mob. It figures, however, in the plates against the Queen depicted in No. 14206. It is, perhaps, also a comment on Canning's political position, that of the Canningite, neither Tory nor Whig, aiming at holding the balance between the parties. The title suggests a knowledge of Peacock's name for Canning (in *Melincourt*, 1817): 'Mr Anyside Antijack' [Antijacobin].

De Vinck, No. 10407.

$14 \times 9\frac{5}{16}$ in. With border, $14\frac{15}{16} \times 9\frac{3}{4}$ in.

13739 MAGIC—THE GREEN-BAG METAMORPHOSED—OR THE MOUNTAIN IN LABOUR—

C W [Williams.]

Pub^d^ June 28^th^ by Rich^d^ Fores 74 Leadenhall S^t^ Aldgate

Engraving (coloured[1] impression). The Green Bag, see No. 13735, &c., is transformed into a hillock covered with grass and foliage, but keeping the contour of a sack; it is inscribed in large letters: *Commons Green Bag*. On the l. it is watched by a group of Ministers, on the r. by the Queen and her supporters. The foremost of the latter is Brougham, in wig and gown, who points a rod inscribed *Queens Attorney General* towards the bag; a mouse crouches in a little hollow at its base. Under his arm is a large document inscribed *Resolution* . . . . . [Ma]*jesty*. The Queen, her hands extended towards him, turns to a second barrister who stands in back-view, saying, *I should make a brave Queen to be frightened at a Mouse*. The barrister, Denman, the Queen's Solicitor-General, answers: *A good Conscience is a Wall of Brass, your Majesty*

[1] There is an uncoloured impression, B.M.L. 1852. b. 9/111.

will not shrink at a Royal Tiger. On the extreme r., Wood, in an alderman's gown, is speaking to a lady, evidently Lady Ann Hamilton.

On the extreme l. is a curtain from behind which the King, his head and most of his person being hidden, speaks to Lord Eldon (who like his colleagues is gaping at the bag-mountain): *Why Bags! what's all this!* Eldon, in wig and gown, holding a large document and the Purse of the Great Seal, answers: *The Cat's out of the Bag Sire thats all.* Canning exclaims: *Pro-di-gi-ous! as my Friend Domine Sampson* [in Scott's *Guy Mannering*, 1815] *says!* Castlereagh, very scared, says to Sidmouth: *Doctor could you not prevented* [sic] *this untimely Birth!* Sidmouth stoops forward, squirting a clyster-pipe at the mouse; in his r. hand, like a doctor's gold-headed cane, is a constable's staff. He exclaims: *A Delivery without Nurse or Doctor by Heaven.* From his pocket hangs a paper: *Foreign Circular* [cf. No. 13282]. After the title: *When mountains cry out, people may well be excused the apprehension of some prodigious Birth. this was the case the Public were all at their wits end, to consider what would be the Issue, and instead of the dreadfull Monster that they expected, out comes at last a contemptible Mouse—The Moral. Much ado about Nothing.—Reflection. What are all the extravagant attempts and enterprizes of weak Men, but morals more or less of this Fable what are mighty pretences without consideration or effect, but the vapours of a distemper, that like sickly Dreams have neither issue nor conection. and the dissapointment is not all neither, for men make themselves ridiculous instead of Terrible, when this Tympany shall come to end in a Blast, and a Mountain to bring forth a Mouse. vide L'Estrange's Esop.—*

An attempt to pre-judge the report of the Secret Committee. Greville wrote 23 June: 'it seems doubtful whether the Green Bag will ever be opened, so strong is the repugnance of the H. of Commons to enter upon such an investigation. It is this feeling in the House which in all probability emboldens the Queen to hold out with the firmness and constancy she has hitherto displayed.' *Memoirs*, 1938, i. 98. Lady Anne Hamilton, her lady-in-waiting, went to France with Alderman Wood, see No. 13730.

$8\frac{1}{4} \times 13$ in. 'Caricatures', xii. 119.

13740 THE GRADATIONS OF A V*** CH*******R

B. Burg[1] [? Bergami]. [n.d.] [? June 1820]

Lithograph (coloured impression). Above the design: "'*Tis better to be born Lucky than Rich.*" A sequence of six designs in two rows. [1] *Begging before the Door of his Benefactor.* Young Leach, as a crossing-sweeper, holds out his hat to a gentleman who amiably puts in a coin. The latter walks away from a street-door with a plate inscribed *Sir Rob*[t] *Taylor.* [2] *In the Service of his Benefactor.* Leach, as a young footman in livery, walks behind Taylor and his wife, who are returning from a country church. He carries cane and prayer-book. [3] *As Clerk to his Benefactor.* Leach writes at a desk in a bare room, with a shelf of books high on the wall. [4] *Now a Lawyer!!!* He sits in a well-furnished room, smilingly giving advice to a dismayed client (cf. No. 11931, &c.). [5] *Becomes a Counsellor!!! Thanks to his Benefactor.* Scene in court, with a crowded gallery. As one of a row of barristers Leach makes an impassioned appeal to the judge. [6] *And now a Judge!!! Thanks to the Nation.* From the bench he looks down at a row of barristers. After the title:

Every Merit should be Awarded to a Man for having raised himself from Beggary to so prominent a Station.

The utmost Hatred, does that Man deserve who would create Despotism in our Land.

[1] Cropped, from A. de R. xvi. 188.

Leach (1760–1834) was the confidential adviser of the Regent in the matter of the divorce, and had instigated the appointment of the Milan Commission, see No. 13755, &c. He was the son of a Bedford copper-smith and on leaving Bedford Grammar School became a pupil of Sir R. Taylor the architect, but abandoned architecture for law in 1785. In Jan. 1818 he became Vice-Chancellor. As 'the leech' he figures in Shelley's *Œdipus Tyrannus* and in many squibs and caricatures. Cf. No. 15382.

Each design *c.* 4×4 in. (without borders). Whole design, with border, $9\frac{3}{4}\times 12\frac{1}{8}$ in. 'Caricatures', xii. 58.

13741 PERSECUTION OF THE SAINTS ———— ANNIVERSARY 22ND JUNE 1820[1]

[G. Cruikshank.]
Pub^d July 3^d 1820 by W. Benbow S^t Clements Church Yard—Strand

Engraving (coloured impression). Two designs. [1] Scene outside the Queen's house (l.) in Portman Street. Four men in court-dress hurry across the street from the door assailed by the mob. In front is Wilberforce (r.) holding a *Petition to the Queen*; he exclaims *Oh! Dear! Saints never were so served before.* From the other three (Stuart-Wortley, Bankes, and Sir T. Acland) ascend the words *These are aw-full times as the Scot's man said* [? the *Scotsman*, a conspicuously Queenite paper]. In the foreground (l.) a man, saying *There he goes D^r Cantwell*, and a boy spit copiously at them. The crowd: *Hiss! hiss*; *No Cantwell*; *out out*; *Spit on 'em.* Brougham stands in the doorway; Denman behind him; he says *What quantities of rabbid saline!!* The Queen stands on a balcony, the base of which is *a Good Foundation—(ie) Innocence—*. She says *No Tricks, you faithful representitaves* [sic] *of the people.* [2] A corner of the House of Commons with the Speaker (Manners-Sutton) in the Chair (r.), calling *Order! Order!* Beside the table and on the Speaker's r. a member stands shouting *Privilege! Privilege.* Behind is a group of members, freely sketched. One man looks down from the gallery.

On 22 June Wilberforce moved a resolution for a compromise by a private settlement, with concessions to the Queen; this was carried (almost by accident according to Brougham) and he with three other M.P.'s presented it on 24 June to the Queen, who rejected it. The mob were abusive and called Wilberforce 'Dr Cantwell'. The design [1] follows the description in *The Times* of 26 June. *Life of Wilberforce*, 1839, v. 54 ff.; *Diary of Henry Hobhouse*, 1947, p. 28; Lady C. Lindsay's Journal, in Miss Berry's *Journal*, 1866, iii. 243 f.; Arnould, *Memoirs of Lord Denman*, 1873, i. 156–9; Greville, *Memoirs*, 1938 i. 97, 99. See Nos. 13760, 13764, 13780, 13781, 13789, 13830. The prolonged debate on 22 June is depicted in [2] but no such incident is recorded in Hansard.

Reid, No. 956. Cohn, No. 889.
Each design $9\times 7\frac{15}{16}$ in., $9\times 6\frac{1}{2}$ in. Pl. *c.* $9\frac{7}{8}\times 15\frac{1}{2}$ in. B.M.L. Place Coll. set 71, ii.

13742 THE QUEEN THAT JACK FOUND.

London: Printed and Published by John Fairburn, Broadway, Ludgate-Hill. 1820 [July].[2] *One Shilling*

Woodcut on title-page of a verse-satire in imitation of Hone's parody, see No. 13292. Britannia and Minerva, each with spear and shield, sit on each

[1] The complete plate (unknown to exist) was discovered after the description of [2] was in print under 'Anniversary . . .'.
[2] Dedication by 'An Irishman' to Alderman Wood dated 1 July.

side of a bust of the Queen. This is crowned, and irradiated from a halo-like ellipse inscribed *Truth*. On the pedestal: *Caroline* within a wreath surmounted by an irradiated crown. Britannia sits beside her lion and tramples on a serpent inscribed *Persecution*, and with *Lies* issuing from its mouth. Minerva tramples on a similar serpent inscribed *Combination* [i.e. Conspiracy]. Below: *Britannia and Wisdom shielding Innocence*. The other woodcuts, by G. Cruikshank, are Nos. 13743–54. (Reid, Nos. 2935–46.)

Reid, Nos. 2934,[1] 4742. Cohn, No. 679.

c. $2\frac{7}{8}\times3\frac{1}{2}$ in. 184. a. 3/1.

13743 *This is* THE QUEEN *that Jack found.*

See No. 13742. John Bull, a countryman in a smock, kneels on the shore, taking the hand of a dignified and gracious Queen, crowned and holding a sceptre. In the background is a cheering crowd. Behind is Dover Castle, flying the Royal Standard, and with a puff of smoke indicating the royal salute fired when she landed on 6 June. See No. 13730. The cut was used for No. 14202.

c. $5\times3\frac{3}{8}$ in.

13744 *This is* THE FIGURE *that wears a C——*

See No. 13742. George IV stands in back-view, legs astride, a sword inscribed *Waterloo* in the l. hand, a sceptre inscribed *Divorce* in the other. He tramples on papers: *Honor* (l.) and *Virtue* (r.). His crown is decorated with bells (denoting folly). His coat and breeches are decorated with stars, and on his (tiny) coat-tails is a burlesque of the George: a man on an ass trampling a dragon. (The legs are copied in Nos. 13935, 14777.)

c. $5\times4\frac{1}{8}$ in.

13745 *This is* OM—T—DA, *the rascal who took . . .*

See No. 13742. A debased-looking German, holding a bunch of keys, furtively opens a writing-desk.

He is Baron Friedrich Ompteda, introduced into the Princess's household in 1814 to obtain evidence against her. See Parry, *Queen Caroline*, 1930, pp. 211 ff., and Nos. 13746, 13756, 13775.

c. $2\frac{3}{4}\times3\frac{3}{8}$ in.

13746 *This is* THE TAR *who indignant had seen . . .*

See No. 13742. A naval officer stands on the shore, with a stern expression, a whip in his r. hand, his l. hand on the hilt of his sword. In the background a tiny hussar officer runs off; he is Ompteda, 'a low Hanoverian insulting his Queen'.

He is Lieut. Hownam, who challenged Ompteda after the latter had been accused of procuring false keys to get access to the Princess's appartments in 1816.

$3\frac{1}{2}\times2\frac{3}{4}$ in.

13747 *This is* THE BISHOP *to whom is given,*

See No. 13742. The Archbishop of Canterbury, fat, bloated, and mitred, stands with papers inscribed *Liturgy Revised* in one hand, (St. Peter's) keys in the other. Under his r. arm are papers inscribed *39* [altered to] *40 articles*. He tramples on a paper inscribed *Common Sense*. Manners-Sutton (see No. 13276) is attacked for the omission of the Queen's name from the Liturgy, cf. No. 13661.

c. $3\frac{3}{4}\times2\frac{1}{2}$ in.

13748 *This is the venomous grovelling* HORSE-LEECH,

See No. 13742. Sir John Leach (see No. 13740), a tall, thin, and sinister

[1] Cruikshank repudiated this cut.

barrister, holds out a scroll covered with repetitions of the word *Lies* and a large bag (the Green Bag, see No. 13735) inscribed *More Lies.*
c. $3\frac{3}{4}\times2\frac{3}{4}$ in.

13749 *This is* THE PATRIOT, *the Friend of the good,*
The Foe to Oppression, MAGNANIMOUS W——D;
See No. 13742. Alderman Wood stands with one hand on his heart, holding a paper: *Defence of Virtue.* Under his feet are papers inscribed *Oppression* and *Tyranny.* The City is indicated by St. Paul's and church spires. Cf. No. 13730.
c. $3\frac{5}{8}\times2\frac{3}{4}$ in.

13750 *This is* THE COURTIER, *made the cat's paw of State,*
See No. 13742. Lord Hutchinson, in court dress, bows deferentially, holding out in one hand a paper inscribed *£50,000 Per Ann,* in the other one inscribed *Impeachment.* See No. 13730.
c. $3\frac{1}{2}\times2\frac{3}{4}$ in.

13751 *These are* THE FELLOWS,[1] *a part of the Crew,*
See No. 13742. Liverpool, Castlereagh, and Sidmouth tie up a *Green Bag* on a table under which crouches the devil. He holds one end of the rope round the bag and reclines on a paper inscribed *Old Nick Cabinet-Maker.* See No. 13735.
c. $3\frac{1}{4}\times3\frac{7}{8}$ in.

13752 *These are* THE GENTLEMEN, *John Bull admires,*
See No. 13742. Seven distinguished-looking M.P.s discussing the Queen's affair at a cloth-covered table at '"Bootle's"', i.e. Boodle's Club. Burdett, holding a paper: *Bill of Rights,* is speaking; Hobhouse sits on the extreme r. (For other Queenite M.P.s see No. 13764, verse 6.)
c. $3\frac{1}{2}\times4$ in.

13753 *This is* THE METHODIST *fam'd for his cant;*
See No. 13742. Wilberforce stands in a tub inscribed *Tale of a Tub.* In one hand he holds out a *Vote of Justification,* in the other an *Act of Excommunication.* He preaches, *Yea, verily Brethren, I, even I, have been weighed in the Balance and found wanting.* See No. 13741.
c. $3\frac{1}{2}\times2\frac{3}{4}$ in.

13754 *These are* HER SUBJECTS,
See No. 13742. The Queen addresses a well-dressed and enthusiastic crowd from the balcony of Alderman Wood's house, see No. 13734. Wood and Lady Anne Hamilton stand behind her. A man on horseback holds a banner surmounted by a crown and inscribed *Long Live Queen Caroline*; a Life Guards officer waves his helmet.
c. $4\frac{1}{8}\times3\frac{5}{8}$ in.

13755 THE MASTER COOK AND HIS BLACK SCULLION COMPOSING A ROYAL HASH.

I. R. Cruikshank fecit
Pub^d^ July 1820 by Benbow S^t^ Clements Church Y^d^ Strand

Engraving (coloured impression). A big cauldron rests on the bent backs of Wellington (l.), supporting himself on his sword, Sidmouth, knock-kneed and holding a clyster-pipe, and Castlereagh (r.), dandified and bland. From their

[1] Cf. Mr. Tupman's use of the word. *Pickwick,* ch. xv.

mouths floats a scroll inscribed: *O is not this a Dainty Dish to set before a King.* They are on a much smaller scale than the cooks, who stand one on each side, stirring the brew. One (l.) is fashionably dressed, and stalwart, with brown complexion and negroid hair. He holds a green bag inscribed *Rakings of Italy* and uses a spoon. A winged demon whispers in his ear: *Never mind the dirty work my boy it won't spoil your Complexion.* He says: *It wants more seasoning master Cook.* The other, pale and emaciated, and wearing barrister's wig and bands, stands on a large dispatch-box in order to reach the pot; this is inscribed *G.R Milan Commission.* He stirs with a rolled document, and answers: *Indeed Mungo it must be warmer to be relished.* Behind him and clutching his shoulder stands a large Devil, who says: *This beats the black Broth of Satan.* The steam from the pot forms a background for a large fantastic face or mask, George IV, saying: *The Odour of this Cookery is exquisite! How Invigorating!! How Reviving!*

A satire on the Milan Commission, instructed by Leach in 1818 to go abroad to procure evidence against the Princess of Wales, its report to the Cabinet in July 1819 forming the contents of the Green Bags, see No. 13735. The barrister is William Cooke, his companion is his assistant, Lt.-Col. Browne (residing in Milan): Mungo (from Bickerstaffe's comic opera *The Padlock*) was a generic term for a negro, the name also implying one who does dirty jobs, cf. No. 5030. There was also a solicitor, Powell, called 'the Rat' because he had acted for Burdett in election business. See No. 10708 and *Examiner*, 1820, p. 540. An inquiry into the 'demi-official' Commission was moved on 6 July. See *Parl. Deb.*, N.S. ii. 259 ff.; *Letters of George IV*, 1938, ii. 278–9, 373–4. See also Nos. 13740, 13760, 13762, 13763, 13774, 13777, 13787, 13789, 13802, 13824, 13853, 13891, 13900, 13939, 13943, 13953, 13992, 14000, 14049.

$8\frac{11}{16} \times 12\frac{15}{16}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{2}$ in.

13756 FIRING, THE GREAT GUN, OR THE GREEN BAG OPEN'D

Argus.

London Pub^d^ July 10^th^ 1820 by Rich^d^ Fores 71 Leadenhall Street Aldgate

Engraving. A large quasi-cylindrical *Green Bag*, see No. 13735, stands at an angle with the ground like a mortar (and suggesting the Regent's Bomb, see No. 12799), aimed at the Queen (l.), who stands with r. arm raised, l. hand on breast, demonstrating innocence. Castlereagh touches it with a firebrand inscribed *Lies*, as if putting a match to a touch-hole; flames and papers shoot from the bag, but strike against the large shield, inscribed *Truth* and *Inocence*, held by a woman in classical draperies, who is air-borne above the Queen, and raises the flaming sword *Justice*. She says fiercely: *Back to your Native Hell.* She and the Queen are irradiated by a sun in the upper l. corner. The flames are inscribed *Adultry* and *Charges*; the papers are *Evidence of the Baron Ompteda Lies &c* [see No. 13745]; *Adultry with a servant* [Bergami]; *Charges.* The blasts of flame strike on the shield and ricochet back against Castlereagh and his supporters, and downwards upon writhing serpents and a skull which have come out of the bag. These boomerang-flames are *Charges Repel^d^* and *Charges*; they terminate in great clouds of *Smoke.* Behind Castlereagh (the only one who stands his ground, though alarmed) are Sidmouth holding his nose, (?) Sir John Leach (see No. 13740), and two others, poorly characterized; these four are escaping to the r.

$8\frac{1}{8} \times 12\frac{3}{8}$ in. With border, $9\frac{1}{4} \times 13\frac{1}{2}$ in. B.M.L. 1852. b. 9/112.

13757 THE GREEN BAG, IT'S CONTENTS & ALL IT'S APPENDAGES ARE INSUFFICIENT TO TURN THE SCALE OF PUBLIC OPINION

Heeston fec[t]
London July 11 1820 Pub[d] by S. W. Fores 41 Piccadilly

Engraving (coloured impression). A hand, *Manus Populi*, extends into the design from the upper margin, holding a chain from which hangs a pair of scales. On one (r.), close to the ground, sits the Queen, hands crossed on her breast, saying: *My innocence will support me & my Country will protect me—10 Great Men against one unprotected Woman are fearful odds.* The other scale, high in the air, is completely filled by a green bag, see No. 13735, from the mouth of which emerges the head of George IV, crowned. Attached to the beam, by a rope round his neck, hangs a military officer, holding a huge key; as a makeweight he dangles vainly against the l. side of the King's bag. Three men standing below pull at the scale, trying to drag it down: they are Sidmouth (l.), a judge in back view (? Leach), and Castlereagh (r.), who says: *We cannot do it, and I told you so at first, & if she opens her bag we shall be stifled all of us.* The King looks down at them with a distressed expression, saying: *Pull you lubbers.*

The print reflects both the state of opinion and the unwillingness with which the Ministry had yielded to the King's insistence on proceedings against the Queen. The makeweight officer may be Lt.-Col. Browne, see No. 13755, or General Bloomfield, the King's Private Secretary.

$12\frac{1}{4}\times9\frac{1}{8}$ in. 'Caricatures', xii. 157.

13758 ARRIVAL OF THE WRETCHES!!!

VS [monogram] (owl)[1] *ES* [Vowles], *fecit.*
Pub[d] July 12. 1820, by J. Carlile, 55. Fleet Street.

Lithograph (coloured impression). The King's head, framed in wig and whiskers, appears above a huge green bag (see No. 13735) which he is holding up in both hands to shake out the contents, five ragamuffins, who fall out head first. Bag and King are supported by the bent backs of Castlereagh (l.) and Sidmouth (r.), the King's toe resting on a shoulder of each. The bag is inscribed in large letters: *Respectable Witnesses for the* [a large crown is depicted] *against the Q——n.* It is labelled: *To D[r] Circular* [see No. 13282], *L[d] Triangle* [see No. 14135] *& C[o] London.* The King says: *My hopes and prospects, depend, upon the very doubtful, veracity, of these Six Italians!* Castlereagh: *Friend Sid—we must make Barons of these six Italian Allies to make their evidence, appear stronger!* Sidmouth: *Ah! My worthy Colleague, and your Lordship knows, we must dress them up, at the Public expence, for at present, I never see, such Ragged Rascals!* On the ground by Castlereagh are a scourge, and a document: *Bill of Pains and Penalties* [see No. 13825]; other papers: *Secret Service Money £10.000 for each Witness* and *Queen's Petition to the Lords.* In the background (l.) are the masts and sails of a ship. Below the design: *Dover, Friday, July 7, 1820. This Morning Six of the Italian Allies arrived. The good people of this town flocked to see them. They were escorted by an Austrian Agent, and a Milan Attorney. Such a set of ragged Rascals never were seen before. Such Wretches as go about with dancing dogs and monkeys, white mice, tame snakes, and land-turtles. The Magistrates got a guard of Constables to protect them, for fear the people should fling them into the sea.*

[1] Depicted.

They were kept guarded till two coaches were brought to put them into. They were then driven off amidst the hisses, cries, and yells, of the men, women, and children [sic], *of this humane, loyal, and public-spirited Town. They seemed frightened out of their wits at this honest expression of the feelings of the People. Who is to Pay for bringing over, feeding, cloathing, and Rewarding these Wretches!!!*

A political manifesto published by Mrs. Carlile while her husband was in prison, stressing the weakest aspect of the case against the Queen. For the arrival of the witnesses see No. 13762, &c., for their clothing and housing No. 13824.

$11\frac{3}{8}\times 8\frac{3}{4}$ in. With border (containing inscription), $12\frac{3}{4}\times 8\frac{3}{4}$ in.

13759 THE PAGEANTRY PUT OFF OR THE RAREE SHOW ADJOURNED

[W. Heath.]
Pub July 13 1820 by S W Fores 41 Picadilli

Engraving (coloured impression). The Queen (l.), irradiated, wearing a gown patterned with astrological symbols, and holding a wand inscribed *Vox Populi*, steps from a circle of cloud, an apparition which terrifies the King and three of his Ministers (l.). The King wears coronation robes, his crown rises from his head. The Queen says with a commanding gesture: *That Cap becomes you not alone* [sic] *Off with the Bauble tread it under foot!* ['Taming of the Shrew', v. ii] *tis not the time for Pageantry & Waste, while thousands starve for Want? & while your Royal Mistress suffer* [sic] *Scorn, Reproach & Persecution, from the Dastard Hands of Secret Enemies.* The Ministers are Canning (?), Castlereagh, and Sidmouth. The King's chair is overturned. See No. 13769, &c.

$8\frac{1}{4}\times 12\frac{7}{16}$ in.

13760 THE MILAN GARLAND OR REVELS ROUND THE VICE POST—

[C. Williams.]
Pub[d] July 1820 by J. Johnston 98 Cheapside

Engraving (coloured impression). Ministers and others dance in a ring round a Green Bag (see No. 13735) resting on a horizontal beam which is supported on a post. Round post and bag cling poisonous plants labelled *Devils Bit*, *Enchanters Nightshade*, *Scorpion Grass*, and *Henbane*. The wide-mouthed bag is filled with Italian witnesses, clamouring with eager hands stretched towards Leach, the Vice-Chancellor, who stands in the centre of the bag, towering above them. In each hand he holds out a sheaf of bills or notes inscribed *Promise*; he says: *Gentlemen a* [sic] *we are now about brining* [sic] *this business to a close, allow me to address a few words to you; as its not at all improbable that you may be d . . . d roughly handled by my Countrymen, be sure and be firm, stick one and all of you to your depositions—don't be brow beaten and thrown of your guard your priest will give you absolution, and here are some promises that will enable you to return home and buy Principalities.!!!* The witnesses answer: *Me want l'Argent*; *de Monie . . .*; *Sacre Bleu de Monie*; *Monie M . . .*; *Me no Sware widout Monie*; *No promise, de Monie*; *Si, Si, Diavilo de monies.* The King stands behind the post, concealed from the waist up by the bag; his words float up towards Leach: *Why Deputy Bags* [i.e. deputy to Eldon] *could you not have picked out a more respectable set of Scoundrels.*

Facing the King, and in back view, are Sidmouth and Castlereagh, holding

hands and capering delightedly. The former says: *Derry we want music, can't you whiste* [sic] *Lillibulero?* Castlereagh answers: *Faith Doctor I sing small, and can't whistle at all; you had* [sic] *give us a tune on your pipe* [the clyster-pipe hanging from Sidmouth's pocket, cf. No. 9849]. The Attorney-General, Gifford, holds Sidmouth's l. hand; he looks up at Leach, saying, *He is exalted sure enough! well! I hope to be in time! else wherfore breathe I in a Christian Land!* Canning, on the extreme l., holding the hands of Gifford and (?) Lord Harrowby, exclaims: *Egad I hope they won't cut his throat before he gets rid of them! what an exit for Vice!*— In his pocket is a paper: *Canning jests.* Between Harrowby and the (concealed) King stands Wellington, less caricatured than the others; he says: *Why he has skimed the Very Scum of the Country Sire!* Holding Castlereagh's r. hand is Lord Eldon, in Chancellor's wig and gown; he looks up at Leach, saying, *There you are Vice! up to your knees in iniquity!*— Next him and on the extreme r. is Wilberforce, with lank hair and drawn-down mouth. He cries: *The Lord have mercy upon him and help him safe down again! what a cut throat Crew.* Facing the Chancellor, and holding the King's l. hand, is the Archbishop of Canterbury, fat and grinning (cf. No. 13276); he says: *Our pious brother there Will by-force ejaculate something holy!* Between them is a partly concealed head. After the title:

"*Round about the Vice Post how they trot*
"*Soft Heads hard every one has got;*
"*Canting, Ranting, then Recanting,*
Round about the Vice Post &c &c—

A satire on the part taken by Leach (see No. 13740) in the Milan Commission, see No. 13755, &c., on the Secret Committee, the Italian witnesses, see No. 13762, &c., and on Wilberforce's attempted compromise, see No. 13741, &c. Of fifteen members of the Committee, the first three were the Archbishop, the Chancellor, and Harrowby (Lord President); the others, except Sidmouth, are not depicted; he and Castlereagh are commonly represented as the chief instigators of the proceedings against the Queen. Ministers notoriously acted only under pressure from the King, and were dismayed at the situation which had developed. Feiling, *The Second Tory Party*, pp. 306–9. See Nos. 13783, 13788, 13838, 13846, 13875, 14027.

$8\frac{1}{2} \times 12\frac{7}{8}$ in. With border, $8\frac{3}{4} \times 13\frac{5}{16}$ in. 'Caricatures', xi. 140.

13761 ALL A BOTTLE OF SMOKE!! OR JOHN BULL AND THE SECRET COMMITTEE.

Published July 1820, by John Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). A scene in the Lords. A large Green Bag stands wide open on the floor before the Woolsack; John Bull, a fat 'cit', takes from it a bottle inscribed *Imputation* [cf. No. 13796]; the cork, in the form of a crown, flies up, and smoke rises. Eldon, seated on the Woolsack, one foot regally on a sack inscribed *Mother Coal*, scowls at the bottle; his mouth, like those of the other peers, is closed by a padlock, but he holds up a paper inscribed: *My Lords— Right or Wrong we will proceed.* J.B. faces him with arm flung back, exclaiming: *Stop—hear me first—step one Inch if you dare without my consent— I protest against your Secret Tribunal I'll protect the Queen look at this Bottle—and look at that Reptile.* He refers to a serpent wearing a royal crown and representing the King; this issues from a rent in the bag which is inscribed *The Green Bag Opened.* Peers are grouped near Eldon, the Archbishop of Canterbury, Wellington, and Liverpool being the most promi-

nent. On the r., behind a bar, stands the Queen wearing a small spiky crown, surrounded by three counsel (Brougham, Denman, and Lushington).

For the Green Bag and Secret Committee see No. 13735. Eldon was the son of a 'hostman' of Newcastle-on-Tyne, i.e. a broker between coal-owner and ship-owner. See Surtees Soc., *Newcastle Hostmen's Company*, 1901, p. liv, &c. Cf. Nos. 13875, 14151. For the bottle, implying a hoax, cf. No. 13828.

$8\frac{3}{8} \times 13\frac{1}{8}$ in. 'Caricatures', xi. 121.

13762 JOHN BULL PEPPERING THE ITALIAN RASCALS—OR A KICK FROM HARWICH TO HOLLAND.

[? Elmes.] *Vivant* [sic] *Regina!! Published July 1820, by J. Fairburn, Broadway, Ludgate Hill.*

Engraving (coloured impression). John Bull (l.), wearing a star centred by a heart: *Queens Order of Knighthood*, furiously kicks Italian witnesses from a quay into the sea, where (r.) a boat waits to take them to a packet-boat. His bull-dog is about to bite, and he raises a massive bludgeon, kicking a lean grenadier with an empty sleeve, to whose back is tied a large green bag (see No. 13735) inscribed *Infernal Lies from Como* [cf. No. 13857]. On this capers a demon, holding a noose above the Italian's head, and in the l. hand a little gibbet from which hangs a tiny effigy of the Grenadier with his bundle. The Italian holds a stiletto and wears a high cap with dangling bell on which are skull and cross-bones. J. B. shouts:

This is Freedom's own Land, 'tis the land of the Queen,
Where no hired traducers shall ever be seen,
Be off each vile Eunuch—be off high and low
or I'll knock you to H—ll with an Englishmans blow!!

The Italian looks back to say:

If thus you pay Italian Spies
I'll bring no more Infernal Lies

Another Italian wearing braided livery is knee-deep in the sea, he looks back angrily at John, holding dagger and pistol. A terrified foreigner, ragged but fashionable, leaps towards the water, exclaiming: *Diable!! Jean Anglaise* [sic]. A woman with a bunch of keys, in full flight, pours the contents of a *Pot de Chambre* over a grotesque lawyer (Leach), who is racing down steps to the water with a green bag of *Lies from Milan*. She says: *Dis Pot contains mine Evidence—do taste it Signor Horse Leach, you vill find very strong proof of Guilt.* Leach, looking over his shoulder, says:

This Business smells strong
We have kept it too long

A sturdy sailor standing in a boat at the foot of the steps fends him off with a boat-hook, saying: *Shew me a clean bill of health signed Caroline or by G d you sha'nt come on board here.*

From early in July there were reports in the newspapers of the arrival, whereabouts, and departure of Italian witnesses against the Queen, sometimes styled 'criminals of the lowest rank'. They were mobbed at Dover on 7 July, and were therefore shipped back from Harwich to Holland pending the opening of proceedings. *Examiner*, 1820, pp. 442, 445, 460, 493, &c. For Leach and the Milan Commission see No. 13755. For the witnesses cf. No. 13735

and see Nos. 13758, 13760, 13763, 13766, 13769, 13772, 13776, 13789, 13824, 13937, and index, s.v. Demont, Majocchi, Rastelli.
$8\frac{7}{8} \times 14\frac{1}{4}$ in. 'Caricatures', xii. 124.

13763 MILAN COMMISSION!!!

I R Cruikshank fecit King S^t
Pub^d July 1820 by Smolky 18 Rupert Street

Engraving (coloured impression). Leach (r.), the Vice-Chancellor, dressed as a woman, with a trimmed bonnet over his wig, sits on a corded chest inscribed *Commissio*[n]; against this leans a book: *Justitia et honor*. He grasps a money-bag inscribed *10,000*, and holds the ear of a fox which crouches against his knee. He faces John Bull who is stripped to the waist, with a gigantic leech on his back. John, a countryman in patched breeches, registers angry terror and pain; he looks over his shoulder, exclaiming: *D—me what a monstrous Leech! it not only sucks blood but honor also!* Leach says: *I am not plain, Leech, Sir, but by vulgar denomination—I am called Miss Leech if you please—*. Beside J. B., and pointing menacingly towards him, are the muzzle of a cannon, a sheaf of bayonets in a chest inscribed *G R* and *Steel Lozenges* [see No. 13513]. Against this lie shackles inscribed *Bandages*, and cannon-balls inscribed *Bolus* and *Iron Pills*. On a hill behind a large cap of *Liberty* dangles from a gibbet against which leans a ladder. Leach's fox turns its head towards John, saying:

> *In Law. what plea so tained* [sic] *and corrupt,*
> *But, being season'd with a gracious voice,*
> *Observes the evil?*
> *There is no Vice so simple, but assumes*
> *Some mark of virtue on his outward parts*
> *Shak Mer of Ven—Act 3 Scene 2.*

Behind Leach, and on the extreme r., is a second chest inscribed *French and Italian Monkey*[*s*]. A monkey wearing a fool's cap crouches on it, grinning at his reflection in a hand-mirror.

For Leach (see No. 12740) and the Milan Commission see No. 13755, for the Italian witnesses, No. 13762, &c. The view-point is that of the Radicals, that the attack on the Queen was part of the attack on popular liberties: 'the means taken by the agents of the powerful Party—the Green Bag, the Secret Committee, &c—are the identical means . . . lately used . . . to deprive the people of their dearest rights. The People therefore are doing no more than protecting their own liberties when they oppose themselves to an attack of this illegal and unjust nature against the Queen'. *Examiner*, 9 July 1820. See Nos. 13738, 13786, 13825, 13877, 13895, 13902, 13975.
$8\frac{5}{8} \times 13$ in. 'Caricatures', xii. 118.

13764 THE CRADLE HYMN. *New Version. Eighth Edition.*

I. R. Cruikshank fecit
Price, with the Engraving, coloured, 1 s.[1] [? Pub. Pritchard]
[*c.* July 1820]

Engraving (coloured impression). Heading to a broadside printed in two columns. The King, a bloated and whiskered infant, sleeps in a cradle, rocked by Sidmouth (r.), a lean old woman wearing a cap and bag-wig, who sits in

[1] Below the verses: "The Devils Ball; or, There never were such Times', apparently the beginning of an advertisement which has been cropped.

a rocking-chair, his clyster-pipe (cf. No. 9849) on the ground. The cradle is surmounted by a pagoda with bells, and ornamented by two large crocodiles, representing the Chinese dragons of the Pavilion, cf. No. 12749. On it are also a sun, with a fool's cap in its disk, between crescent moons. Round the cradle lie toys: soldiers, mounted lancers, &c., on wheels, a cannon, a sceptre, a crown with a toy windmill stuck in it. With these are papers: *Divorce*; *Protocal* [sic]; *Send her to Hell.* The infant holds a coral and bells and a corkscrew. Castlereagh sits over the fire warming a napkin. Canning (see No. 13737) walks off to the l., disgustedly carrying the pan of a commode decorated with a crown and *G.R.* On the chimneypiece are pap-boat, bottle of *Dolby's Carminative*, &c. (Dolby was a radical bookseller, 'Dalby's carminative' a well-known remedy for infants). A large *Green Bag* hangs on the wall. In a doorway behind Sidmouth, inscribed *French Dolls*, stand two young women, in evening dress, stiff and impassive. The verses, supposed to be spoken by Sidmouth:

Hush! GREAT BABE! lie still and slumber,
Troops of Lancers guard thy bed,
Chinese gimcracks, without number,
Nicely dangle o'er thy head.

The Q—n's return's a trifling matter,
Let her face us if she dare;
We will shake our Green Bag at her,
She will ne'er be crown'd, I swear.

You shan't fail—for want of backing,
What are *Notes* and *Protocols*?
We shall send the jade a'packing,
You shall have some Paris Dolls.

Should the Green Bag project fail us,
Call in holy Wilb—f—ce;
Cant and blarney may avail us,
To accomplish the Divorce.

Start not at the rabble's shouting,
Trust to me and Castle——gh,
Never mind old Eld—n's doubting,
Send the saucy jade away.

Never heed Burdett or Hobhouse,
Lambton, Bennett, Wood, or Coke;
I will flam the dirty-job-house,
Canning please it with a joke.

Pamper all your Royal fancies
Order mantles, stays and wigs;
Van will manage the finances,
Hume may run his idle rigs.

Whether view'd in robes of state, or
Glitt'ring in a fancy dress,
Wisdom cannot make you greater,
Folly cannot make you less.

Paris Dolls will much amuse you
When fatigued with forms of state,
Should the living fair refuse you,
They might yield no common treat.

Troops of soldiers shall attend you
Muff'd and lac'd and gilt so fine,
They shall valiantly defend you,
From the two-legged rabble swine.

Hold the Press in close submission
Keep the Radicals in awe;
Call Reform the worst Sedition,
Yet, observe the FORMS of Law!

Thus you'll pass your time securely,
And your baubles all retain;
I shall aspirate demurely
Heavens! what a GLORIOUS *Reign*!

A running commentary on the Queen's affair up to the beginning of July. For the Green Bag see No. 13735. 'Notes and Protocols' are documents arising out of the conference between Wellington and Castlereagh for the King, Brougham and Denman for the Queen, in an attempt at compromise. They were laid before Parliament on 19 June, *Ann. Reg.*, 1820, pp. 155 ff.; *Parl. Deb.*, N.S. i. 1147 ff. Wilberforce made a less formal attempt at compromise, see No. 13741, &c. Hume first raised in Parliament the question of the Queen and the Liturgy, cf. No. 13661, and *Letters of George IV*, ii. 311. Burdett made an important speech on 22 June in support of the Queen; Hobhouse spoke for her on 26 June. Bennet (3 July) protested against a coronation while the proceedings were pending. Alderman Wood was the Queen's chief champion, see (e.g) No. 13730. For the Press see No. 13963, &c., not in submission, despite the Press Acts, see No. 13515, &c. 'The Great Babe' was a popular theme in 1820, cf. two penny broadsides published by Catnach, *A Great Babe Taken Ill*, and *A Nurse wanted for the Great Babe.* B.M.L. 1852. b. 9, ff. 46, 47. It was anticipated in Nos. 11888 (1812), 12066 (1813) by G. Cruikshank. See also Nos. 13694, 13765, 13843 (a sequel), 13853, 13867, 14027, 14117, and vol. xi.
$6\frac{1}{4}\times 8\frac{3}{4}$ in. Broadside (cropped), $14\frac{3}{8}\times 8\frac{7}{8}$ in.

13765 [THE GREAT BABE.] [*c.* July 1820]

Pen and water-colour. Copy (? by F. W. Fairholt) of 'King George. 4 and the Marcioness of Hertford [*sic*] from a caricature—by Marks. 1820'. George IV, a whiskered infant, sleeps full-face in an ornate foreshortened cradle. Lady Conyngham sits beside him (l.), rocking with toe and hand, her l. forefinger raised admonishingly. She says: *hush my babe lie still & slumber, 'tis Eliza guards thy Bed.* On the head of the cradle is a pagoda with bells and pennant; on its foot a suggestion of the Royal Arms, burlesqued, and a fat Chinese mandarin.

See No. 13764, &c.; the Prince is dandled by Lady Hertford in No. 11888. For Lady Conyngham see No. 13847. Copied in No. 14027.
c. $6\frac{1}{4}\times 4\frac{1}{2}$ in. B.M.L. 1852. b. 9. fo. 46 b.

13766 FALSTAFF AND HIS RAGGED CREW OR THE CONTENTS OF THE GREEN BAG IN PROPRIA PERSONA,

[W. Heath.]
pub July 20 1820 by S W Fores

Engraving (coloured impression). George IV dressed as Falstaff, and followed by a shambling rabble, advances towards the Queen (r.) holding sword, and a round shield on which is a device of four wine-bottles and cork-screws. He stares with apprehensive defiance. She says with a dramatic gesture: *These are the Hireling Miscreants ye produce to Swear away the Life of your Neglected persecuted Queen? for double fees they'd serve the Traitors Turn, & swear against their King—Leeches—vile Cooks for such a feast.* The witnesses are seven men and a woman with patched face and damaged nose. The men are ragged and villainous; the tallest holds a stiletto, one is branded on the forehead with a gibbet. They are shepherded by a tall lean man (Cooke) holding a brief-bag, who walks behind the King; he answers: *I assure you these are the most Respectable Witnesses we could obtain.* In his pocket are papers docketed *Kangaroo Cook* and *Million.*

For the witnesses see No. 13762, &c.; for Leach, Cooke, and the Milan Commission, No. 13755, &c.; for 'Kangaroo' Cooke see No. 13357; identification by using the name of a homonymous person is common in these prints. For George as Falstaff cf. No. 10625 (1806); he had previously been Prince Hal. The Queen's life of course was not at stake.

$7\frac{7}{8} \times 12\frac{1}{2}$ in. 'Caricatures', xii. 116.

13767 THE MEASURE OF HAPPINESS, OR A ROYAL VISIT TO THE DEY OF TUNIS OR THE GREAT PLENIPO—

[W. Heath.]
Pub July 20 1820 by S W Fores 50 Picadilli

Engraving. The Dey of Tunis, a fat Turk, sits cross-legged on one mattress (l.), the Princess of Wales, in Turkish costume, on another; her huge breasts are immodestly bare. He smokes a long pipe, and puffs smoke sideways towards his visitor with an inscrutable expression; beside him are coffee-pot and cup. She smokes a hookah; a bottle of *Coniac* and a glass are beside her. A Tunisian with a long beard and baggy breeches stands between them, staring and bowing towards the Princess; he says: *His Highness Trusts the endeavours of his household for your Gratification is successful and that happiness in the Halls of the Faithfull attends you.* She answers: *their Assiduities are unceasing I am as Happy as the Dey* [altered to] *Day is Long!!!* Behind her couch stands Bergami, in hussar costume with three orders; he scowls with clenched fists, saying: *this is an unfortunate Dey for me Othellos occupation's gone.*

For the visit to Tunis see No. 12810. The pun on '. . . Dey is long' is attributed by Greville (11 Feb. 1821) to Lord Norbury. The first anti-Queen pl. since No. 13731.

$8\frac{1}{4} \times 12\frac{3}{4}$ in. 'Caricatures', xii. 120.

13768 ANOTHER GREEN BAG!! OR PLUNDERING THE Q—N'S PLATE.

Published July 1820, by J. Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). After the title: *Vide Dr L——n's Speech, July 15, 1820.* A large green bag with broken seals, inscribed *Private Property,*

stands on the ground filled with large ornate pieces of plate, decorated with crowns and the initials *C.P.W.* This Ministers are rifling; Eldon places on his head a huge bowl, saying: *This Bowl will be an "heir loom" to my descendants—I have it Scot free and I shall have it inscribed with my Titles and emblazon'd with my Arms*— Canning holds on his head a tea-service, saying, *So help me G— I should not touch an Iota of the Plate, was I not determined to prevent it falling into the hands of Such Rascals.* Castlereagh, smiling, helps himself to an urn, saying: *This Urn will be an addition to my Side Board when I get a Dukedome—Our Master has desired us to divide the Contents of this Green bag—I obey orders—.* In the doorway (l.) stands John Bull in a smock; he waves his hat to a throng of country people who are running towards him, saying: *Theives! Theives!! Let us protect private property!!!* The country people shout *Stop Theif!!*; *Assist the Q—n*; *Robbers!!*; *Plunderers!!* On the r. Sidmouth and a man in court-dress hurry off each with a (green) sack of *Plunder* on his back; Sidmouth, carrying a tea-urn, says: *Let us make our Escape my L—d its all over with us let us take care of what we have got.* The other, carrying a kettle on his head, says: *This is a pretty kettle of Fish that fellow has given the Alarm and we shall be pursued.* They walk towards a flaming fire in the foreground, in which is the Devil pointing his trident at the plunderers, and shouting, *Gentlemen I am come for ye.* A pendant to this on the l. is a newly-made grave: *The Grave*, with skull, bones, pick, and shovel.

On 15 July Lushington complained in Parliament that the Queen had been refused a service of plate given her by George III in 1808 and used by her till 1814. It appeared that this was Crown plate from the Jewel House when it was stated to be 'lent for the specific use of the princess . . . in Kensington Palace', according to custom, and was not within the King's power to give away. She had attempted unsuccessfully to remove it when she went abroad. Lushington, who had called this 'of all the despicable, base, petty contemptible insults and oppressions, to which her Majesty had been subjected . . . the most disgraceful', was driven to a virtual apology. *Parl. Deb.*, N.S. ii. 499 ff. (15 and 17 July). See No. 13942. For another service of plate cf. No. 14196, &c.; for the Green Bag see No. 13735; for George III and his daughter-in-law, No. 13894.

$8\frac{7}{16} \times 13\frac{1}{4}$ in.

13769 THE K*** OF THE CUCKOLD'S BEING CROWN'D.

Marks fec^{t}
London Pub^{d} by J. L. Marks 37 Princes Street Soho. 1820 [*c.* July]

Engraving (coloured impression). George IV sits full-face in a chair of state, in coronation robes, between Castlereagh (l.) and Liverpool (r.) who reach up to bind a pair of tall antlers on his forehead, with a Garter ribbon, inscribed *Honi Soit Q . . Mal .y. Pe*[*nse*]. He holds a sceptre terminating in a stag's head, round his neck is the collar of an order on the jewel of which is a stag's head. His r. foot is on a paper: *Order R—l Yacht to sail to Cuckold's point* [a place on the Thames] *G R*; his l. foot is regally on a footstool. A green bag (see No. 13735) is tied to the back of each Minister, inscribed: *Christian* [scored through] *Loaded with Sins Green Bag.* That of Castlereagh is attached with a strap inscribed *House of C××m××s*, that of Liverpool with one inscribed *House of L××ds.* From the former's pocket hangs: *A list of Italian false Swearers* [see No. 13762, &c.]; from the latter's hangs a *Bill of Degradation and Divorce, L—d L.* The King says: *Oh! beware, ——of jealousy; It is a*

Green-bag'd monster,—do you really think they become me. Liverpool answers: *Whether they become you or not they will look uniform at Court* [cf. No. 12173]. Castlereagh: *We are well aware She did not place them on.——no matter, it must go down, besides there has just arrived several notorious villions from Italy who will swear She did, and we are determined you shall be crown'd one way, or other.* Watching the ceremony from the background is a row of courtiers (l.), all antlered; one (Hertford) holds a Lord Chamberlain's wand. On the r. is a row of plump ladies. Below the title:

"What various motivs sway still changing man!
While Harry boasts no cuckold knave is he!
"Another give [sic] *worlds to find a plan,"*
"By which a cuckold he may prove to be!

The Coronation had been proclaimed in May for 1 August, but on 12 July it was postponed *sine die*. See *Parl. Deb.*, N.S., ii. 156–66, 291, and Nos. 13759, 13790. For the Coronation see No. 14199, &c. Lady Conyngham had replaced Lady Hertford, but this was unknown to the populace, see No. 13847. The attitude of Ministers to the King is reversed, see No. 13760.
12¼×9 in. With border, 13¼×9½ in. 'Caricatures', xii. 149.

13770 HOW TO GET UN-MARRIED,——AY, THERE'S THE RUB!

Marks fec[t]
London. Pub[d] by J. L. Marks Sandy's Row Bishopsgate. 1820 [? July]

Engraving (coloured impression). The King and Queen are tied together back to back, by a ribbon inscribed *The Matrimonial Knot. Keep thee only . . unto her, so long as ye both shall live.* The Queen (l.), richly dressed and with three feathers in her hair, stands looking towards Justice, who takes her r. hand. She says, her hand on her breast, *Nothing but death shall e'er divorce my dignities* [*Henry VIII*, III. i]. Justice stands among clouds; she says: *Your exemplary conduct is worthy imitation, as during your husband's ill treatment every effort you exerted to reclaim him, which failing, the world must approve your seeking refuge in the wholesome and protecting laws of your country.—I will be your guide.* Brougham stands on the extreme l., poorly characterized but holding a rolled document inscribed *To M[r] Brougham*; he says: *Let slanderous tounges* [sic] *say what they will they are "Trifles light as air"* [*Othello*, III. iii] *for "She is every inch a Queen."* [Adapted from *Lear*, IV. vi].

The King leans against the bond that joins them, straining hard to break it; he puts his hands on the shoulders of Castlereagh who holds him round the waist, the first of a chain of three who pull hard to help him to break loose. The King: *Heigho! how to get un-married; thats the question! There is but little trouble in tying the knot, but your quizzes of the cloth draw it so d——nd tight, Pull away Derry, Pull away Deary Pull away Doctor.* Sidmouth tugs at Lady Hertford (or Conyngham) whose arms are round Castlereagh. Castlereagh answers: *If we could entice that blind Lady from her, we might do some good.* Sidmouth: *A long pull and a Strong pull and a pull alltogether.*

A good representation of the popular view of the 'Queen's affair' after her return to England and before the 'trial'. Brougham, on 21 Feb., had said that the omissions of the Queen's name from the Liturgy or Acts of Council were 'trifles light as air'. *Parl. Deb.* xli. 1626 (see No. 13661, &c.). Lady Hertford had been replaced by Lady Conyngham. The lady depicted resembles Lady Hertford (and also her successor); the populace were unaware of the change, see No. 13847. Advertised on No. 13829.
8½×12⅞ in. Border cropped. 'Caricatures', xii. 117.

13771 THE GREEN BAG: A DAINTY DISH TO SET BEFORE A KING; *A Ballad of the Nineteenth Century, . . .*

[G. Cruikshank.][1]

London: Published by J. Robins and co. Ivy Lane, Paternoster Row. [*c.* July] *1820. Price One Shilling.*

Woodcut on title-page. George IV (r.) in royal robes sits twiddling his thumbs facing a bag standing in a large dish which covers a round table. An imp looks from the mouth of the bag at the King; on the bag are a leech (Leach, see No. 13740) and serpents; in the dish are more serpents and a toad.

A verse-satire by the author of No. 13588, illustrated by woodcuts, see Nos. 13772–83 (Reid, Nos. 2967–78). Cf. No. 13849. For the Green Bag see No. 13735.

Reid, Nos. 2966, 4728. Cohn, No. 366.

c. $3\frac{7}{8}\times3\frac{7}{8}$ in. 184 a. 5/9.

13772 . . . A "GREEN BAG" FULL OF LIES—

See No. 13771. A judge (Leach) presides over a huge open bag in which men place papers inscribed *Lies*; a barrister (r.) is evidently Cooke, his vis-à-vis probably Powell. Italian witnesses (see No. 13762, &c.) stand behind. Similar verses are on No. 13849.

c. $3\frac{3}{8}\times3\frac{3}{4}$ in.

13773 THE K-G WAS IN HIS CABINET, | THERE COUNTING OUT HIS MONEY,

See No. 13771. George IV, wearing a crown, sits at a table counting money, but turns to a lady, taking her chin. He is 'calling some sweet lady fair His *Jewel* and his *Honey*'.

c. $3\frac{5}{8}\times3\frac{5}{8}$ in.

13774 SO C—KE AND HIS ATTORNEY, BOTH | APPROV'D BY CAS——H,

See No. 13771. Castlereagh stands by a doorway (r.) inscribed *Foreign Office*; he takes the shoulder of a judge (Leach) whom he is sending after a barrister (Cooke) and his attorney (Powell) who are walking off, each peering through a telescope. Leach also has a telescope, and, like Powell, a large bag. The mission to the 'spies' of the Milan Commission, see No. 13755, &c.

c. $3\frac{5}{8}\times3\frac{3}{4}$ in.

13775 AND THERE WAS ONE GREAT OMP——A, | A MIGHTY GERMAN LORD,

See No. 13771. A grotesque hussar, Baron Ompteda, directs the proceedings of a ruffian with skeleton keys, who is rifling a bureau. See No. 13745, &c.

c. $3\frac{5}{8}\times3\frac{5}{8}$ in.

13776 TWO HUNDRED RAGG'D ITALIANS, | WITH DANCING-DOGS AND MICE,

See No. 13771. Debauched-looking street musicians (cf. No. 13047) stand in a circle, singing and playing their instruments, with performing dogs and a monkey. They are 'Prepar'd for any dirty job, and for all sorts of vice'. In the background are a church and a mountain decked with gibbets. See No. 13762.

c. $3\frac{5}{8}\times3\frac{5}{8}$ in.

13777 AT LENGTH THESE GREAT COMMISSIONERS | RETURN'D TO ENGLAND'S SHORE,

See No. 13771. Scene in the House of Lords, with Eldon on the woolsack; in front of this is a bench on which Sidmouth, Liverpool, and Castlereagh

[1] The cut is signed except in the first edition.

(M.P. for Downshire) are conspicuous. The peers receive with delight a huge (green) bag presented to them by Leach, Cooke, and Powell in single file.
c. $3\frac{5}{8}\times3\frac{5}{8}$ in.

13778 AND SO THEY SENT A MESSENGER, | TO MEET THE QUEEN HALF-WAY;
See No. 13771. Lord Hutchinson faces the Queen, who registers righteous indignation; he holds out alternatives: *50,000 p^r An.*, and an axe. See No. 13730, &c.
A copy, Hindley, *Life and Times of James Catnach*, 1878, p. 95.
c. $3\frac{3}{8}\times3\frac{5}{8}$ in.

13779 WHAT THOUGH NO ROYAL YACHT APPEAR'D | TO WAFT HER TO OUR SHORE,
See No. 13771. The Queen, in royal robes, crowned and holding a sceptre, sits with a stern expression in a chair; this is placed in a large flat dish. "God bless the Queen—The Fittest Dish "To set before a King!"
c. $3\frac{3}{8}\times3\frac{5}{8}$ in.

13780 BUT WILB——CE, THE PIOUS MAN, | WHEN HE THE BAG SURVEY'D,
See No. 13771. Wilberforce registering horror at the sight of the (green) bag on a table. On 22 June Wilberforce made his motion for a compromise, see No. 13741, &c.; he said 'he only desired most ardently to avoid the opening of that fatal Green Bag—' and 'Every man . . . must dread the time when the offensive contents . . . should become the topic of conversation in his family'. *Parl. Deb.* xli. 1223, 1229.
c. $3\frac{5}{8}\times3\frac{5}{8}$ in.

13781 AND SO HE WENT WITH OTHER LORDS, | AND KNELT BEFORE THE QUEEN,
See No. 13771. Wilberforce, in court dress, kneels at the Queen's feet, kissing her hand, and proffering a paper; three other men stand behind him, bowing. (They are Stuart-Wortley, Sir T. Acland, and Henry Bankes, who visited the Queen on 24 June, with the proposal that she should accept the omission of her name from the Liturgy. See No. 13741, &c.)
c. $3\frac{5}{8}\times3\frac{5}{8}$ in.

13782 NOW, FEARING LEST THEIR COURAGE SHOULD | IN TIME BEGIN TO FLAG,
See No. 13771. Framed by curtains, 'These lords', open the bag secretly. They sit round it; smoke and a demon rise from its open mouth. Castlereagh, Sidmouth, and Liverpool are the only 'Lords' characterized. For the Secret Committee see No. 13735; it did not include Castlereagh (a commoner).
c. $3\frac{5}{8}\times3\frac{5}{8}$ in.

13783 FOR THEY HAD SO MISGUIDED HIM, | AND LED HIM SO ASTRAY,
See No. 13771. Castlereagh and Sidmouth, having blindfolded the King (who has a gouty leg), lead him by a string. The text continues: 'That though his *heart* was very good His *head* was the wrong way.' (The King had notoriously forced the proceedings against the Queen on his unwilling Ministers. See No. 13760, &c.)
c. $3\frac{5}{8}\times3\frac{5}{8}$ in.

13784 JUSTICE;
[Williams.] [1 Aug. 1820]
Engraving. Pl. from the *Bon Ton Magazine*. Justice stands on a small rocky plateau surrounded by waves. She holds up a pair of scales; on one scale (l.)

stands the Queen, noble and dignified, in royal robes, the crown at her feet. She far outweighs the other scale, on which is a huge green bag: *Ev[ide]nce a[gainst] [t]he [Que]en*; Castlereagh, Sidmouth, and Canning stand round it, with a serpent as pendant to the crown. The Queen holds out a scroll headed *Righ . . of . . Queen* and an open book: *Liturgy*. Castlereagh holds out to her a scroll headed *50,000 p^r An*; he says:

Another Bag (now almost ready)
Will make the Balance firm & steady,
And certain other pond'rous stuff
Will make the Lady light enough.

Sidmouth flourishes a clyster-pipe (cf. No. 9849). Canning stands behind the Bag on the extreme r.; he says:

I wish to God that I was out
Of this infernal mounting Scale,
For plainly I percieve a rout,
And that the Lady must prevail.

The Queen:

Vipers Go! I can't endure you,
You wrong me I assure you,
Yet still I spurn the wrong, and view,
With calmness all your Bag can do,

Below the title:

"Do thou inspire the stroke
"With prevalence divine——as thine the wrong,
"Vengeance and punishment to thee belong;
"The injur'd state of Innocece [sic] *restore,*
"Crush the bold insults of aspiring pow'r,
"Shine like thy radiant source, and mak the world adore.

For the Green Bag see No. 13735; for the Queen and the Liturgy, No. 13661, &c. Canning, on account of his former friendship with the Queen, see No. 13737, &c., attempted to resign in June, but was induced to remain by the King who agreed that he should be neutral in the proceedings against her. He went abroad in August and resigned on 12 December, see Nos. 13844, 13926.

$7\frac{1}{4} \times 4\frac{15}{16}$ in.

13785 LOW LIFE ABOVE STAIRS;

[Williams.] [? Aug. 1820]

Engraving (coloured impression). The (printed) title indicates text which has been cut from the impression described. A scene in the music-room at the Pavilion. A servants' ball is in progress, the King dancing with a fat cook being the centre figure. He says, waving his wig: *Bravo! how well they Reel! tip us drops of Brandy!* (tune in T. Wilson's *Treasures of Terpsichore*, 1809). A dwarfish negro in Chinese costume offers him on a salver a decanter of *Brandy*, saying: *Here Brandy—Massa great many drop.* In the musicians' gallery is a large organ played by a bishop (the Archbishop of Canterbury), his music book: *Taylly* [?] *High ho the Grinder.* Liverpool beats a drum with a rolled [Bill of] *Pains . . . Penalties.* Castlereagh plays an Irish harp. Canning (r.), less conspicuous, blows the organ; Sidmouth (l.) squirts his clyster-pipe at a man below, who looks up, saying: *I say Doctor! what are you arter there ve dont vant Glistering.* Bloomfield dances with a housemaid holding a broom.

A fat and comely woman holding a coronet dances opposite a man holding a large key labelled *Wine Cellar*; she says: *my heart how I do sweat wy I wow it is hotter than the Laundry*. Two plump maids, one holding a spit, drink together. Behind them a woman, watching the King, raises both arms in dismay; she says: *I'll off to Q——n*, showing she is Mrs. Quentin, or 'Q', see No. 13889. The background is crowded with dim figures; one says: *Lord Tom I wish they would play Langalee*. A man calls up to the musicians: *Can't give* [sic] *us the Black Joke*. Large ornate Chinese lanterns hang from the roof. There is an ornate Chinese doorway. The carpet is patterned with hearts and arrows, lovers' knots, &c.

Liverpool's Bill (see No. 13825) shows that the date of the print is after 5 July. For the King and his domestic servants cf. No. 13208, &c. He was fond of dancing reels. Cf. No. 14111.
$8\frac{3}{4} \times 12\frac{13}{16}$ in.

13786 THE RATS AT WORK—OR HOW TO GET OUT OF THE BAG.—*Qui Caput ille Fecit.*

Published August 1820, by John Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). The King stands waist-deep in a broad-based Green Bag (see No. 13735), holding up his arms, and exclaiming: *A Rat! A Rat! my Kingdom for a Rat!!!* Huge rats climb up the bag and nibble at it, others run towards it, or emerge from holes. Ministers are imprisoned in the bag with the King, and struggle to get out. Near the base (l.) emerge the head and arms of Castlereagh; he says: *Knaw away my fine fellows and extricate me*. Above him is Sidmouth, crying: *I wish I could find some hole large enough to creep out at*. Eldon's head and hands emerge from three holes; he asks: *Was the Pillory ever made for me? will no Rat assist me? let me out to consider of it*. Above him is Liverpool, saying: *We shall certainly be all smother'd in this Infernal Bag*. The Devil is between Castlereagh and Eldon, shovel in hand; he says: *I can make a hole for myself to creep out at*. Each rat has an inscription: *Church* and *Corruption* are on the bag, flanking the King. Other nibblers are *Pension*, *Place*, *Sinacure* [sic], and *D^r Slop* [Stoddart, i.e. the 'New Times']; near the last is the *Courier*, and behind (r.) the *Vice C—* [Leach]. John Bull and Mrs. Bull, a farmer and his wife, stand on the l. and r.; John holds the chain of his savage dog, still attached to its kennel but eager to get at the rats; he says: *Odzooks, I'll let my Dog loose and worry them all*. Mrs. Bull points angrily, and shouts: *Destroy the Vermin John—let our Dog loose*.

A satire in which the Queen's affair is associated with and subordinated to a demand for economical Reform and an attack on Ministers and the Ministerial Press. Cf. No. 13763, &c. The print appears in No. 14049.
$8\frac{7}{8} \times 13\frac{1}{4}$ in.

13787 THE CAULDRON—OR SHAKESPEARE TRAVESTIE—1820.

Published August 1820, by John Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). The three witches of Macbeth, hooded and cloaked, each holding a broom, are Liverpool (l.), Sidmouth and Castlereagh (r.). They surround a huge cauldron inscribed *Cast——gh & C° Brass Manufacturers Fecit.*, each adding something to the flames which tower up from it, surrounded by heavy smoke. A winged Devil at the apex of the design empties

into the cauldron the contents of an *Infernal Green Bag*; from it fall a dagger, a leech, tiny figures, manacles, a razor, an antlered animal's head, many legal papers docketed *Lies*. Others are contributed by the witches; papers inscribed: *Divorce*, *Reports*, *Leach*, and *Cooke*. There are also flames under the pot, which are tended by two naked demons, one with the head of Canning who uses bellows inscribed *Mother Hunn* [see No. 13617]; the other with the head of Wellington, who uses a red-hot *Waterloo Poker*. The Canning-demon sits on the back of a naked female demon (? his mother) who is blowing the flames.

On the extreme l. and r., each attended by a 'Blue Devil' (cf. No. 14598), stand George IV and the Duke of York. The King, his arms raised, exclaims: *Tell me ye d—n'd infernal Hags of Night, shall Fr——k reign?* [i.e. shall he get a divorce, remarry, and block his brother's succession, see No. 13789]. He stretches across the crown and sceptre which are on the ground. His Blue Devil, touching the George which is suspended from his neck, and his gartered leg (*Honi So*[*it*]), says: *All hail Macbeth! thou'rt now the cause of Laughter.* The Duke of York, in uniform and holding a naked sword inscribed *the Army*, says: *I'll do!—I'll do!—I'll do!*— His attendant Blue Devil: *All hail Macduff!! that shall be K—g hereafter——*. The witches chant their parodies.

Liverpool: *In the Cauldron first we'll mingle,*
What shall make great Macbeth single;
Oath of an Italian Slave—
Earth of Snuffy [Queen Charlotte] *from the grave—*
Blood of Radicals—and last
In let the Divorce be cast,
Hubble, bubble, Toil and trouble,
Fire blaze and Cauldron bubble!!—

Castlereagh: *Put in C——ke of Lincolns Inn,*
All that's evil, all that's sin,
L——ch's honor—and Britain's shame,
Put them in, and fan the flame,
Now the broth is good and strong,
Macbeth shall again be young.

Sidmouth: *Cats, that draw the Soldiers blood,*
Chains, that bind the brave and good,
Tongue of slander, Eye of hate,
Mix—and now our charm's complete.

He holds a scourge, the attribute of Castlereagh, cf. No. 14135.

One of many satires on the Green Bag, see No. 13785, &c., and the Milan Commission, see No. 13755, &c.

$8\frac{3}{4} \times 13\frac{1}{16}$ in.

13788 THE KETTLE CALLING THE POT UGLY NAMES.

Marshall Fecit
Pub Aug 12 1820 by John Marshall Junr 24 Little St Martins

Engraving (coloured impression). A kettle and a pot are side by side on the flames behind the bars of a wide grate. The former is topped by the angry and startled face of the King, framed by wig and whiskers, and more caricatured than the Queen, whose head and bare shoulders emerge from the wide

mouth of the pot. Steam, covered with words, issues from the mouth of both. The King, shrinking from, and glaring at his wife: *Hiss Hiss out Hiss Hiss The Devil begone you dirty grecepot.* From the spout: *Hubble Bubble Toil and Trouble.* His crown flies from his head. The Queen is more composed; she wears a feathered hat, and says: *Remember when the Judgement*^{s} *weak the prejudice is strong.* The flames under the kettle are inscribed *Leach* [see No. 13740], *L . . . pool, C . . . h*; the fuel consists of bags inscribed *Green Bag* [see No. 13735]. Under the Queen is one *Green Bag* together with several stout sticks inscribed *Bergami Pear Tree* [cf. No. 13869], *A bit of Wood*, and *Broom Stick*, the last two being her advisers, Wood, instigator-in-chief, and Brougham, cf. No. 13730. See No. 13760, &c.

Published shortly before the Queen's 'trial' began. For pot and kettle see Nos. 6013, 13848, 13898; cf. No. 14115.

$8\frac{9}{16} \times 13\frac{1}{8}$ in.

13789 VISITING THE BRAZEN HORSE-LEECH!!!

VS [monogram] (owl)[1] *ES.* [Vowles] *Fec*^{t}
Pub^{d} *by J Carlile. 55 Fleet S*^{t} *16 Aug*^{t} *1820*

Lithograph (coloured impression). A leech with the head and barrister's wig of Leach is coiled round an upright cylindrical document to which is tied with red tape a second bill; these are respectively *Bill of Pains . . .* [see No. 13825] and *Divorce.* Propped against the former are two green bags (see No. 13735), both closed with a large red seal on which is a *G.R.* monogram. These are inscribed *Fill'd with Filth and Lies!!!* and *Lies . . . [L]ies.* With them are other large documents: *List of Witness[es] against Q . . . N*; *Expen[ces] & Bribes at Milan*; *Protoc[ol]* (cf. No. 13764). The small shambling Wilberforce is being pushed towards the leech by Castlereagh (l.), who is a pendant to the more stalwart and bulky Duke of York (r.). The Duke wears uniform, holds his unsheathed sword, and has a pyramid of cannon-balls crooked in his l. arm. A paper, *B*^{p} *Osnabu[rgh]*, is thrust through his sash. He says fiercely: *Rascals! Villains!! Traitors!!! I have set the Claret running in One Place, and if any of you attempt, to deprive me of My succession, I will make your Bodies, a thoroughfare for York dumplings!! alias Artillery Bolouses.* Castlereagh, with a scourge hanging from his pocket, says to Wilberforce: *O dear! O dear! That Bishop quite alarms me, now my dear Christian Friend, pray do persuade that great Horse Leech to muster up all his Italian Witnesses* [see No. 13762, &c.] *immediately or that Military Bishop* [cf. No. 11227] *will send us to Kingdom come along with out Master.* Wilberforce holds a book: *New Litany &c*; a *Pet[ition] To Q——N* is under his arm; a paper, *Slave Tra[de]* (cf. No. 8793) hangs from his pocket. He says: *Pray S*^{r}*—Horse Leech, endeavour to stop the Q——'s mouth by bringing the whole host of Witnesses, before the L—ds, so as to Crush Her at once, otherwise that Terrable Bishop, will send us into Abrahams bosom, sooner, than We wish.*

An attack on Wilberforce for his attempt at compromise, see No. 13741, &c., as well as on the Milan Commission, see No. 13755, &c. The Duke of York, the C.-in-C., is (allegedly) hostile to divorce proceedings which threaten his position as heir presumptive, cf. Nos. 13787, 13830, 13944. He supported the King, but the populace at first thought otherwise. *Private Letters of Princess Lieven to Metternich*, 1937, pp. 62, 72.

$8\frac{1}{8} \times 12\frac{5}{8}$ in. With border, $9\frac{1}{8} \times 13$ in.

[1] Depicted.

13790 THE QUEEN'S MATRIMONIAL LADDER, *A National Toy with fourteen step scenes*; . . .

[G. Cruikshank.]
London: Printed by and for William Hone, Ludgate Hill, [Aug.] *1820. This Pamphlet and the Toy together One Shilling*

Woodcut on title-page of a verse-satire by Hone. The Queen sits with folded arms on the top step or hinge, inscribed *Remigration*, of a double ladder, looking down at the King (l.) who has fallen painfully on his back from the lowest rung but one. These rungs have inscriptions reading upwards from the r. to the summit, and thence downwards to the ground. Each word is repeated as the title of the following cuts by G. Cruikshank, see Nos. 13791–805 (Reid, Nos. 2916–29), and again on the rungs of the 'Toy', see No. 13808. The broken step from which the King falls is *Coronation* (see No. 13769). The satire has an afterpiece, Nos. 13806, 13807.

The pamphlet was issued for the opening of the Queen's 'trial' (17 Aug.): it is mentioned in the *Examiner*, 20 Aug.: 'Another of Mr. Hone's happy illustrations of public feeling has just appeared. . . .' The twelfth edition of 'Hone's National Toy' is advertised in the same issue: 'The most extensively embellished, and most rapidly selling production ever issued from the press . . . Orders from the country . . . will be punctually executed, and Placards for doors and shop-windows enclosed.' According to Hone it was written reluctantly, at the request of some of the Queen's chief partisans, and he was offered a heavy bribe to suppress it. Indictments against it and against No. 13844 brought by the Constitutional Association in 1821 were thrown out by the Grand Jury; they were thought to be a revenge for Hone's *Slap at Slop*, see No. 14207, &c. Wickwar, *Struggle for the Freedom of the Press*, pp. 192 f. Sewell burns this cut in No. 14221. No. 13895 is a counter-stroke.

Reid, No. 2915. Cohn, No. 680. Pamphlet reissued *Hone's Facetiæ*, 1827. Hackwood, *William Hone*, 1912, pp. 223, 236–7. Reproduced, ibid., p. 361; Jerrold, i. 78.

c. 4×4 in. 184. a. 1/8.

13791 QUALIFICATION.

See No. 13790. An adaptation of No. 8112 (1792), *A Voluptuary under the horrors of Digestion*, by Gillray. Pose, background, and accessories are altered. The Prince, older and more debauched-looking, lolls back in a tipsy stupor, a broken wine-glass in his hand. All traces of good looks have disappeared, his stockings are ungartered, and a garter inscribed *Honi soit* hangs loose (as in No. 7298). On the table in place of food are two candles flaring from their sockets. In place of wall and window is a three-leaved screen, symbolically decorated, and with a woman's hat suspended from it. On one panel a winged goat prances on a crag; above are the Prince's feathers. Next, a tipsy Silenus rides an ass, his arm round a naked woman. On the l. three women dance hand in hand round the bust of a satyr; one is naked, and an imp is poised on her head. On the ground, besides bottles, dice, and cards, is the mask of a bearded satyr. The text begins:

In love, and in drink, and o'ertoppled by debt;

Reproduced, Hackwood, *William Hone*, 1912, p. 223.

c. $5\frac{7}{8}\times3\frac{7}{8}$ in.

13792 DECLARATION.

See No. 13790. The Prince, covering his face with his hand, stands as a penitent before George III, holding out an empty purse. The King says:

. . . "The People your debts have twice paid,
And, to ask a third time, even Pitt is afraid;
But he shall if you'll marry, and lead a new life, . . .

The inauspicious prelude to the Prince's marriage, see Nos. 8487, 8610, &c., 14020.
c. $2\frac{3}{4}\times3\frac{7}{8}$ in.

13793 ACCEPTATION.
See No. 13790. Princess Caroline of Brunswick steps from a gang-plank into a rowing-boat, *The Hag of Jersey*, where Lady Jersey stands to help her in, while pointing to a low cliff (l.) on which the Prince waits for her. By the Prince stands Pitt, a large money-bag in each hand; behind are creditors holding long bills; behind them is a triumphal arch decorated with the Prince's feathers.

Lady Jersey, notoriously the Prince's mistress (see No. 8485), met the Princess at Greenwich, as her lady-in-waiting, in April 1795. Cf. No. 13940.
c. $3\frac{1}{2}\times3\frac{7}{8}$ in.

13794 ALTERATION.
See No. 13790. The Princess nurses her infant. On the wall above her head is a picture of the Devil chasing a naked woman. Through a French window (r.) the Prince is seen walking between two women, an arm round each. Cf. No. 8806 (1796).
c. $3\frac{3}{4}\times3\frac{7}{8}$ in.

13795 IMPUTATION.
See No. 13790. The Prince, 'like an old Watchman, with faults to conceal', stands in a watch-house denouncing his wife, who stands behind a rail, holding out a paper inscribed *Defence*, towards George III. The King sits in a hooded chair like the night-constable in a watch-house, looking up at her from the open pages of *The Book*. The Prince wears over his own dress a watchman's coat, and has a lantern and rattle; a villainous pair, evidently the Douglases, see No. 12026, &c., stand behind him, whispering into his ears. Three delinquents stand behind.

A satire on the 'Delicate Investigation' of 1806; 'The Book' (containing a defence of the Princess, and the depositions against her) was prepared in 1807, but suppressed on the fall of the Talents Ministry. Various versions were published in 1813, see Nos. 11990, &c., 13833. False charges by venal watchmen were a common theme, cf. No. 5618. Reproduced, Jerrold, i. 93.
c. $3\frac{1}{4}\times3\frac{7}{8}$ in.

13796 EXCULPATION.
See No. 13790. The Princess and George III stand arm-in-arm under a tree, looking with righteous indignation at the Prince and the Douglases who flee in terror into a squalid building inscribed *Princes' Court* and symbolizing Carlton House. *The Book*, see No. 13795, is tied to the Prince by a rope; the legs of a prostrate woman project from the doorway. On the ground is the watchman's lantern. (George III, after the Delicate Investigation, decided that she was no longer to be 'an Intimate in his Family . . .', Guttmacher, *America's Last King*, 1941, p. 351.)
c. $3\frac{3}{8}\times3\frac{7}{8}$ in.

13797 EMIGRATION.
See No. 13790. The Princess runs weeping to the shore, waving farewell to Princess Charlotte who leans from the window of a small building where she is imprisoned. Its door is heavily padlocked, and a bishop (Salisbury) with a musket stands sentry. The Prince stands below the window brandishing a

birch-rod at his daughter. Three viragoes, 'spies' and 'malignants', are chasing the Princess towards the sea.

As in No. 13834, the Princess's (voluntary) departure from England (Aug. 1814) is incorrectly associated with Princess Charlotte's attempt to see her mother, see No. 12292, &c. Cf. Nos. 13919, 14021.

c. $3\frac{7}{8}\times4$ in.

13798 REMIGRATION.

See No. 13790. The Queen steers a small boat, rowed by a sailor, through huge waves towards the cliffs of Dover. A whale with the head of George IV swims towards her spouting great columns of water (as in No. 11877) at the boat, while four smaller creatures swim menacingly towards it, with the heads of Sidmouth (l.), Liverpool, with a spiked profile like a narwhal, Castlereagh, and Eldon. Despite attempts to 'bribe' her (see No. 13730, &c.), she 'steers her own course'.

c. $3\frac{3}{4}\times3\frac{7}{8}$ in.

13799 CONSTERNATION.

See No. 13790. The King, unconscious, leans back stiffly in his chair of state, while Sidmouth in frantic alarm applies to his nose his clyster-pipe, inscribed *Essence Bergam* . . . Above his head, from a Chinese canopy with bells, dangles a disk inscribed *2/6* (symbol for half a crown, see No. 13826). There is a large picture or tapestry: a she-lion roars towards an ass (George IV) and stags in full flight. Outside a wide doorway the Queen is seen approaching. Cf. No. 13727, &c.

c. $3\frac{7}{8}\times3\frac{7}{8}$ in.

13800 ACCUSATION.

See No. 13790. The King, wearing a watchman's coat and hat, stands outside the door of a house, holding up on a pole a large bag incribed *Beware of the Report of a Bad House*. His lantern, in which is a leech, hangs from a nail. The Queen sits inside the open window holding out a torch inscribed *Defence*, setting fire to the bag. She leans on the sill and from her l. hand dangles a small reticule on which is a grinning face looking sideways at the King: 'her *ridicule* (cf. No. 11874) at his "Report"!'. Behind her stand Brougham and Denman. Above: "——*A Burning Shame!*"

A satire on the Green Bag (see No. 13735) and on Leach, see No. 13740. Warning placards were sometimes held outside brothels, cf. No. 11246.

c. $4\frac{7}{8}\times3\frac{3}{4}$ in.

13801 PUBLICATION.

See No. 13790. George IV, masked and dressed as a comic Guy Faux, holding a dark lantern containing a leech (Leach) and a bundle of matches, is led by a lame and battered Cupid towards a doorway (r.) within which is a huge (green) bag. From a window over the door the Queen looks out at him through a lorgnette. Above the door is a fire insurance plaque: *Albion . Life . Assurance* [a company founded in 1805]. A beam of light descends upon the King from an eye in the upper l. corner of the design. This encloses a tiny printing-press (as in No. 14168).

> 'So, sees and shines, our Moral Sun, The Press, . . .
> Sees the rat *Leech* turn towards Milan's walls, . . .

The King is:

> Fat, fifty-eight, and frisky, still a beau, . . .
> Creeping, like Guy Fawkes to blow up his wife,
> Whom, spurn'd in youth, he dogs through after-life . . .

She owes her safety to a fearless Press:
With all the freedom that it makes its own, . . .

See No. 13963, &c.
c. $5\frac{3}{8}\times3\frac{7}{8}$ in.

13802 INDIGNATION.
See No. 13790. The King, with closed eyes, sits huddled on a small throne, while a huge British Lion, with an angry roar, places one paw on a (green) bag, and another on two papers: *Milan Commission* (see No. 13755) and *Secret Comm*[*ittee*]. Smoke puffs from the punctured bag (see No. 13735).
c. $3\frac{1}{8}\times4$ in.

13803 CORONATION.
See No. 13790. The King sits full-face on the throne, wearing coronation robes with a ruff; he holds a sceptre round which a leech (see No. 13740) is coiled. Castlereagh (l.) and Liverpool (r.) crown him with a pear-shaped (green) bag (see No. 13735). In the foreground stand (l.) Sidmouth using his clyster-pipe as a musical instrument, and (r.) Eldon, in Chancellor's wig and gown, blowing a large horn. On the steps of the throne, at the King's feet, sits a bloated little parson, reading from a large book: *Comm*^{n} *Prayer with Omissions*. For the Queen and the Liturgy see No. 13661, &c.
c. $4\times3\frac{7}{8}$ in.

13804 DEGRADATION.
See No. 13790. A scene in church. George IV, wrapped in a sheet, does penance, standing on a stool. The congregation stare from two pews, behind which is the pulpit; a bishop preaches, with a minatory hand towards the culprit. Behind the King are tables of the Ten Commandments, on which the seventh, ninth, and tenth are inscribed.
c. $5\frac{7}{8}\times3\frac{7}{8}$ in.

13805 THE END.
See No. 13790. George IV, wearing a night-cap and with one arm in a sling, lies on his back in a cat's-meat barrow, pushed by a winged boy, a degraded Cupid. Three cats, wearing coronets, look hungrily towards the barrow.

A pencil study (in reverse) with studies for Nos. 13806–7. Binyon, i. 336 (199. c. 8/1497).
c. $2\frac{1}{8}\times3\frac{7}{8}$ in.

13806 THE JOSS AND HIS FOLLY.
See No. 13790. Heading to verses appended to the 'Matrimonial Ladder'. A teapot, decorated with a view of the Pavilion, on which two peacocks are perched, is set in a rococo chinoiserie border. On the lid squats an 'old fat Mandarin'. Above his head is an extinguisher (cf. No. 14145) hanging from the claws of a dragon. Handle and spout are formed of a serpent. Behind the teapot is a row of six Chinese, each holding a large peacock's feather, and each with a teacup and spoon on his head. Panelling with Chinese decorations forms a background. A satire on the Pavilion:

The outside—huge teapots all drill'd round with poles, . . .
The inside—all tea-things, and dragons, and bells,
The show rooms—*all* show, the sleeping rooms—cells.

Cf. No. 12749. Cf. *The Great Joss and his Playthings* by Seymour, published in 1829 (vol. xi).

Pencil studies for the teapot, differing from the woodcut, are in the Print Room. Binyon, i. 336 (199. c. 8/1498).

Also a proof (India paper).
c. $4\frac{1}{8}\times3\frac{5}{8}$ in.

13807 . . . *he'll soon go out* SAILING.

See No. 13790. George IV as a teapot (differing from that in No. 13806) stands astride on an ornate barge, formed of a monster with the scales of a dragon, an ass's head (as figurehead), and three large peacock's feathers (see No. 13299) as tail which curve above the teapot King. There is a sail supported on a mast up which coils a leech (see No. 13740). A little Chinese Cupid seated on the feathers plies a pair of bellows, so filling the sail. Four others row heart-shaped paddles. The King smokes a pipe with a long tube formed of a serpent. There are other fantastic details.

A paragraph on the sailing of the Royal Yacht from Brighton on 10 Sept. 1820 is headed "*Teapot the Great, gone sailing.*" *Examiner*, 1824, p. 616.

c. $3\times3\frac{7}{8}$ in.

13808 THE QUEEN'S MATRIMONIAL LADDER.

Printed by William Hone, Ludgate Hill, London.
Price (with the Pamphlet) One Shilling

Woodcut. The cardboard 'toy' sold with No. 13790, &c., a strip folded at the hinge of the ladder; each rung, with its title, forms the base of a tiny scene, with white figures on a black ground.

Qualification—. The Prince rollicks tipsily with bottle and glass, seated between two tables, one laden with food, the other with drink. *Declaration* As a prodigal son (cf. No. 10283, &c.) he kneels abjectly at the feet of George III, holding out an empty purse. *Acceptation.* He kneels at the feet of Princess Caroline of Brunswick, making an impassioned declaration. *Alteration*— The Princess sits neglected while her husband sits drinking with a woman. *Imputation*— Prince and Princess face each other on two chairs. He leans angrily towards her, holding two fingers against his head to represent horns. *Exculpation. The Book* [see No. 13795] stands open on a pedestal; from it rays illuminate the seated Princess (l.) while thunderbolts dart against the Prince, who lies on his back. *Emigration*— The Regent's Bomb, see No. 12799, &c., fires a blast at the Princess, driving her weeping towards the shore where a boat is waiting. *Remigration*—The Princess runs from her boat (l.) towards Britannia who hastens to receive and protect her. *Consternation* The King skips in absurd terror from a dignified Queen. *Accusation* The Queen sits with folded arms, contemptuously watching the King who holds out to her a large (green) bag (see No. 13735), on which are eyes, nose, and mouth. He advances timorously, prodded behind by the Devil. *Publication* The Queen sits with an elbow resting on a printing-press (see No. 13296), rays from which illuminate her. From its other side flashes dart towards the King, who hurries away covering his face with his hands; these are inscribed: *Press, Chronicle, News, Times, Examiner, Traveller, Statesman, &c &c* [see No. 13963, &c.]. *Indignation* Britannia, with her lion, and with levelled spear, faces the King who shrinks back in terror. *Coronation*— A crown suspended by a cord. *Degradation* The King, wearing a fool's cap, sits on a stool with bowed head, facing Britannia, seated by her lion. She holds out a birch-rod.

A pencil study is in the Print Room, different in every particular, and much less effective. The two first rungs are 'Admiration' and 'Flirtation'; the last 'Detestation' and 'Seperaton' [*sic*]. Binyon, i. 335 (199. c. 8/1498). There is in the V. & A. (Cc. 18 b) a tracing for the fourteen scenes of the ladder together with two tracings of drawings not used: the marriage and (?) a reconciliation.

Reid, No. 2933. Cohn, No. 680. Reproduced, *Private Letters of Princess Lieven to Prince Metternich*, 1937, p. 99.

'Toy' $12\frac{1}{8}\times$*c.* $2\frac{7}{16}$ in. Each compartment *c.* $\frac{3}{4}\times2$ in. 184. a. 1/8.

13809 THE QUEEN GOING TO THE HOUSE OF LORDS, DURING HER TRIAL, AUGUST, 1820.

Drawn & Engraved [by I. R. Cruikshank[1]] *for Smeeton's Edition* [1820], *of the Trial of Queen Caroline.*

Engraving. The Queen, holding up a parasol, sits in her carriage drawn (r. to l.) by six horses, cheered by a crowd; Lady A. Hamilton sits facing her. She is passing Carlton House, which forms a background. The sentry (l.) who is within the design presents arms.

A demonstration for the Queen on 17 August, when the proceedings in the Lords began; the procession was from St. James's Square to the House of Lords. Full justice was done to it in *The Times* of 18 Aug.: 'The cheering opposite Carlton House was especially loud, and the sentinels were also "loudly greeted" by the crowd' (see No. 13850).

$5\frac{7}{8} \times 10\frac{1}{8}$ in. B.M.L. 1852. b. 9/77.

13810 THE ROYAL HOUSE THAT JACK BUILT; OR, 1820.

London: Printed by and for W. Wright, 46, Fleet Street [Aug.] *1820. Price One Shilling.*

Woodcut on title-page of a parody of Hone's parody, see No. 13292, narrating the main allegations against the Queen. Bust portrait of Bergami, wearing a cocked hat with a plume like that of a field marshal and three orders: a star, and two Maltese crosses. Below, "*This is the Courier!*"

The Princess procured for Bergami a knighthood of Malta and the order of St. Sepulchre, and created the order of St. Caroline, making him Grand Master, see Nos. 13890, 14013, 14015, 14129, 14170. The other cuts are Nos. 13811–23.

c. $4 \times 3\frac{1}{2}$ in. 184. a. 6/16.

13811 THIS IS THE HOUSE *That Jack built.*
See No. 13810. Windsor Castle.
c. $2\frac{1}{8} \times 3\frac{5}{8}$ in.

13812 *This is* THE KING, *Who lives in . . .*
See No. 13810. A flattering bust-portrait of George IV.
c. $3\frac{3}{4} \times 3\frac{3}{8}$ in.

13813 *This is* THE LADY *That threatens . . .*
See No. 13810. A bust-portrait of the Queen.
c. $4\frac{1}{4} \times 3\frac{3}{4}$ in.

13814 *This is* THE COURIER, *Lov'd by the Lady that . . .*
See No. 13810. W.L. portrait of Bergami holding a horse; he wears postilion's boots, and has a badge on his sleeve. See No. 13731.
c. $4\frac{7}{8} \times 3$ in.

13815 *This is the* BARON, *ci-devant Courier,*
See No. 13810. W.L. portrait of Bergami, in officer's uniform with cavalry boots, holding a cocked hat and wearing his orders.
c. $4\frac{7}{8} \times 2\frac{7}{8}$ in.

13816 *These are the* VERMIN, *immoral and base,*
See No. 13810. Bergami holds up with a complacent grin a miniature for the inspection of a little girl, a woman, and two men, all well dressed. They are 'Promoted by guilt, the nation's disgrace'.

[1] Added in pencil to a pl. not folded, showing that it was issued separately. It is the frontispiece to vol. i of the *Trial* (B.M.L. 6496. bb. 31).

Bergami introduced to the Princess's household his sister, Countess Oldi, his daughter Victorine, sometimes styled 'Princess' (cf. *Journal of H. E. Fox*, 1923, p. 21 (11 Dec. 1821): Victorine 'who is they say undoubtedly her child'), and a brother, Lewis, promoted from servant to comptroller of her household.
c. $2\frac{7}{8}\times3\frac{3}{8}$ in.

13817 *See! These are* THE HORNS . . .
See No. 13810. A pair of horns connected by curling hair which might be either regal or taurine.
c. $1\frac{5}{8}\times3\frac{1}{8}$ in.

13818 *This is* THE MACHINE, *the beast of a Tent*
See No. 13810. The Princess and Bergami embrace on a sofa, framed in tent draperies; behind is a large bed surmounted by coronet and ostrich feathers.
The tent on the deck of the polacca, in which she and Bergami slept on the voyage from Jaffa to Italy: the one undisputed fact among the allegations of the prosecution. See Nos. 13926, 14013, 14122, 14129, 14170, 14175, 14182, 14189, 14196, 14205, 14250, 14273.
c. $4\frac{1}{4}\times3\frac{3}{4}$ in.

13819 *This is* THE BATH *for the fair Lady's use,*
See No. 13810. The Princess steps into a bath (in the tent) beside which kneels Bergami, feeling the temperature of the water (evidence of Majocchi and Demont). See Nos. 13927, 14013, 14129, 14182, 14188, 14205.
$3\frac{5}{8}\times3\frac{1}{2}$ in.

13820 *This is* THE CARRIAGE, *which now you may see,*
See No. 13810. The Princess sits on the knee of Bergami in a travelling-carriage. See Nos. 13923, 14013.
c. $3\frac{3}{4}\times3\frac{1}{2}$ in.

13821 LOOK AT THE KITCHEN, *Where two from one dish,*
See No. 13810. Kitchen scene; the Princess, holding a plate, holds out to Bergami food in a spoon. (Evidence of Majocchi, *Parl. Deb.*, N.S. ii. 943). Cf. No. 14111.
c. $3\frac{3}{8}\times3\frac{1}{2}$ in.

13822 THUS *carried the Dame her Pillow from Bed*
See No. 13810. The Princess, in night attire, walks furtively, carrying a pillow. See No. 14129.
c. $4\times3\frac{1}{2}$ in.

13823 In THIS ANCIENT HOUSE *the Lords are to try The Lady for whom we weep and we sigh.*
See No. 13810. A view of the House of Lords with the two side-galleries erected for the 'trial', see No. 13825.
c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13824 PREPARING THE WITNESSES—A VIEW IN COTTON GARDEN.—

I R C [Cruikshank] *fecit*
Pub^d^ August 1820 by T. Dolby Strand—

Engraving (coloured impression). Italian witnesses, in a large bare room or warehouse, where three are being washed in a large bath by Castlereagh, Sidmouth, and Liverpool. The bath is inscribed: *Waters of Oblivion. Non mi Recordo* [sic]—*Ministerial Washing Tub—!* The three witnesses are villainous-looking, and coloured brown. Castlereagh empties a bucket over the head of one, saying: *Can the Etheopean change his Colour.* Sidmouth, plying comb and

scrubbing-brush, says: *Or the leper his Spots.* Liverpool turns to a lawyer (r.) saying: *I never had such a dirty job in my life.* The lawyer, Gifford the Attorney-General, answers: *We must have them perfect in their Story before they go.* He holds a document inscribed *Milan* [see No. 13755, &c.]. A second lawyer sits at his feet, mending a pair of breeches. He says: *They are truely a filthy set, we must clear them of Vermin.* The discarded garments of the men in the tub lie on the ground, with combs, a lump of *Itch Ointment*, and a box of *Sulphor.* There are also two boxes: one (l.) of *Windsor Soap*, the other (r.), *New Rigging from Monmouth Street* (where second-hand clothes were sold).

Three ragged ruffians wait their turn, seated on the ground. Two play cards; one says: *Quel Maledetto Sacco*; the other responds *Ah! quel Sacco* (the Green Bag, see No. 13735). On the wall behind them hang *Italian Masks and Daggers just imported.* A high shelf runs round the room, on which stand a pile of *Dutch Cheese*, bottles of *Italian Oil* and *Botled Frogs*, casks of *Shalots and Garlick*, *Sour Grout*, *Portable Soup*, *Salt Herrings*, *Butter*, a huge basket of *Eggs*, and three jars of *Pickle.* By the wall on the extreme r., next the lawyers, is a cannon pointing through an aperture.

The witnesses against the Queen were attacked on arrival by the mob, see No. 13762; many were then sent to Holland, and on the eve of the trial billeted in Cotton Garden (buildings between the river and Parliament formerly the garden of Cotton House, belonging to Sir R. Cotton, now occupied by the Terrace). The first and chief witness was Teodoro Majocchi (described as handsome and well dressed), notorious by his repetitions (22 Aug., &c.) of 'non mi ricordo' (see No. 13827). See also Nos. 13850, 13853, 13855, 13865, 13866, 13903, 13958.

$7\frac{7}{16} \times 13\frac{3}{4}$ in. 'Caricatures', xii. 126.

13825 GHOST AS SEEN IN THE HAMLET OF S^{T} STEPHENS CHAPEL.

Pub^{d} by R. A. Fores N^{o} 71 Leadenhall S^{t} Aldgate [Aug. 1820]

Engraving (coloured impression). Scene in the House of Lords at the Queen's 'trial', showing the throne against the end wall, with the two (temporary) galleries. The Queen exclaims in terror, both arms raised, at the sight of the first witness against her, Majocchi, and of the ghost of Princess Charlotte, who stands, draped in white, beside him, holding her infant, with an arm extended towards the Queen. The latter shrieks: *Theodore!! my Daughter too! ah! what have I done!!! Oh speak.* The ghost, garbling Hamlet's words (III. iv, ll. 40–5; 92–4): "*Such an Act good Mother, as blurs the* | "*Grace and Blush of Modesty, calls Virtue Hippocrite* | "*makes marriage vows as false as Dicers Oaths—Oh* | "*such a deed! to live in the rank sweat of an* | *ensemen'd bed stived* [sic] *in Corruption.* Majocchi says: *Non mi Ricardo* [sic]. Beside the Queen, and on the extreme r., are Brougham and Denman, her counsel; they hold documents inscribed *Defence of the Queen* and *Queens Defence.* Both register astonished horror: Brougham exclaims (misquoting *Hamlet*, I. ii): "*All is not well—I doubt* | "*some foul play!—for foul* | "*deeds, will rise—*. Denman: *'Tis very strange!* [*Hamlet*, I. ii]. The prosecuting counsel (l.) are equally disturbed: Gifford, grasping the *Bill of Pains* [*and P*]*enalties*, exclaims, misquoting Horatio [*Hamlet*, I. i]: "*Behold it starteth like* | "*a guilty thing upon a shamefull* "*Summons.* Copley: *Angels and Ministers* | "*of Grace defend us* [*Hamlet*, I. iv]. A seated judge turns to them, pointing to the Queen, saying: "*Look to the Queen!!* [*Hamlet*, v. ii]. There is a background of peers, freely indicated, all startled, while spectators watch from the galleries. In the centre foreground a large green bag (see No. 13735) stands on the floor, from which

clouds of smoke emerge; it has a strap (unbuckled) in the form of a huge Garter, inscribed *Ho[ni]... Pense.* On the bag is a garbled version of Macbeth's words (I. ii): *Will all great Neptune's Ocean wash this Blood clean from this Bag? No! rather shall this Bag the multitudinous Realm incarnadine making the Green one Red.*

The so-called trial was a Bill of Pains and Penalties (technically a private Bill, see No. 13901) to deprive Caroline of the style of Queen and the rights of Queen Consort, with a clause for divorce, introduced into the Lords by Liverpool on 17 Aug., in which the procedure was judicial, the evidence based on the depositions in the Green Bag (see No. 13735), the witnesses chiefly Italian (see No. 13762, &c.). When the first witness Majocchi (see No. 13827, &c.) was called on 21 Aug. the Queen rose, exclaiming 'Theodore! no! no!', or by other accounts 'Traditore', or an inarticulate cry, and hurried from the House. *Parl. Deb.*, N.S., ii. 804; *Ann. Reg.*, 1820, p. 986; Trevelyan, *Lord Grey of the Reform Bill*, 1929, p. 194. Others believed it planned if not rehearsed: 'Poor maniac! . . . Everyone felt disgusted at her impudence and convinced of her guilt.' H. E. Fox, *Journal*, 1923, p. 41 f.; Lady C. Lindsay was of the same opinion, *Journal of Miss Berry*, 1866, iii. 253 f. See No. 13932. The inscription on the Green Bag connotes the attempt of the Radicals to use the affair to inflame the populace, Cobbett writing the Queen's answers to many of the Addresses which poured in. See Halévy, *Hist. of the English People, 1815–1830*, p. 100 f. and No. 13763, &c. For the 'Trial' see Hayter's picture in the National Portrait Gallery. It is the subject, explicitly or implicitly, of most of the prints from this date until its abandonment, see No. 13986.

Reproduced, Shane Leslie, *George IV*, 1926, p. 108.
$8\frac{5}{8} \times 12\frac{7}{8}$ in.

13826 ST STEPHENS·BELL·MAN

Argus d [? W. Heath f.]
Pub Aug 25 1820 by S W Fores 41 Picadilli

Engraving (coloured impression). Castlereagh, wearing the caped coat (blue with red facings, for the Windsor uniform) of a bell-man over his own fashionable trousers, &c., stands in a London street in profile to the l., ringing his bell and shouting with his hand cupped to his mouth. The Queen looks from a first-floor window (in Wood's house in South Audley Street, see No. 13734), holding a disk inscribed *2/6.* Castlereagh: *Stolen or Strayed, Lost or Miss led, a fine Old Buck of the Hanoverian Breed the Prime of the Herd in good condition, rather thick about the Ancle's, most graceful in his action, full about the Neck & Chops, his Rump erect, Haunches square, quick in his paces when persueing or persued, is extremely fond of his Antlers or Horns; which he seems particularly desirous of showing, was last seen in the Neighbourhood of Virginia Water, which it is supposed he mistook for the Lake of Como, being then seen toying with a remarkable fine Doe & her full grown Kid, having left his former Doe, who has been ever since worried by a set of Mongrel Animals, who ever will give information of his retreat or if any accident has befallen him, or if straying with any of the wild does of that neighbourhood* [a phrase in brackets erased] *so that he may be restored to the Herd a Crown will be the Reward!!* The Queen says: *aye Master Bell Man if you can but restore him it will be worth Half a Crown to me.*

For Lake Como see No. 13857. The allusions are to Lady Conyngham and her daughter, and to the King's retreat from the public gaze to the Cottage

(followed by a trip in his yacht), cf. No. 13853. 'Half a crown' or '2/6' (a popular political pun with many applications) was the Queen's emblem: 'But the coin that is now the people's delight | Is a bright half-crown piece that is dear to their sight.' ('Epigram' on last page of No. 13998.)
$11\frac{15}{16} \times 8\frac{5}{8}$ in.

13827 A PEER-LES EXAMINATION OF THE R——L PRIVATE WORKS IN ITALY.

Marks fec^{t}
London Pub^{d} by H. Fores 16 Panton S^{t} Haymarket [*c.* Aug. 1820]

Engraving (coloured impression). Lord Eldon sits at a high desk above a table, with mace, &c., at which two barristers are writing. He raises his arms in astonishment at the sight of a still (l.) inscribed *The Q——n's Double Destlled* [sic] *Essence of Bergamot* [with 'ot' scored through and replaced by *i*]; from this the Queen's head emerges, facing the head of Bergami, which issues from an arm of the still. This is surrounded by smoke and stands on a bench, behind which on a low platform stand Louise Demont and Majocchi, pointing at the object, the latter saying: *Non me Ricordo.* A barrister, probably Copley, stands near them, saying: *It's a strong proof but froieng* [sic] *brew'd and out of our power to discover the Makers.* Eldon, dropping his pen, says: *This is cuesed* [sic] *strong it is certainly doubled proof of their Private works.* A profile (? Liverpool) leans forward from the l. margin, saying: *My L—ds he can swear to the Smell and Taste.* Peers, some astonished, some amused, are seated on benches between Chancellor and witnesses. Only the Duke of York can be identified; he says: *I'll have one made for my Travelling Carriage.* A bishop: *We must get Bergami to calk it up.*

For the Queen's 'trial' see No. 13825. The case against her was much prejudiced by Majocchi's repeated answers under cross-examination of 'non mi ricordo' (which became a catch-word) and 'più si che no'. See Leigh Hunt's verses, 'Memory and Want of Memory or rather No than Yes'. *Examiner*, 27 Aug. 1820 (*Poetical Works*, 1923, p. 201 f.).
$8\frac{5}{8} \times 12\frac{7}{8}$ in. 'Caricatures', xii. 130.

13828 MY—JOKE—O!! THE ITALIAN BOTTLE-CONJURER.

Published August, 1820, by John Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). Majocchi stands shoulder deep in a transparent jar, inscribed *Urinal*, his feet resting on a sealed green bag, *The Green Bag* (see No. 13735), in front of which is a leech, *Horse Leech*, with Leach's head, see No. 13740. Majocchi stares at the spectator, shouting: *Signior*—— "*Non mi recordo*" [see No. 13827]. Cf. No. 13857.

For 'the Bottle-Conjuror', the great example of impudent imposture, see Nos. 3022–7, 5245, &c., 13272, 13761, 14507, 14515. Apparently a companion pl. to No. 13857.
$12\frac{1}{2} \times 9$ in.

13829 KING HENRY VIII. *Act. II, Scene iv,*

Marks fec^{t}
London Pub^{d} by J. L. Marks 37 Princes St^{t} Soho. [*c.* Aug. 1820]

Engraving (coloured impression). After the title: *Principal Characters, King of England by the **** Queen of England by the Q**** Cardinal Wolsey—*

*L**d C*********h* [Castlereagh] *&c &c &c*. George IV (r.), as Henry VIII (see No. 13664, &c.), wearing ermine robes and ruff, sits on a dais under a canopy, his eyes turned sideways to the r. In his r. hand is a goblet; on a table before him is a decanter of *Curacoa*. Against this, at a lower level, is a second table on which is the mace; on each side sits a cardinal, gaping in astonishment at Queen Caroline, as Katharine of Aragon; she stands facing the King at the end of the table (l.), wearing quasi-Tudor robes. She declaims Queen Catherine's speech, abridged:

Sir, I desire you do me right and justice,
And to bestow your pity on me: for
I am a most poor woman, and a stranger,
Born out of your dominions;
———— If, in the course
And process of this time, you can report,
And perove [sic] *it too, against mine honour aught,*
My bond to wedlock, or my Love and duty
Against your sacred person, in Gods name,
Turn me away;———— and so give me up
To the sharpest kind of justice.

Under Castlereagh's foot lies *Mag*[*na*] *Charta*; his vis-à-vis cardinal is Sidmouth. Next Castlereagh (r.) sits a lawyer, writing (? Leach). Beside him is a large bag with its neck encircled by hissing serpents; it is placarded: *A Green Bag! filled with Spite Envy Malice. Hatred Lies &c &c &c* [see No. 13735, &c.]. On each side of the King stands a bishop holding a crosier, one the Archbishop of Canterbury, the other probably Pelham of Exeter, see No. 13946. Behind the Queen and on the extreme l. stands Wood in his alderman's gown. Beefeaters stand against the wall. Below the title: *Just Pub*^{d} "*How to get unmarried*" [No. 13770].

For the Queen's 'trial' see No. 13825, &c.

$8\frac{11}{16} \times 13$ in. With border, $9\frac{1}{16} \times 13\frac{1}{2}$ in. 'Caricatures', xii. 139.

In the Print Room is a sketch by G. Cruikshank: 'Trial of Queen Catherine or Queen Catherine pleading her cause.' George IV is Henry VIII enthroned on a dais; the Queen pleads with a dramatic gesture, Eldon sits squarely and grimly (r.) with his back to the King. On the same sheet is 'Queen Catherine beheaded by order of Henry VIII'; the executioner is George IV in back view.

13830 FRACAS ROYAL EXTRAORDINAIRE.

S—n fecit [? I. R. Cruikshank.] [*c.* Aug. 1820]
[Pub. C. E. Pritchard][1]

Engraving (coloured impression). Heading to a printed broadside: '(Third Edition.)' and 'New Version', verses printed in two columns below the (printed) title. The Duke of York, with a gauntleted fist, strikes in the face the startled King, who staggers, decanter in hand, saying, *Theres no dependance on the Army*. The Duke answers: *Not for you*. A supper-table, with decanters, &c., overturns on the r., the King's chair on the l.; the chair is decorated with an irradiated wine-glass flanked by bowing Chinese, and, like the table, is fringed by bells. Behind the King are two bottle-holders, the bottles in the shape of a *Green Bag* [see No. 13735], and so inscribed; they are Castlereagh and Liverpool, who are backed by Sidmouth and Canning.

[1] Cropped, from A. de R. xvi. 135.

They say: *Never fear—we are here*, and *Never fear*. Behind the Duke is the Queen between two ladies; she says: *Fair play's a Jewell Face to Face Truith* [sic] *will come out*. Four of her supporters watch from the l.: Wood in his alderman's gown, and holding a *City Address*, says: *A blow has been Struck who feels it?* Burdett, next Hobhouse, and holding a *West*[minster Address], says: *When Britons strike they strike home*. The fourth is a barrister (one of the Queen's legal advisers, not resembling Brougham). The sixth and seventh of ten verses:

Said Ca . . tl . . gh I know the Cause,
Y . . k's for your *R . . . . l Rib*, Sire,
Your M . . . . y shall have New Laws,
You know we never gib, Sire.

Said W . . b . . rce, with face demure,
Divorce! ..... we'll soon obtain it;
Another Consort we'll ensure,
His end ..... Y . . k ne'er shall gain it.

For the Army and the Queen cf. No. 13850, &c.; for Wilberforce, No. 13741, &c. Addresses to the Queen, see No. 13934, &c., began to pour in early in July, the Westminster Address being presented by Burdett and Hobhouse on 6 July, *The Times*, 7 July. For the Duke of York see No. 13789. This print simplified, the Queen, &c. omitted, seems to appear in No. 14049.

Third edition advertised, price 1*s*. coloured, on No. 13865.

$6\frac{1}{4}\times9\frac{11}{16}$ in. Broadside, $13\frac{1}{4}\times9\frac{3}{4}$ in. (cropped).

13831 KOULI KHAN; OR, THE PROGRESS OF ERROR.

London: Published by William Benbow, 269, Strand. Sold also by the Booksellers. [? Aug. 1820]

Woodcut on title-page of a verse-satire. Two barristers, one (r.) Brougham, the other (?) Gifford, with battledores, prepare to strike a bag of *Green Bag Lies* [see No. 13735], which is in the air between them. The satire is a history of George IV, from his coming of age to his order to Ministers to 'Prepare a Black B—l—for to ground a Di——ce'. The other woodcuts (all but No. 13832 without titles) are Nos. 13832–40. Two tail-pieces are not described.

c. $3\frac{3}{4}\times3\frac{5}{8}$ in. 184. a. 2/5.

13832 KOULI KHAN.

See No. 13831. George IV (W.L.), a young Persian prince, depicted as a fat, elderly Chinese mandarin.

c. $4\times2\frac{1}{2}$ in.

13833 [DELICATE INVESTIGATION.]

See No. 13831. The Princess stands at a table, her hand on her heart, demonstrating her innocence to four seated men; Eldon is the most conspicuous. At her feet is a book: *Thou Shalt not swear Falsely*. See No. 13795.

c. $3\frac{1}{4}\times3\frac{3}{4}$ in.

13834 [THE REGENT SEPARATES HIS WIFE AND DAUGHTER.]

See No. 13831. Kouli Khan drives a weeping Chinese princess, Princess Charlotte, into a prison, by which stands a Chinese gaoler wearing a mitre (Bishop of Salisbury, see No. 12292), while his outraged wife departs towards a waiting boat. See No. 13797.

c. $3\frac{1}{2}\times3\frac{3}{4}$ in.

13835 [THE REGENT AND LADY HERTFORD]
See No. 13831. Kouli Khan sprawls on a sofa, his arm round 'a fat M—ch—ss' (Lady Hertford, see No. 11853).
c. $3\frac{1}{4}\times3\frac{5}{8}$ in.

13836 [THE REGENT 'DRINKS AND REVELS'.]
See No. 13831. Kouli Khan carouses with Castlereagh, Lady Hertford, and Sidmouth. Dice and cards lie on the ground.
c. $3\frac{3}{8}\times3\frac{3}{4}$ in.

13837 [THE GREEN BAG.]
See No. 13831. Ministers stand round a large bag of *Lies* which they have just sealed up; it is held by (?) Leach. In the foreground are Sidmouth and Castlereagh. Behind the table, very dejected, is Liverpool; Eldon scowls dubiously. Three of the men in the background hold papers inscribed *Lies*. See No. 13735.
c. $3\frac{1}{4}\times3\frac{5}{8}$ in.

13838 [GEORGE IV AND 'HIS DIVAN'.]
See No. 13831. Kouli Khan, seated on the throne holding the *Green Bag*, addresses his Ministers: Sidmouth, Eldon, and Liverpool; others are indicated behind them. Having just succeeded his father, he orders them to prevent his wife's return, presenting them with the Bag. An unusually correct rendering of the situation, see No. 13760, &c.
c. $3\frac{5}{8}\times3\frac{5}{8}$ in.

13839 [THE OFFER OF THE BRIBE.]
See No. 13831. The Queen, standing between Wood and Brougham, angrily rejects the proposed *£50,000* held out to her by Hutchinson. All wear English dress. See No. 13730, &c.
c. $3\frac{3}{8}\times3\frac{5}{8}$ in.

13840 [THE QUEEN'S RETURN.]
See No. 13831. Kouli Khan faints on hearing of the Queen's intentions. He is surrounded by Eldon, Castlereagh (with a scourge), Sidmouth, and Liverpool. Behind, the Queen enters, followed by a lady (Lady Ann Hamilton). Cf. No. 13727.
c. $3\frac{1}{8}\times3\frac{5}{8}$ in.

13841 [FRONTISPIECE TO THE QUEEN OF TRUMPS . . .] *Page, 9*

Marks fec[t]
London Published by J. L. Marks 37 Princes Street Soho [*c.* Aug. 1820]

Engraving (coloured impression). Pl. to *The Queen of Trumps; or, the Cabinet in a Consternation: An Heroic Poem, founded on the Queen's celebrated Letter.* George IV, in a rage, kicks Wellington who staggers back, while Castlereagh hurries off to the r., and Sidmouth has fallen flat, his clyster-pipe in his pocket. The King, who holds a paper, is restrained and comforted by two stout ladies, one wearing a coronet. He shouts: *What! from my Wife, 'Tis so, as I'm a K—g Call C—g—m and H—tf—d too, Both cunning jades I know and bring unto my R—l view; a flask of Curacoa.* (From verses xxv and xxix.) The last paragraph of the Queen's letter of 7 Aug. to the King, reciting her wrongs, is printed on the title-page facing the pl.; the letter is versified in the text; it is supposed to be read to the King by Croker in the presence of Ministers, whom he kicks out in his rage and distress.

The letter was returned unopened to the Queen by Bloomfield, telling her that any communications should be through Ministers. It was then sent to

Liverpool. See Yonge, *Life of Lord Liverpool*, iii. 95–103. It was written by Cobbett, and was printed in *The Times*, 14 Aug., and thence copied into every other journal in the country. See *Hist. of the Times*, i, 1935, p. 241. It was afterwards issued by Hone as a pamphlet.
$6\frac{7}{8} \times 8\frac{13}{16}$ in. 184. a. 5/15.

13842 THE R---L FOWLS; OR, THE OLD BLACK COCK'S ATTEMPT TO CROW OVER HIS ILLUSTRIOUS MATE.[1]

[I. R. and G. Cruikshank.]
London: Printed for Effingham Wilson, 88, Royal Exchange. [*c.* Aug.] *1820.* (*Price One Shilling.*)

Woodcut on title-page. Illustration to 'A Poem. By the Author of the R—l Brood' (and No. 13905). The King as a cock with a human (portrait) head, crowned, stands on a plump sack: *Green Bag Dunghill* [see No. 13735], crowing aggressively at the Queen, a hen with two cocks, Brougham and Denman. From a *Treasury Perch* four cocks with human heads look down at the contest (l. to r.): Sidmouth, Castlereagh, Eldon, and Liverpool.

The verses (103) narrate the King's life and relations with his wife. Verse 100:

> The only danger that appear'd.
> Which the whole party greatly fear'd
> Was that John Bull might step between,
> And shout still louder, Live the Q——.

The R—l Hen, and the Dunghill Cock, pub. Fairburn, Nov. 1820 (A. de R. xviii. 9) may derive from this cut; it seems to be depicted in No. 14049.

Reid, Nos. 2914, 4733. Cohn, No. 718.
c. $3\frac{7}{8} \times 3\frac{7}{8}$ in. 184. a. 1/19.

13843 THE ROYAL COT, OR THE GREAT BABE TAKEN ILL.

Fourth Edition. New Version
[? I. R. Cruikshank.] [? Pub. Pritchard.] [*c.* Sept. 1820][2]

Engraving (coloured impression). Heading to a broadside printed in two columns. A sequel to No. 13764. George IV, a whiskered infant, lies feverish and fractious in a cot decorated with Chinese figures and hung with bells. He is surrounded by Ministers. Sidmouth, holding a doctor's gold-headed cane, feels his pulse, saying: *Dredful sympton's* [sic] *a raging Pulse.* A bottle labelled *Dolbys Carminative* (as in No. 13764) projects from his pocket. Liverpool, with pap-boat and spoon, says: *I thought how it would be, that Foriegn Emetick has been too strong for his weak Nerves.* Castlereagh, standing between two lawyers, puts a hand on the Babe's forehead, saying: *how hot his poor dear head feels.* One lawyer (? Copley) tries to push back a leg within the cot, saying: *If he could but stand on his Legs once more we might have hopes, but I'm afraid he has Caught the Rickets—* The other (? Gifford): *A sae* [sic] *voyage by all means Brou—ms drops should have been taken with more caution as they are very Searching.* An old woman (l.) holds out a ribbon: *Here's the R—y—l Leading Strings*, while an apothecary (r.) using a large pestle and mortar says: *O! what a fogo what a mixture what a mess.* Behind him are

[1] According to Cohn this should have a final page (not in any of the three Print Room copies) with a woodcut by G. C. and an advertisement of No. 13889.
[2] Imprint cropped.

shelves ranged with druggist's jars. In the foreground toys are scattered, chiefly military, as in No. 13764; they are: *Royal Play things*. There is also a rocking-horse on which are two toy lancers. In front of the fire napkins are hanging, and on the mantelshelf are medicine-bottles and a doll. In the foreground is an overturned child's commode, the pan inscribed *Royal Stole*. The 1st, 2nd, and 9th of nine verses (quoted in No. 13865) apparently spoken by Castlereagh:

Run, Sid——th, run; send for a Nurse,
The R—y—l Babe's quite ill;
Make haste, make haste, he's worse and worse,
He's ta'en some nauseous pill.

Tis Br—gh—m's Drops, he mix'd 'em strong,
How could he be so cruel;
Pray soothe him with a little song
While I prepare some Gruel. . . .

The Little Darling we'll take care
To train up to our wishes;
And let them say a word, who dare,
We'll keep the Loaves and Fishes.

Brougham's Drops probably connote his speech of 17 Aug. against the method of proceeding against the Queen, see No. 13825, and his cross-examination of Majocchi, see No. 13827. This print (apparently) is mentioned in No. 13865, where the third edition is advertised, price 1*s*. coloured. A free rendering of it appears in No. 14049.

Reid, No. 1335. Cohn, No. 1915.

$6\frac{3}{16} \times 9\frac{1}{8}$ in. Broadside, *c*. $14\frac{1}{4} \times 9\frac{3}{8}$ in. 'Caricatures', xii. 108.

13844 "NON MI RICORDO!" &c &c &c

[G. Cruikshank.]

London Printed by and for William Hone, Ludgate Hill, [Sept.] *1820. Sixpence*

Woodcut on title-page (deriving from or resembling No. 12875). George IV, a seedy and bloated dandy, stands at the bar, saying, with melancholy anger, *Non mi Ricordo!* in answer to the question printed below the design: '"Who are you?"'

Illustration to a pamphlet by Hone, parodying the cross-examination of Majocchi, see No. 13827, with the objections of the Solicitor-General, the rulings of the Lord Chancellor, the interpositions of peers, and of the interpreter. The King is examined on his past life and present occupations, with allusions to the Queen, Ladies Jersey, Hertford, Conyngham, and the Duchess of Richmond. It was unsuccessfully indicted for libel in 1821, cf. No. 13790. The other woodcuts are Nos. 13845, 13846 (Reid, Nos. 2980–1).

Reid, No. 2979. Cohn, No. 606. *Examiner*, 3 Sept. 1820, p. 572. Reissued, *Hone's Facetiæ*, 1827. Reproduced, Jerrold, i. 100.

c. $4\frac{7}{8} \times 3\frac{7}{8}$ in. 184. a. 1/5.

13845 THE GRILLERY.

See No. 13844. George IV sits on a huge gridiron to which his ankles are chained, being grilled over a fire by two demon-satyrs: one uses bellows, the other a big poker. Contorted with pain he tears his hair in agonized rage. Below: '"The *Fat* is in the Fire!"'

c. $3\frac{1}{8} \times 3\frac{7}{8}$ in.

13846 [TAILPIECE, ILLUSTRATING A SATIRICAL ADVERTISEMENT.][1]

See No. 13844. A corner of a stone building, the *Political House that Jack Built* [see No. 13292], is on the l., showing a large open window above a closed door. From a projecting beam (r.) hangs a sign: *the Crown*. George IV sits astride the sign, and has almost severed the beam on which he sits, using a saw inscribed *Self*. He wears a shirt with rolled-up sleeves, spurred jackboots, and a carpenter's cap. Within the room above the door five Ministers drink and sing: *God save Great George, Our King*. Eldon is in the centre, flanked by (l. to r.): Castlereagh, with a scourge and blunderbuss, (?) Harrowby, Liverpool, and Sidmouth with a clyster-pipe. On the door below is a placard: *Notice of Ejectment—as the Premises are undergoing a Thorough Repair*. Above the door is an irradiated cap of Liberty, as in No. 13304. Below: '"What are you *at*? what are you *after*?"'

The King is the 'Head Waiter' entrusted with the inn by John Bull, who is about to bring to justice the 'desperate Villains' who have seized the property. The Head Waiter will be kept on by Mr. Bull ('who is really his friend'), 'unless he has actually destroyed or made away with the sign, which Mr. Bull very much admires, it being an heirloom' (cf. No. 13760). The allegory of John Bull and the Crown Inn derives from Arbuthnot, cf. Nos. 6005, 8138.

c. $4\frac{3}{4}\times3\frac{3}{4}$ in.

13847 AN EXCURSION TO BRIGHTON.

[Marks.]
London Pub^d^ by J. L. Marks 28 Fetter Lane Fleet St [*c.* Sept. 1820]

Engraving (coloured impression). An adaptation of No. 11904 (1812), by Cruikshank, reversed, with Lady Conyngham replacing Lady Hertford. The open barouche, with four galloping horses and the Cupid postilion, is closely copied. Behind the carriage, as footman, General Bloomfield replaces McMahon. Conyngham replaces Hertford on the donkey, with the antlers, dress, and (incorrectly) the staff of office of his predecessor. He says: *How fortunate am I to have a Handsome and Cunning wife or I should not wear those marks of Distinction!* Lady Conyngham repeats Lady Hertford's words: *We have had a glorious ride my Love! It is worth Half a Crown* [cf. No. 13826]. George IV: *My Cunning-one I have not Half a Crown to give thee, Would that I had*. The Devil drives, as before, but sits alone, instead of beside Lord Yarmouth; a long barbed tail has been added. The *Female Asylum* (for discarded mistresses) is similarly drawn but less ramshackle; the women looking from the windows are altered; Lady Hertford replaces Mrs. Fitzherbert: the words are as before, but '. . . his Poor F' becomes *his Poor H*. On the roof, in place of two cats as supporters of the inverted feathers and coronet, are three cats with a (heraldic) scroll and a chamber-pot. The tail of the procession (Sheridan and the wagon 'For Yarmouth . . .') is omitted. The signpost points *To Brighton*; Ragley is replaced (l.) by the domes and minarets of the Pavilion, burlesqued. After the title:

"*For trifling sports I quitted grave affairs*"
"*And let not wine or anger wrest*"
"*Th' intrusted secret from your breast*".

[1] Dated *1^st^ September, 1820*. The 27th edition was advertised in the *Examiner*, 1 Oct.

There is little difference in caricature between the Hertfords and the Conynghams: a fat and handsome lady, with a tall thin and usually antlered husband. In May Greville noted: 'Nobody talks of anything but Lady Coningham and the King', and in June that Lady Hertford's windows had been shattered by the mob, but those of her rival were untouched (showing that the populace did not know of the change). In 1819, when the Regent rode with Lady Conyngham, Lord Beauchamp (b. 1800) said: 'By G. our Grandmother [Lady Hertford] must learn to ride or it is all over with us.' Greville, *Memoirs*, 1938, i. 93, 96. During the 'trial' the King was attacked with great scurrility on account of the new attachment (and for other mistresses). See Fulford, *George IV*, 1935, pp. 217 ff. See Nos. 13770, 13851, 14117.

$8\frac{1}{4} \times 16\frac{1}{4}$ in. With border, $8\frac{5}{8} \times 16\frac{7}{8}$ in. 'Caricatures', xi. 126.

13848 WHICH IS THE DIRTIEST, *so foul the Stains will be Indelible*

[W. Heath.]
Pub Sep 5th 1820 by S W Fores 41 Picadilli

Engraving (coloured impression). The King (r.) and Queen (l.) hurl mud at each other. By the former (who wears jack-boots) is a bucket of *Italian Filth* [see No. 13762, &c.]; the Queen's (similar) bucket is inscribed *Filth from St Giles's, St James, Portman Sqr, Hamilton Place* [the Conynghams' address, see No. 13847] *&c &c &c.*

A satire on the Queen's 'trial', see No. 13825. For her proletarian supporters cf. No. 13934, &c. Part of this print appears in No. 14049. Cf. No. 13788, &c. De Vinck, No. 10397.

$8\frac{1}{8} \times 12\frac{5}{8}$ in. 'Caricatures', xii. 122.

13849 A BOTTLE OF SMOAK OR A SONG OF SIXPENCE.

Marshall Fecit
Pub. Sep. 8, 1820 by John Marshall Junr 24 Little St Martins Lane

Engraving (coloured impression). Ministers, much burlesqued, registering terror or anxiety, are grouped on either side of a large bottle of *Evidence against the Queen* from which rise clouds of smoke, inscribed *Lies* (four times) and *Non mi Ricordo* [five times]. On the l. sits Liverpool, saying: *We shall be all sent to the Devil.* Next him Eldon scowls: *D—n that Non mi Ricordo.* Wellington, fiercely anxious, stands behind Liverpool's chair holding a scimitar. Facing Liverpool sits Sidmouth, holding his clyster-pipe to his nostril, and exclaiming: *O! how reviving.* Castlereagh exclaims: *Oh! L—d we shall be cast.* Gifford says: *Oh! the secrets will come out.* A seventh, (?) Harrowby, stands with a hand on the heads of Sidmouth and Castlereagh. Below the title:

Sing a song of sixpence a bag full of lies,
Four and twenty witnesses all prov'd to be Spies,
Before the bag was open'd the Ministers 'gan to sing,
Oh! here we have a dainty dish to set before the King.
But when the bag was open'd the Lords began to stare,
To see their precious evidence all vanish into air.

For the Green Bag see No. 13735; for the 'trial', No. 13825; for Majocchi's evidence, No. 13827, &c.; for a similar parody cf. No. 13771. The bottle implies an impudent imposture, cf. No. 13828.

$9\frac{3}{4} \times 14\frac{1}{2}$ in. 'Caricatures', xii. 129.

13850 A STRUGGLE FOR THE HORNS!

Marks fec^{t}
London Pub^{d} by J L Marks 28 Fetter Lane Fleet Street [*c.* Sept. 1820]

Engraving (coloured impression). In the foreground John Bull, a drink-blotched 'cit', and George IV tug at a large pair of antlers. The King (r.): *I tell you Bull I will wear them—I know they will become me—what am I allways to be disappointed.* John wears a large white favour in his hat inscribed *The Queen*; he says: *I'll be D——n'd if you do wear them yet, however much you may deserve them so it is useless contending G——e.* At his feet is a large bludgeon: *John Bull's Oke.* Behind them, a woman, apparently Mrs. Bull, strikes Majocchi, so that his nose gushes blood, saying: *You're one of the Villians from Cotton Garden* [see No. 13824, &c.]. He falls backwards, saying: *Non mi Ricordo* [see No. 13827]. In the middle distance behind John (l.), stands a woman arm-in-arm with a sailor, who is next a soldier; she waves her handkerchief, saying; *The Queen for ever*; the other two wave their hats, shouting: *Go it John we'll stand by You.* Behind the King (r.) stand four witnesses: three villainous-looking fops and a woman; they are *Inhabitants of Cotton Garden.*

For the sailors see No. 13886. Demonstrations by soldiers in favour of the Queen, and an attempted mutiny in a battalion of the Guards, had caused great anxiety. Wellington wrote to Liverpool, June 1820: 'I feel the greatest anxiety respecting the state of the military in London . . . in one of the most critical moments that ever occurred in this country, we and the public have reason to doubt in the fidelity of the troops, the only security we have, not only against revolution, but for the life and property of every individual . . . who has anything to lose.' *Despatches*, N.S., 1867, i. 127. Cf. Nos. 13830, 13878.
$8\frac{5}{8} \times 13$ in. 'Caricatures', xii. 128.

13851 THE SHELTER FOR THE DESTITUTE, REMOV'D TO CUNNING M LODGE[1]

[? Vowles.]
Pub^{d} 13 Sept^{r} 1820 by S. Vowles, 31 S^{t} Johns Square.

Lithograph (coloured impression). Lady Conyngham sits on a chair under which crouches the King; his head, larger than life, draped by her skirts, and hands project (l.). She holds a fan, on which is depicted the 'Regent's Bomb', see No. 12799, with (?) the King seated astride it. In her l. hand is a tulip. She wears evening dress, jewels, and feathers. On the back of her chair is a (baron's) coronet. She says: *You're Old Quarters how do you like now, My Angel.* He says: *O! what a mess I am in, this part of the Country is hotter, than in Hertford!*

See No. 13847, &c. A free copy appears in No. 14049.
$12 \times 9\frac{1}{8}$ in. With border, $13 \times 9\frac{7}{16}$ in.

13852 BRANDENBURGH HOUSE THEATRICALS A WOOD SCENE IN A NEW FARCE NOW PERFORMING WITH THE GREATEST GELAT AT THE HAMMERSMITH THEATRE

[W. Heath.]
Pub. Sep 20 1820 by S W Fores 41 Picadilli

Engraving (coloured impression). The Queen (r.) and Mrs. Wood, a stout virago and a lean one, fight, clutching each other's hair. The Queen's large

[1] Annotated 'George Cruikshank Fecit on Stone' and autographed: 'Not by me G C^{k}.'

feathered hat is on the floor. A curtain is draped on a pillar (r.), and from behind a curtain on the l., Alderman Wood, wearing his furred gown, watches the fray, drooping apprehensively; he says: *He Jests at Scars who never felt a wound!* Mrs. Wood: *I'll teach you to play at Bergami with my Husband indeed—no—no I've read Jane Shore, & knows how things goes on in Courts, & Palace's, in Como's* [cf. No. 13857], *Virgin's Waters, Cottages, Pavilions, Yachts, & such like. An Honest Citizen has no business in such bad place's & I'll Tear your Eyes out before you shall make a Bergami of him.* The Queen shrieks: *Avaunt ye Termagant I'll stop the Tongue of Slander & Level to the Dust, the proudest Foe that dares suspect my Chastity I'd tear you limb from* [sic] *tho you be made of Wood.* Behind, on a small chimney-piece, is a bust, perhaps that of Lady Craven.

On 3 Aug. the Queen left Wood's house, see No. 13734, for Brandenburgh House, Hammersmith, where the Margravine (Lady Craven, see No. 7569) had given private theatricals. For Bergami see No. 13731; for Virginia Water cf. No. 15126, &c.; for the royal yacht, No. 13853. 'Jane Shore' is Rowe's tragedy.

$8\frac{1}{4} \times 12\frac{3}{4}$ in. 'Caricatures', xii. 123.

13853 A SEA VOYAGE TAKEN BY THE RECOMMENDATION OF DOCTOR SID. & CO FOR THE RESTORATION OF THE GREAT BABES HEALTH

[I. R. Cruikshank.]
Pub[d] by E Pritchard Islington Green Sep[r] 1820

Engraving (coloured impression). George IV leads a procession to the water-side to embark in the royal yacht, preceded by the Attorney-General with a *Green Bag* [see No. 13735] under each arm, and a bottle of *Milan Brandy* [see No. 13755, &c.] in each hand. The latter, much caricatured and with a malevolent countenance, says: *The Tide is against His Ma—je—ty but should He be able to clear Cuckolds Point* [cf. No. 13769] *no doubt he will easily weather Cape Horn.* The King, wearing sailor's trousers, rollicks along between Lady Hertford and Lady Conyngham (see No. 13847), arm-in-arm with both and looking towards the latter. He holds in one hand a purse inscribed *2/6*, in the other a bottle: *Decoction of Bergamy*, and wears a long watch-ribbon inscribed *Non mi ricordo* [see No. 13827]. Both ladies carry reticules inscribed *2/6* [half a crown, cf. No. 13826]. Lady Hertford: *I hope your Ma—je—ty will not forget your promise (when in Hertford) to take a peep in Y—amouth* [sic] *Roads—as the Sea breezes might be beneficial.* Lady Conyngham: *Don't doubt us your Ma—je—ty we shall never be wanting to lend a Hand to raise the Royal G . . . e.* Behind walk Sidmouth and Castlereagh, the latter wearing a triangular hat, holding a scourge and fetters and with a package inscribed *Irish Wiskey Triangular Proceedings* [see No. 14135] under his arm. Sidmouth carries a *Royal Medecine Chest* under his arm, with a clyster-pipe (cf. No. 9849) inscribed *Portable Soup*; on his head is a commode-pan inscribed *Stink Pot for the Radicals.* He says: *Take care of the Green Bags, Stow 'em safe—for should the Sea Water touch them they'll rot sooner than is expected—and his Ma—je—ty would run the chance of loosing half a Crown* [see No. 13826]. They are followed by Liverpool and Canning, both wearing, like the King, top-hats ornamented with crowns, to show they are the King's servants. Liverpool has a pen behind his ear and carries two bags, one inscribed *Pursers Profits*, the other *Nip Cheese 75 Per Cent.* He says *one and one makes two.*

Canning carries a weathercock (cf. No. 13737) and says: *A fine Breeze and we shall soon be out of the scent of Cotton Yard* [see No. 13824] *theres a kind of Vapour gathering in that Quarter that's likely to be very offensive, unless the rubbish is shortly removed!!* In the foreground on the extreme l. walks Sir William Curtis, in the sailor's dress of the Walcheren Expedition, see No. 11353, &c. He has a vast paunch inscribed *The Orphans Fund* [see No. 13706] and *Blubber*, and carries a large turtle, a knife, and a long spoon. He says: *Who so blythe so blythe as we to take a voyage a voyage to Sea Along with his great Ma—je—ty.* Behind is a man carrying on his head a basket of kitchen *Stores*: gridiron, kettle, &c. The yacht 'Royal George' is in the background (r.), flying the Royal Standard and with sailors in the rigging.

On 19 Sept. the King embarked at Brighton in the royal yacht (cf. No. 12804); it was reported that: 'He did not seem in high spirits' and that provisions of every kind, with cooks were taken on board. Also, that 'he slunk down to the shore in a private grey carriage'. *Examiner*, 1820, pp. 616, 625. The Queen's 'trial' (see No. 13825) was adjourned from 9 Sept. to 3 Oct. For the 'Great Babe', cf. No. 13764, &c. Cf. a penny broadside, pub. Catnach, 'A Great Babe going to *Sea*', in prose and verse by a street author (B.M.L. 1875. d. 8/88). For this yachting trip see also Nos. 13852, 13854, 13887, 13965. The print is advertised, price 1*s.* coloured, on No. 13865.

$6\frac{15}{16} \times 12\frac{5}{16}$ in. 'Caricatures', xii. 125.

13854 THE ROYAL GEORGE AFLOAT; OR, TOM TOUGH IN HIGH GLEE.

Marks fec[t] 28 Fetter Lane [*c.* Sept. 1820]

Engraving (coloured impression). Heading to a broadside printed in two columns. The King and Mrs. Nash, a very fat lady, sit facing each other, and kissing, on two chairs in the saloon of the royal yacht. He is in shirt and breeches, with dangling braces, she is elegantly dressed. He says: *I have great pleasure in visiting this part of my dominions.* At his feet is a paper: *The Loyal address of Cows.* Decanter, overturned goblet, and wine-cooler, are the chief objects in the room. In an adjacent room, partly concealed by a curtain, is seen the royal bed. The fourth and fifth of six verses of *A New Song—Tune—"My Name d'ye see's Tom Tough.":*

She's the people on her side, and that nobody can doubt,
Like a torrent in her cause they incessantly flow,
The dirty tricks of G——ge—oh! at last they are found out,
What the *Devil* I'm to do—only God himself can know.
In the boat with Mrs N—sh
To the Isle of Wight I'll dash,
In my cabin smoke and drink, and forget I have a foe;
There's C———e my Wife,
She's the plague of my life,
And from her I'll make sail with a *yo heave ho.*

Now the Yacht it is all ready, for the Isle of Wight i'll steer,
With the lovely Mrs. N—sh I am all upon the go,
I'll pack the husband off—for he has no business here,
With *his Wife* in pleasure's bark I will jovially row.
In the Place of Waterloo,
He may fume, fret, and stew,

'Tis an *architect's* disgrace, and that the world does know,
Here at Cowes I will revel,
Kicking *Virtue* to the Devil
With N—sh have a smash, singing *yo heave ho.*

For the departure of the Royal Yacht see No. 13853, &c. Other allusions are to the Regent's appropriation of the jewels of '*Old Snuffy*' (Queen Charlotte), see No. 13229, to his wife's attack, which will send himself and C——h (Castlereagh) 'to perdition', to Paget, the captain of the yacht, and to the joys of 'the Cottage', cf. No. 12747. For George IV's (mysterious) liaison with Mrs. Nash (Mary Anne Bradley, b. 1773) see Summerson, *John Nash*, 1935, pp. 76–8. The Nash's country house was Cowes Castle. Loyal addresses to the King from Cowes, Ryde, &c., were reported in the *Courier* of 29 Sept. (*Examiner*, p. 631). Waterloo Place at the south end of Regent Street was built by Burton, not Nash, cf. No. 13233.
$6\frac{3}{4}\times 8\frac{7}{8}$ in. Broadside, *c.* $15\frac{7}{8}\times 9$ in. 'Caricatures', xii. 188.

13855 [MAJOCCHI]

[Marks.] [*c.* Sept. 1820]

Engraving (coloured impression). Majocchi, in dandified dress, holding a large money-bag inscribed *Gained by Perjury*, sings delightedly:

I come from Cotton-garden [see No. 13824, &c.],
Where I have bed and board O.
Who lodges, clothes and feeds you?
Questo non mi ricordo—
Someone that can afford O.

In the background four other Italian witnesses with money-bags dance gleefully, singing *Non mi ricordo*, see No. 13827.
$6\frac{3}{8}\times 4$ in. 'Caricatures', xii. 197.

13856 THE BLACK JOKE!! OR, THE JEW HARPER AND DEMI-REP COUNTESS,

Published September, 1820, by John Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). The title continues: *alias, the Amorous Chambermaid, in her Cabin, on board the Polacre.* A man dressed as a Turk plays a harp, while a woman seated beside him, puts her arm round him, pointing to an open music-book inscribed *Black Joke* [a coarse song]. *Fol de rol lol &c.* Behind them is a berth let into the wall of the cabin. She says: *Macher* [sic] *Amie you play dat charming tune again, and den we go to bed!!* He sings: *Fol de rol lol, . . .* [&c.].

She is Louise Demont, a Swiss femme-de-chambre, a leading witness against the Queen; her evidence, like Majocchi's, was much damaged in cross-examination. She called herself Colombier, from her native place, and had been styled while in England 'Countess Colombier'. She was with the Princess on the Syrian journey, and was cross-examined (1 Sept.) as to her personal knowledge of the sleeping-place of a Jew harper who went on board the polacca at Tunis. *Parl. Deb.*, N.S. ii. 1158 f., 1166. See Nos. 13864, 14121.
$12\frac{3}{8}\times 9$ in. 'Caricatures', xii. 146.

13857 THE DEMI-REP COUNTESS OF C—— ALIAS THE LYING CHAMBERMAID, A MATCH FOR MY-JOKE-O!! [See No. 13828].

[Sept. 1820, ? Pub. Fairburn.][1]

Engraving (coloured impression). Louise Demont, wearing a black dress much flounced and pinked, and a black feathered hat, stands full-face at a bar inscribed *Bar All Bargains* on which she rests her hands; a reticule inscribed *Trash Bag* hangs from her wrist. She says —"*Je ne me rapelle pas*"— *(I do not recollect.)* She stands on a *Green Bag* [see No. 13735], its neck bound by a sealed tape inscribed *Milan Commission*. On the bag between her feet is a *Leech* with a head wearing a barrister's wig which stares up at her (see No. 13740). The bag fills a huge *Po de Chambre* on the front of which is a (naturalistic) view of the *Lake of Como*.

For the 'trial' see No. 13825, &c.; for Demont, No. 13856. She gave voluble evidence, damaging but discredited, on happenings at the Villa d'Este, Lake Como. Under cross-examination she frequently said (like Majocchi) 'I do not recollect' (see No. 13827). She was especially disparaged as an agent of the Milan Commission, see No. 13755. Brougham called her (3 Oct.) 'the most perfect specimen . . . that most finished model—of the Complete waiting-maid, that I believe the world has ever seen actually existing . . . a great adept in intrigue . . . Her constant practice is, to deal in *double entendres*'. *Parl. Deb.*, N.S. iii. 165.

$12\frac{1}{2} \times 8\frac{7}{8}$ in. 'Caricatures', xii. 151.

13858 THE COURIER SO ROUGH, AND SO HAIRY. *A New Version of an Old Song.*

[? Williams.] [? *c.* Sept. 1820]

Engraving (coloured impression). Heading to a broadside printed in two columns. A scene in the grounds of Brandenburgh House (see No. 13852). Bergami (see No. 13731), dressed as a courier, capers, flourishing a whip with a long heavy lash. He points complacently to the house, where a tiny figure, the Queen, extends welcoming arms. He has thick curly hair and moustache, and from his neck hangs a miniature portrait (of the Queen). Alderman Wood, as an old woman, dressed as in No. 13736, advances towards him, holding out his furred alderman's gown. On the r. is the river, with a large house on the opposite bank. The verses (87 ll.) grossly attack the Queen; they end:

> Let that Wooden Sluggist, that old Brewer's Druggist,
> Return to his business once more, Sir;
> In a Politic School, be no longer a fool,
> And an advocate for an old W——, Sir:
> For I swear by the Gods, the King has the odds
> In his favour, for the loyal are many,
> And the Q—— will at length, have to trust in the strength,
> Of her great Mighty Courier B——.

According to Demont, see No. 13857, the Queen had herself painted as a penitent Magdalen, one of three portraits, which were said to belong to Bergami. *Parl. Deb.*, N.S. ii. 1137 f. (31 Aug.). Wood also is often depicted wearing her miniature, while she has miniatures of both (cf. No. 14144).

[1] Imprint apparently cropped.

There were reports that Bergami had arrived in England in disguise, with his whiskers shaved. The pl. may be considerably later than September.
$3\frac{3}{4}\times 8\frac{1}{8}$ in. Broadside, *c.* $15\frac{3}{8}\times 9\frac{1}{8}$ in. 'Caricatures', xii. 109.

13859 DOLL TEAR-SHEET, ALIAS THE COUNTESS 'JE NE ME RAPPELLE PAS,' A MATCH FOR "NON MI RICORDO."

[G. Cruikshank.]
London: Printed and Published by John Fairburn, Broadway, Ludgate-Hill, One Shilling. [*c.* Sept. 1820]

Woodcut on title-page. George IV, in military uniform with jack-boots, and wearing a fool's cap, holds up a scourge with which he lashes a top inscribed *Constitution*. In his l. hand is a bottle inscribed *Imbecility*. He says: *I shall make it spin as long as I can*. Below: *Keeping it up!!*

A (prose) parody of the cross-examination of Demont on 1, 2, and 4 Sept., illustrated by woodcuts by G. C., Nos. 13860–4 (Reid, Nos. 2961–5). A 'Coloured Edition on fine paper' was advertised. See No. 13857.

Reid, Nos. 2960, 4736. Cohn, No. 245.
c. $5\times 3\frac{1}{2}$ in. 184. a. 3/2.

13860 DOLL TEAR-SHEET, PLACED AT THE BAR.
See No. 13859. Demont, dressed much as in No. 13857, stands pert and defiant, arms akimbo, holding a reticule.
c. $5\times 3\frac{1}{2}$ in.

13861 LUD CHANTICLEER.
See No. 13859. Eldon sits on the Woolsack, inscribed *Wool*, saying with a scowl *in hoc signo vinces*; his r. hand grasps that of a little demon dressed as a parson, who puts a finger to his nose, saying: *I like this*. In his l. hand he holds up the *Green Bag*, see No. 13735. He tramples on two papers: *Religion* and *Constitution*. (Eldon cites Constantine, cf. No. 10416, though the sign is not the Cross.) An altered copy is No. 14016.
c. $3\frac{7}{8}\times 3\frac{5}{8}$ in.

13862 THE MARQUIS OF DANDY.
See No. 13859. Conyngham, horns sprouting from his coronet, strides forward, holding out a paper inscribed *A Dukedom*. Behind his back he holds a second paper: *Horns*. He says: *God save great George our King*, turning his back on *Windsor Cottage* (in the background), outside which Lady Conyngham is seated on the King's knee. The little building is surmounted by a shallow dome, on which is a dragon-weathercock. The cut was used again, see No. 14202.
c. $4\frac{3}{4}\times 3\frac{3}{4}$ in.

13863 GHOST OF BACKGAMMON.
See No. 13859. Louise Demont shrieks and staggers back at the sight of Bergami, wearing only a shirt and night-cap and holding a candle. (She gave evidence, 30 Aug., of seeing him, so dressed, going to the Princess's room at Naples. *Parl. Deb.*, N.S. ii. 1113.)
c. $3\frac{3}{8}\times 3\frac{1}{4}$ in.

13864 THE JEW HARPER AND DOLL TEAR-SHEET.
See No. 13859. Demont and a Jewish harper sit amorously side by side in a ship's cabin, beside the berth. She shows him an open music-book, pointing to the words *Black Joke*. See No. 13856.
c. $3\frac{7}{8}\times 3\frac{3}{4}$ in.

13865 THE COCK OF COTTON WALK, AND MAID OF ALL WORK, *alias "Non mi Ricordo," and "Je ne me rappelle pas;" . . .*

London: Printed for and published by C. E. Pritchard, Islington Green. [*c.* Sept.] *1820. Price Sixpence*

Woodcut on title-page, of a verse-satire on the Italian witnesses, see No. 13762, &c., Majocchi, see No. 13827, and Demont, see No. 13856, stand side by side, exulting in their gains. The former holds up a coin, saying:

Napoleons rare,
(The very thing)
I'll lie and swear
To serve the K—g.

Demont holds out a reticule, saying:

To the Green Bag [see No. 13735] *we'll stick,*
Fill'd with lies so compact,
Who can ever do wrong
That's by Sovereign's well back'd.

Below:

"'Twas Brougham's Drops, he mix'd 'em strong,
"How could he be so cruel."—Vide Royal Cot [see No. 13843].

The Italian witnesses were housed in Cotton Garden, see No. 13824, &c. Cf. No. 13939.

c. $2\frac{3}{4}\times3\frac{1}{4}$ in. 184. a. 5/6.

13866 CARY BRUNSWICK O' THE GUELPH.

[Williams.]
Pub^d by S. W. Fores 41 Piccadilly [Sept. 1830]

Engraving (coloured impression). Heading to a broadside engraved in two columns. A stalwart Highland soldier, with plumed bonnet, stands outside an open doorway (l.) crowded with cringing Italians. He lunges furiously towards them with clenched fist, saying:

Filthy brutes! i 'ts for new boots,
That a' you Rogues are swearing at her

The most prominent of the witnesses (cf. No. 13762) are Majocchi (see No. 13827) and Demont, see No. 13856. Over the doorway: *Rogues Retreat*; at the corner of the building: *Cotton Garden* [see No. 13824]. Behind (r.) is the Thames. The Highlander's words are from the second verse of the song: *Air Tibby Fowler o' the Glen.* The third of five verses:

Fie upon the filthy louns!
There's o'er mony swearing at her;
Fifteen came frae German towns;
There's eight and fifty swearing at her;
Swearing at her, mumbling at her,
Tumbling at her, canna hit her;
Tawdry louns! its for new gowns,
The hizzies a' are swearing at her.

For the 'trial' see No. 13825, &c. The verses, by Leigh Hunt signed Harry

Brown, appeared in the *Examiner*, 3 Sept. 1820, as *An Excellent Scotch Parody . . .*; *Poetical Works*, 1923. They were also printed on a penny broadside by Smeeton (B.M.L. 1852. b. 9, fo. 42).
$6\frac{5}{8} \times 9\frac{3}{8}$ in. Broadside, *c.* $14\frac{1}{8} \times 9\frac{15}{16}$ in. 'Caricatures', xi. 177.

13867 THE R—L GREAT BABY AMONG THE ROSES

Marks fec^t [? Sept. 1820]

Engraving (coloured impression). Frontispiece to a verse-satire: *A Peep into the Cottage at Windsor; or, Love among the Roses". A Poem . . . By Roger Hunter. London: Printed and published for W. Benbow, 269, Strand. Price Sixpence. 1820.* George IV, much caricatured, and naked except for breeches, reclines on a bed of roses, attended by three plump ladies who bend over him, and whom he regards amorously.

They are Mrs. Q— (Quentin), see No. 13889, and, apparently, her two young daughters, with whom the King plays. For the King as an infant cf. No. 13764, &c.
$4\frac{1}{8} \times 6\frac{3}{8}$ in. 184. a. 2/7.

13868 A TOUCH OF THE SUBLIME!!! OR THE PELL MELL BOAR, AND THE POWERS OF BRANDY!

*S. V****** [Vowles], *del^t*
Pub^d 30^th Sept^r. 1820, by J. Griffin, outside Middle Row, Holborn Opposite Gray's Inn Lane. Price One Shilling.

Lithograph (coloured impression). Heading to a lithographed broadside. The interior of a boarded sty in which a great boar, with the head of George IV, lies upon straw, boar and straw being spotted with black. Castlereagh empties a bucket of brandy into an overflowing trough, while Sidmouth leans over the half-door to squirt the animal with his clyster-pipe (cf. No. 9849). The former says: *Friend Sid— the Augean Stables were nothing to clense, compar'd to this Stye!!!* Sidmouth: *Aye, my worthy Fellow Servant, you will find the Stye, your Masterpiece! and with all my care, I can't make this Beast appear decent, he is so cover'd with filth!!* The first and last of five verses:

In fam'd Pell-Mell [Carlton House] *is kept a Boar,*
Which no strong tie can bind,
No Savage Beast e'er known before,
Was like it in its kind:
Its breech so large, 'twould fill a barge.
Its craw much larger still;
To fill which full, One Mister Bull
Pays dear for Brandy-Swill! . . .

This Brute, unlike all other Boars,
A faithless treacherous he
Befouls its stye, and wastes its stores
With each foul Boarish She!
While belching still, its foul-breathed will,
Its true-mate's life it seeks;
And in the stretch of beastly lech
Each tie of Nature breaks!!!

An extreme example of the attacks on the King during the Queen's 'trial', see No. 13825, &c. A popular belief was that the King had sent persons to Italy to assassinate the Queen, whose sole protector was Bergami. *Letters of Countess Granville*, 1894, i. 178; cf. Nos. 13997, 14005, 14006.
$6\frac{3}{4} \times 8\frac{1}{2}$ in. Broadside, $14\frac{5}{8} \times 9\frac{7}{8}$ in. 'Caricatures', xi. 173.

13869 BERGAMI PEARS—OR—CHOICE FRUIT.[1]

[Pub. Fores, 1 Oct. 1820.][2]

Engraving (coloured impression). The Queen, not caricatured, sits regally in an armchair beside an ornate marble and gilt table, on which are dishes of fruit. Next her is a dish of pears. She holds a (bitten) pear near her mouth; in her l. hand is a rolled document inscribed *Defence* from which hang two pears on a forked twig. She says meditatively: *I do love these Pears! but I hate the English Pairs** [peers]. Above her is looped a heavy fringed curtain.

The 'trial', see No. 13825, is assumed to be proceeding badly for the Queen. Cf. in No. 13900 the contrary assumption. For the Queen and Bergami see (e.g.) No. 13731. Fruit-sellers in London cried 'Bergami pears and Caroline Apples'. *Letters of Countess Granville*, 1894, i. 172.
$12\frac{3}{8} \times 8\frac{7}{8}$ in. 'Caricatures', xii. 110.

13870 [*Frontispiece to* THE KING THE AVOWED ENEMY OF THE QUEEN: A NEW ROYAL GAME OF CHESS, PLAYED FOR HALF-CROWN STAKES. *Invented by Philoi-d'or.*]

With an Engraving, Designed and Executed by Mr. J. R. Cruikshank.

Engraving. No title. Illustration to a prose satire. *Printed for T. Dolby, 299 Strand, 80 Holywell Street, and 34, Wardour-Street, Soho* [*c.* Oct.] *1820. Price One Shilling.* Fantastic chessmen are arranged in three rows of five. In the centre of the first row is the Green Bag, see No. 13735, &c., flanked by rats, one wearing a judge's wig, but who nevertheless seem to be Gifford and Copley. On the extreme l. and r. are portrait busts of the King and Queen. The former wears many orders including a dog for the 'Whelpic' (Guelphic) order. Below the Green Bag is a large money-bag from which two hands issue, scattering coin. This is in the centre of the design and is flanked by a leech with the head of Leach and a jackal, representing Col. Browne (see No. 13755). On the extreme l. is a fortress bristling with guns and manned by soldiers, and on the extreme r. the bust of a bloated bishop. In the centre of the third row is a serpent ('Traditore' or Teodoro Majocchi, cf. No. 13827) flanked by Kress, a woman holding a chamber-pot, and by a merry-andrew (an unnamed Italian witness). On the extreme l. is Wellington on a galloping horse, sabre in hand, and on the extreme r. a cannon with the head of Canning at the muzzle, emitting smoke.

A satire on the 'trial', see No. 13825. Points made in the text include the King's reliance on soldiery ('Towers'), on Bishops (for the Lords' vote), and on bribes and 'vermin'. The Queen's game, still undecided, is wholly defence; her strength lies in her multitude of pawns. Cannon (Canning) is 'a State-pawn made of brass and loaded with powder only'; he retreats, and is not openly seen again after making 'a slight flash and great noise'. See No. 13737. The name of F.-A.-D. Philidor, the great chess-player, is punningly adapted.
$6\frac{5}{16} \times 8\frac{5}{16}$ in. 184. a. 2/16.

[1] Second title added in pen.

[2] A. de R. xvi. 173. Imprint cropped; also, apparently, the note indicated by the asterisk.

13871 THE QUEEN AND MAGNA CHARTA; OR, THE THING THAT JOHN SIGNED. *Dedicated to the Ladies of Great Britain.*

London: Printed for and Published by T. Dolby, 299 Strand, and 34, Wardour Street, Soho. [*c.* Oct.][1] *1820. Price one shilling.*

Woodcut on title-page of an imitation of Hone's parody, 'The Political House that Jack built', see No. 13292. Britannia, seated beside her (angry) lion, holds out a placard: above a pen is inscribed *To assert the Rights of Man*; above a sword: *To avenge the wrongs of woman.* She has a cap of Liberty on a shaft made of an elongated fasces, and a shield. She is illuminated by rays from an eye in the clouds. The satire seems to advocate direct action, see Nos. 13877, 13878, 13880; cf. No. 13611. The other woodcuts are Nos. 13872–83; all resemble the work of I. R. Cruikshank.

c. $4\frac{1}{4}\times3\frac{1}{4}$ in. 184. a. 2/13.

13872 *This is* THE THING . . . [etc]

See No. 13871. *Magna Charta*, irradiated.

c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13873 *These were* THE BARONS *of Runnymede Field,*

See No. 13871. King John sits outside his tent, gloomily signing *Magna Charta* with a pen. Armed barons stand round him; behind his chair stands a bishop.

c. $4\frac{1}{4}\times3\frac{7}{8}$ in.

13874 *These are* THE PUNY DESCENDANTS *of* THOSE . . .

See No. 13871. Two emaciated and degenerate peers, dressed as dandies (cf. No. 13029) and wearing coronets, stand together. One asks: *Who's for Almacks to Night my Lords*; the other clasps his stomach, saying: *Pon honor confounded ill!* A third, epicene (cf. No. 13069), reclines on a sofa holding a fan, saying: *Yau—ah—h—h! ho!* Beside him lies a book: *Ovid's Art of Love.* A fourth hurries off, saying: *Damn this green Bag* [see No. 13735] *I shall be too late.*

c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13875 *These are* THE UPSTARTS, . . .

See No. 13871. Three Ministers, all wearing coronets, approach Eldon, who is seated on a seat inscribed *Coal Bag versus Wool Sack* [see No. 13761]: Sidmouth, holding his clyster-pipe, Liverpool with a purse, and Castlereagh (r.) holding scourge and shackles. Eldon holds the *Green Bag* on his knee and waves a paper: *Pains and Penalties* [see No. 13825]. Proceedings against the Queen and the ruin of England are (absurdly) attributed to the 'wicked Ambition' of these parvenus. Cf. No. 13760.

c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13876 *This is* THE DIADEM, *Ought to support . . .*

See No. 13871. A crown, irradiated, is enclosed in a Garter inscribed *Nemo me impune Lassessit* [sic]. The text continues: 'The Rank and the Honour of Caroline's Court:'

c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13877 *These are* THE BRITONS, *by Upstarts put down,*

See No. 13871. A stage Irishman, with a bludgeon in his pocket, stands between John Bull (l.) and a Scot in Highland dress (r.); they hold hands, with raised arms. John, a yokel in a smock, holds a scythe inscribed *Tria Juncta in Uno*; the Scot holds up a sword labelled *Reform.* For the association of Reform with the Queen see No. 13763, &c.

c. $3\frac{3}{4}\times3\frac{7}{8}$ in.

[1] Dedication dated 27 Sept.

13878 *These are* THE HEROES, *Of Waterloo Plain,*
See No. 13871. Two officers clasp hands, on the outskirts of a camp, with cannon, &c. A soldier stands at attention holding a banner inscribed: *The Country's will our guide The Country's good our end.* They will support the cause of Britain 'In the Teeth of a Vile and Profligate Court'. For military unrest see No. 13850.
c. $3\frac{3}{4}\times3\frac{7}{8}$ in.

13879 *These Are a Part of the* PEOPLE, *Once free,*
See No. 13871. A prison cell; one handsome well-dressed prisoner, heavily chained, stands shackled to the stones of the floor. The other sits on the ground, his hands bound together, his mouth covered by a gag. A ragged woman and child walk away, weeping. The text continues: 'Now Imprisoned and Gagged By the fell C—— [Castlereagh].'
See No. 13504, &c. The first prisoner resembles Hunt, see No. 14187.
c. $3\frac{3}{4}\times3\frac{7}{8}$ in.

13880 *These are* THE LADIES *Whose husbands and sons,*
See No. 13871. Three pretty and elegant women stand with arms interlaced, each holding out a laurel wreath; they say: *For the Bravest.* The one in the centre wears roses, to represent England, one wears shamrocks, the third a Highland bonnet and feathers, with tartan over-dress, and a skirt embroidered with thistles. The text continues: 'Can wield for their safety, both sabres and guns.'
c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13881 *These are The* SHAMROCK, *the* THISTLE, *and* ROSE,
See No. 13871. A bouquet for the Queen: with the floral emblems is a ribbon inscribed *Cherished by the FAIR.*
c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13882 *These are The* VERMIN, *the* RATS *and the* LEECHES, *which . . .*
See No. 13871. Rats, with human heads, gnaw at the roots and trunk of a decayed *Tree of Liberty.* Oval disks hang from the withered branches which some of the rats try to reach. These are inscribed *Credit, Honor, Fair Jury, Magna Charta* (this Castlereagh nibbles), *Bill of Rights* (threatened by Eldon), and *Justice.* Other rats are Sidmouth, Liverpool, and Gifford. Beside the tree *John Bull* lies on his back, gnawed by an enormous leech (Leach). In the background more rats, one wearing a mitre, are destroying the shamrock, rose, and thistle. Lightning darts towards them from an eye in the clouds inscribed *Vengeance.* The text continues: 'The Blood and the treasure of Britain enriches.' Cf. No. 13671.
c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13883 *This is* THE STANDARD, *the* RALLYING SIGN,
See No. 13871. A cap of Liberty irradiated (cf. No. 13304), surmounts the shaft of a banner inscribed *Freedom.* The shaft rises from a rolled document: *Laws of England,* and a parchment: *Magna Charter.* The standard is defended by a fierce bull-dog: *Iohn Bull* (l.) and an angry British Lion (r.) wearing a crown.
c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13884 THE QUEEN AND MOGUL.

Marks fec[t]
London: Printed and Published by W. Benbow, 269 Strand; and sold by all other booksellers. [Oct.][1] *1820.*

Engraving (coloured impression). Frontispiece to a verse-satire, *The Queen . . .* [&c.] *a Play.* George IV as Mogul, dressed as a Turk, and wearing

[1] Preface dated 30 Sept.

a jewelled turban, turns his back on 'Tiptoe' (l.), a courtier. Behind the King is a corner of the Pavilion, its oriental character exaggerated. He quotes Hamlet: *Oh! that this too, too solid flesh would melt.* The courtier: *'Twould cause a fall in Kitchen stuff.*

'Tiptoe', Hutchinson, has just brought news of the failure of his attempt to bribe the Queen and of her departure for England. See No. 13730, &c.

$7 \times 4\frac{5}{8}$ in. 184. a. 2/8.

13885 THE QUEEN'S BUDGET OPENED; OR, CORRESPONDENCE EXTRAORDINARY, RELATIVE TO THE DEFENCE OF HER MAJESTY. . . .

London: Sold by T. Dolby, 299 Strand; J. Fairburn, Broadway Blackfriars; . . . [*c.* Oct.] *1820. Price One Shilling.*

Woodcut on title-page of a verse-satire. A man rides a galloping horse from Dover, waving a hat with a large white favour (as worn by the Queen's supporters). Over the sea (r.) are an irradiated crown and dove. Guns fire from Dover Castle (where a salute was fired on her return, cf. No. 13730). Above: *The Arrival.* The other woodcuts are Nos. 13886–8. (Emblematical head- and tail-pieces are not described.)

c. $2\frac{7}{8} \times 3\frac{3}{4}$ in. 184. a. 2/18.

13886 THE BRITISH SEAMAN'S ADDRESS TO HIS QUEEN.

See No. 13885. A procession is led by a mounted sailor (cf. No. 13850) holding out an *Address* inscribed *5000.* Men and women walk behind a banner carried by a sailor, inscribed *The Seamen's Address.* They have three other banners: *Heaven Procet* [sic] [*the*] *Innocent*; *God Save the Queen*; *Non Mi Ricord* [see No. 13827].

These were the banners carried by about 5,000 seamen in their procession to Brandenburgh House on 12 Sept. *Ann. Reg.*, 1820, pp. 414 f.; *Creevey Papers*, under date 13 Sept. Cf. No. 13934, &c.

c. $3\frac{3}{4} \times 3\frac{5}{8}$ in.

13887 THE ROYAL VOYAGE.

See No. 13885. A scene on the deck of the King's yacht. George IV, dressed as a sailor, staggers tipsily, holding a bottle and glass, attended by Capt. Paget, who bows obsequiously, and two sailors. See No. 13853, &c.

c. $3 \times 3\frac{7}{8}$ in.

13888 THUNDER-STORM AND ECLIPSE.

See No. 13885. Thunderbolts strike two terrified barristers (Gifford and Copley, unrecognizable) who stand by a (green) bag from which they are taking papers (one inscribed *Lies*). The bag is inscribed *Lies!!! Lies!!! Filthy Lies!!!* [see No. 13735]. Round them fly attendant demons, all with a head like that of George IV. The sun is in eclipse, almost covered by a darkened disk. See No. 13976.

c. $2\frac{3}{4} \times 3\frac{3}{4}$ in.

13889 A PEEP AT THE P*V****N; OR, BOILED MUTTON WITH CAPER SAUCE AT THE TEMPLE OF JOSS.

I. R. C. [Cruikshank] *del*^{t} [*c.* Oct. 1820]

London: Printed by and for E. Wilson. 88, Royal Exchange—(*Price One Shilling*)

Woodcut on title-page of a verse-satire on George IV and 'Mrs. Q.', i.e. Mrs. Quentin. The King, dressed as a mandarin, sits framed in a big 'Q',

with Mrs. Quentin on his knee. He holds a crown reversed, she wears quasi-Chinese dress, with a head-dress like one of the domes of the Pavilion. Goat-headed satyrs decorate their seat. The 'Q' is made of a Garter, decorated with Q's, in each of which is a woman's face. Behind are the domes and minarets of the Pavilion, burlesqued. The 'Q' is flanked by minarets, up each of which climbs a leech (Leach, see No. 13740). It rests on a base of seven (? decollated) heads: Eldon in the centre, flanked by two other judges, with (l. to r.): Castlereagh (smiling), Wellington, Liverpool, and Sidmouth. There are allusions in the (scurrilous) verses to the Queen's 'trial', see No. 13825.

The King's relations with 'Q.' or 'Mrs. Q.', were the subject of much scurrility during the Queen's affair. She was the wife of Col. George Quentin of the Tenth Hussars; it was said to be on her account that the officers of the regiment were court martialled for preferring a complaint against him,[1] see No. 12315.

c. $3\frac{3}{4}\times3\frac{3}{4}$ in. 184. a. 1/21.

13890 THE GENIUS OF HISTORY, OR DRESSING FOR A MASKED BALL AT NAPLES.

Selim
Pub^d October 1820 by G Humphrey S^t James S^t

Engraving (coloured impression). The Princess of Wales, squat and fat, wearing a short transparent dress, adjusts her hair at a large glass above a console table on which lies her black mask. Bergami stands beside her, holding a scarf and a box of *Essence Bergamy*; he wears orders (see No. 13810, &c.). She asks: *Comment me trouves tu Mon cour* [sic]? He answers: "*Je t'aime mieux comme*" | "*cela, mon Ange*". Through a window reaching to the floor (r.) is seen Vesuvius.

According to Demont (see No. 13856), the Princess at a masked ball went in three different costumes, changing her dress attended by Bergami. After being a Neapolitan peasant she was the Genius of History, with arms and breasts bare, 'the drapery . . . as people represent the Muses . . .'. *Parl. Deb.*, N.S. ii. 1117 (30 Aug.). The signature probably indicates the Turkish dress worn by Bergami, the Princess's third costume being that of a Turkish peasant. Another witness gave evidence that they conversed in French, the words 'mon cœur' being heard (ibid., p. 1100). See Nos. 13731, 13924, 14013, 14129.

Cf. De Vinck, No. 10435, *The Modern Genius of History at her Toilet*, the same subject, imprint: *London Pub^d by G. Humphrey 27 S^t James's S^t May 20 1821.* ($8\frac{11}{16}\times7\frac{5}{8}$ in.)

$7\frac{3}{4}\times9\frac{3}{16}$ in. Border cropped. 'Caricatures', xii. 160.

13891 NON MI RECORDO THE CAPTAIN OF THE GANG OR THE PRINCIPAL EVIDENCE FOR THE KINGS DIVORCE BILL,)

[W. Heath.]
Pub oct 8^th 1820 by S W Fores 41 Picadill

Engraving (coloured impression). Majocchi, with brown face, debased features, and villainous squint, grotesquely dressed as a dandy, stands full-face, holding out a large rolled document: *Orders for the Milan Commission*

[1] Cf. ". . . the rough-rider Q——n, your horrified chum,
"The *round-robin* Colonel, of c——rds the scum,
"Yet *leading* the flower of the land!
Plenipo and the Devil, 1820, p. 23.

[see No. 13755, &c.] and a large purse filled with gold coins: *Secret Service Money*. He wears a small high-crowned hat: *made by the Dandy Military Tailor in Pall Mall* [George IV, cf. No. 13237, &c.]. On the lapels of his coat are two portrait medallions, one of *Mrs Q* [see No. 13889], the other of the *K—g*. From a pocket hangs a long paper: *Minutes of a conversation with a fat goodlooking Gentleman in Pall Mall on the Day George the III was Buried.* A long cylinder attached (?) to a coat-tail is inscribed *Perjury . . . Per . . . Perjury*. He wears long trousers of hussar pattern, coat with small tails open over a tight white waistcoat: all his clothes are inscribed *Government Stores.*

A satire on the renewed cross-examination of Majocchi (see No. 13827) by Brougham on 7 Sept., concerning a visit with a letter to Carlton House on the day of George III's funeral. 'He . . . was given 80 Napoleons for a journey to Vienna.' *Parl. Deb.*, N.S. ii. 1331–9.

$11\frac{5}{8} \times 8\frac{7}{16}$ in. 'Caricatures', xii. 150.

13892 THE ROYAL FORAGING CAP OR NEW WINDSOR UNIFORM

[W. Heath.]
Pub oct 11th 1820 by S W Fores 41 Picadilli

Engraving (coloured impression). A fashionably dressed man, walking in (?) Hyde Park, draws back in astonishment on meeting Lord Conyngham, riding a spirited horse and wearing a marquess's coronet, surmounted by antlers with bells. The former says: *Why my Lord I never saw you so Gracefully set off in my Life before, where the Devil did you get that beautiful Charger.* Conyngham: *It was a present from the —— to my Wife & a rare Stallion it is, he has also presented my Daughter with a similar Poney.* Answer: *Indeed!!! Why I never heard before that he had mounted them both!!!* Conyngham: *And this foraging Cap he made himself on purpose for me, d'ont you think it becoming?*

With No. 13893, the first of many satires on the King's gifts to the whole Conyngham family, see No. 14366, &c. 'The King has made her [Lady C.] sumptuous presents, and she has had the wit to represent to him that she could not receive any, unless a similar one was made to her daughter; which representation has been found to answer its purpose.' *Diary of Henry Hobhouse*, ed. A. Aspinall, 1947 (20 Apr. 1820). For the King as tailor cf. No. 13237.

$8\frac{1}{4} \times 12\frac{5}{8}$ in. 'Caricatures', xii. 104.

13893 NERO FIDDLE'D WHEN ROME WAS BURNING

[W. Heath.]
Pub oct 11th 1820 by S W Fores 41 Picadilli

Engraving (coloured impression). George IV, seated in an armchair, plays a 'cello. Bloomfield stands behind, playing a flute; in his pocket is a paper: *Farmer's Boy* [for this identification cf. (e.g.) that of Orger in No. 11940]. Lady Conyngham stands beside the King, saying blandly: *Play Here we go Up Up Up.* On the r. is a dancing bear, facing a stout jovial man (identified, A. de R. xviii. 4 as Sir L. Neagle, i.e. Sir E. Nagle, appointed Groom of the Bedchamber on George IV's accession). No one notices John Bull (wearing top-hat and top-boots) who enters, shouting: *Rome's on fire, Haste Haste Help Help the People 's Roused, Perjurys allowed Conspirators are suffered to Escape, the Directors are impeached—& the World's in Arms.* Behind the King hangs

a large placard: *Estimate of Expenses at the Chinese Temple One Million— Building Repairing & Furnishing Mark Anthonys State Barges Building two New ones . . . £150,000 Cottage seat Como*[1] [cf. No. 13857] *formerly called V—g—o* [sic] *Water . . . 40,000 New Cottage at O-P Q . . . 20,000. Presents to Cleopatra. Horse 150 Diamond Necklace . . . 30,000. Pearl Ditto . . . to Cleo's Daughter 15000. Sinecure to Cleo's Boy P^r An^m 3000.* Above Lady Conyngham's head is a painting of a nude woman in bed; below this is an unframed print, a bust portrait of *Caroline* with the head torn off.

A satire on costly gifts to the Conynghams, see No. 13892, and on the King's extravagant outlay and supposed debauchery at the Cottage (see No. 12747), and (apparently) on a minor *cottage orneé* for Mrs. Quentin, see No. 13889. A magnificent oared barge or galley was the appendage of the Chinese fishing temple (see No. 15126, &c.). For the Royal Yachts see No. 12804, &c.; cf. No. 13853. Lord Francis Conyngham was appointed first Groom of the Bedchamber and Master of the Robes on 15 Apr. 1820. Denman's comparison of George IV with Nero is anticipated, see No. 14024.

8 × 12 5/16 in. 'Caricatures', xii. 112.

13894 A GROAN FROM THE THRONE.

[G. Cruikshank.]

London: Printed and published by John Fairburn, Broadway, Ludgate Hill [16 Oct.][2] *1820. One Shilling.*

Woodcut on title-page of a verse-satire, narrating the Queen's wrongs, from her marriage to her 'trial'. The head of George III appears from behind the curtains of the throne in the House of Lords, surrounded by a swirling cloud on which is the word *Desist*. This terrifies the Chancellor, who is seated at the Table, holding the *Bill of Pains and Penalties* [see No. 13825]. The mace, which lies on a paper inscribed *Thou shalt not Bear false witness*, is broken. Other peers also register terror, some run away. Sidmouth (l.), Liverpool and Wellington (r.) are conspicuous. Castlereagh gazes from the background. According to the text, Truth triumphs, a groan is heard from the empty throne, and the dead King is heard to say 'Desist!' and 'Nor dare to persecute a *virtuous* fair . . .'. Cf. No. 14007.

The Queen claimed that George III's illness had deprived her of his support. Dr. Guttmacher shows from the Windsor MSS. that after the Delicate Investigation of 1806 the King decided that she was no longer to be 'an Intimate in his Family and no nearer intercourse could he admit than outward marks of Civility'. *America's Last King*, 1941, p. 351. Cf. No. 14239.

Reid, Nos. 2911, 4727. Cohn, No. 372.

c. 4 3/4 × 4 1/8 in. 184. a. 3/6.

13895 THE RADICAL LADDER—

G. Cruikshank fec^t

[Pub. James Wright, Fleet Street.] [Oct. 1820]

Engraving. Pl. to 'The Loyalist's Magazine', original title, 'The Loyalist and Anti-Radical', p. 45 [43 according to 'Directions to the Binder']. Queen

[1] Countess Cowper (25 Sept. 1820): 'They say the story is really true of blundering Sir E. Nagel saying in the boat on the Lake near the New Cottage, "We have also got our little Lake of Como"—the King and Ly C present.' Airlie, *Lady Palmerston*, 1922, i. 67. 'The King laughed very much . . .' *Journal of H. E. Fox*, 1923, p. 38.

[2] Advertisement, *Examiner*, 15 Oct.

Caroline reaches the top step of a flimsy double-ladder, pushed by the foremost of a train of gnome-like Jacobins who scramble up behind her or wait (r.) to ascend. She holds a blazing firebrand (cf. No. 14145) emitting clouds of smoke, with which she tries to reach the royal crown (irradiated), which rests on a cushion and Bible, on the summit of a pillar representing the Constitution. A mitre and crosier are carved on the pillar which is spiralled with a band inscribed (reading upwards) *Commons*, *Lords*, *King*. On the square base are the equally balanced scales of Justice. The Queen wears a feathered hat and an enormously long cloak, under which the Radicals on the ladder are sheltering. These wear caps of Liberty (or Folly) with tricolour cockades; one has a dagger, one a pike, one (Hunt) a bludgeon, one holds the shaft of a banner, inscribed *Democracy Republic*, topped by a cap of Liberty. The rungs of the ladder are: *Spa Fields Riot*; *Smithfield*, Hunt climbs from one to the other; *Hunts Procession*; *Peter*[*loo*]; *Cato Stre*[*et*, see No. 13707, &c.]; *Queens Arrival* [see No. 13730, &c.]; *Radical Address* [see No. 13934, &c.]; *Mob Government* [the top]. The back of the ladder (reading downwards): *Revolution*; *Anarchy*; *Ruin*.

A counter-stroke to No. 13790, &c. As in No. 13539, the organizers of the meeting are blamed for Peterloo (see No. 13258, &c.). For the Spa Fields riots see No. 12819, &c., for the Smithfield meetings, No. 13252, &c.; for the Radicals and the Queen, No. 13763, &c. The magazine, Sept. to 1 Jan. 1821, was presented to the King at the levee of 22 Feb. 1821. It was 'Printed at the Expense of the Loyal Association', in weekly parts at $7\frac{1}{2}d.$, or at *2s. 6d.* in monthly parts (B.M.L., C. 116. e. 21). Selections from the magazine were reissued as pamphlets, see Reid, No. 5251. The pl. was used also as frontispiece to *The Radical Ladder, or Hone's Political Ladder, and his Non mi Ricordo, Explained and Applied*, Pub. W. Wright, Fleet Street. (Reid, No. 4739, Cohn, No. 114.) See Nos. 13902 (a sequel), 13975.

An enlarged version was published by Humphrey, 12 Aug. 1821 (De Vinck, No. 10455), and appears in No. 14206.

Reid, Nos. 981, 5251. Cohn, No. 520.

$7\frac{1}{4} \times 4\frac{5}{16}$ in.

13895 A A second state, coloured, with border, *London Pub^d^ by G. Humphrey 27 S^t^ James's S^t^ April 25. 1821.*

Reproduced, *Private Letters of Princess Lieven to Prince Metternich*, 1937, p. 90.

$7\frac{3}{16} \times 4\frac{3}{8}$ in. With border, $7\frac{7}{8} \times 5$ in.

13896 A PRIVATE ADDRESS OR ADDRESS TO THE SUN

[W. Heath.]
Pub Oct 20 1820 by S W Fores 41 Picadilli

Engraving (coloured impression). Probably based on G. Cruikshank's *Boney's Meditations . . .*, No. 12593 (1815), an adaptation of Gillray's *Gloria Mundi*, No. 6012. The place of Napoleon is taken by George IV (r.) who stands on the globe, staggering back from the rays of the sun which contains (in place of his own head) a bust portrait of the Queen (l.). He repeats a parody of Milton's lines from 'Paradise Lost': *—To Thee, To Thee, I call!!! but with no friendly Voice & add thy Name oh Queen!! To tell thee how I hate those beams that bring to my Rememberance from what state I'm fallen.* On the globe is a map with lines of latitude and longitude; the King's l. foot is on a frontier between *England* and *Hanover* (towards which he staggers), as if to suggest that he will retire to Germany, cf. No. 13974. A cherub flies above the Queen

holding up a ribbon inscribed *Innocent*, and frowning down at the King. A woman resembling Mrs. Quentin in No. 13897, emerging from behind the globe, tugs anxiously at the King's coat-tail.

The title points to the numerous addresses presented to the Queen, see No. 13934, &c. Cf. No. 14191.

$11\frac{7}{8} \times 8\frac{3}{8}$ in. Border cropped.

13897 BAISE—MON—Q—

Argus I. R C^k [? W. Heath f.]

Pub Oct 21 1820 by S^r W. Fores 41 Picadilli

Engraving (coloured impression). George IV sits on a sofa holding the plump and pretty 'Mrs Q' (see No. 13889) on his knee; they kiss each other. Objects of burlesqued chinoiserie surround them. Above his head, in a frame decorated with dragons, pagodas, and mandarins, is a view of the Pavilion: *The Palace of Fum.*[1] An obese mandarin wearing a hat topped with antlers, and with half a crown (see No. 13826) depicted on his paunch, is *The great Fum*, i.e. the King. This figure rests on the head of an obese dragon. Another figure of a squatting mandarin is on the floor.

$11\frac{13}{16} \times 7\frac{1}{4}$ in. With border, $12 \times 8\frac{7}{16}$ in.

13898 THE KETTLE ABUSING THE POT.

A Satirical Poem. By the Black Dwarf.

London: Printed for J. Johnston, Cheapside; . . . [*c.* Oct.] *1820. Price One Shilling.*

Woodcut on title-page. A seeming imitation of No. 13788. A kettle and a pot are side by side, on the flames of a fierce kitchen fire. From the kettle (l.) emerges the head of George IV, saying: *Your most obedient Chaste Madam*; from the pot, that of the Queen, saying: *Oh! you brute.* The verses blacken both, and are not by Wooler (see No. 12988), a Queenite. See No. 13788, &c.

c. $4\frac{3}{4} \times 4\frac{3}{4}$ in. 184. a. 4/5.

13899 AN EMBLEM OF WISDOM MADE OF WOOD

London Oct 23 1820 Pub by S. W. Fores 41 Piccadilly

Engraving (coloured impression). An owl, with the head of Alderman Wood realistically drawn and a good portrait, stands directed to the r.

Brougham said in Parliament (7 June) that 'A. W.' (Alderman Wood) might stand also for 'Absolute Wisdom', and this became a popular nickname. Arnould, *Memoir of Lord Denman*, 1873, i. 139, &c. See *Life and Times of Creevey*, ed. Gore, 1934, p. 128, and Nos. 14045, 14121, 14146, 14247.

$11 \times 8\frac{7}{8}$ in. 'Caricatures', xii. 152.

13900 THE QUEEN CAROLINE RUNNING DOWN THE ROYAL GEORGE.

[Marhall f.]

London Pub Oct 25 [1820] *by John Marshall Jun^r 24 Little S^t Martins Lane*

Engraving (coloured impression). A frigate with a life-like bust of Queen Caroline as figurehead runs down a similar vessel with a huge and grotesque

[1] See Moore's *Morning Chronicle* verses 'Fum and Hum, the two birds of Royalty', reprinted *Fudge Family*, 1818.

head of George IV. The latter heels over and is about to be swamped; the King's head looks up in terror at the complacent features of his wife bearing down upon it. The head is further threatened by the jaws, bristling with teeth, of two whales in the foreground. On the level deck of the 'Queen Caroline' stand Brougham, holding a broom, and Denman, both in wig and gown and holding a document inscribed *Defence*. Behind them is (?) Lushington (not characterized); more prominent is Wood, in a court-suit, holding a pole supporting a block of wood inscribed *A Chump* [cf. No. 13899]. The other two are Burdett, holding out a paper inscribed *Westminster*, and his fellow member Hobhouse. The crew of the 'Royal George' are either in the water or falling from the mast-head among spars and ribbons of sails. Castlereagh and Wellington are in the sea; one says: *My fall has been Triangular* [cf. No. 14135], the other: *Oh! this is worse then the Grape Shot at Waterloo.* On top of them falls Sidmouth with his clyster-pipe; he vomits, &c., saying: *this will a cooling Draughts* [sic] *and purge our foul stomachs.* Two green bags (see No. 13735), inscribed *Bag*, fall into the water; just above them is Eldon, dropping the mace and the Purse of the Great Seal; he exclaims: *O my Wool sack.* Liverpool falls head first, dropping a large purse and coins; he says: *This Pool goes against my Liver.* By his toe is a paper: *Tresury.* Sir John Leach, with a paper inscribed *Milan* [see No. 13755, &c.], also falls. Nearest the mast-head is the Archbishop of Canterbury. Beside him, sirloin, bottle, plates, knife, &c., are falling. On a smaller scale is Majocchi, dandified, and exclaiming *Non mi recordo* [see No. 13827].

It is assumed that the Bill against Queen Caroline (see No. 13825) will not pass. Cf. Mrs. Arbuthnot to Lady Shelley, 20 Oct.: 'I cannot tell you what is likely to happen about the Bill, opinions vary every day, but as to the Queen's guilt that is no longer the question.' *Diary of Lady Shelley*, 1913, ii. 104 f. Cf. No. 13983.

9×14½ in. 'Caricatures', xii. 134.

13901 THE PHANTOM!! OR PROSECUTOR OF HER MAJESTY.

Published October 1820, by John Fairburn, Broadway, Ludgate Hill, London.

Engraving (coloured impression). Death, a skeleton with the head of the King, crowned and wearing royal robes, stands full face; in the r. hand he holds up a paper: *Pains and Penalties*; in the l. hand is a javelin. Round the l. leg coils a serpent, in place of the Garter, inscribed *Honi Pense.* Under the l. foot is a paper: *Divorce.* The figure is framed by heavy clouds, from which dart lightning flashes. Below the title:

—"*What seemed his head—the likeness of a Kingly Crown had on?—Who Shrouds this mysterious being—this retiring Phantom—this uncertain Shape?*" *Mr. Brougham, vide Times Oct^r 20^th^*

The 'trial' of the Queen, see No. 13825, was technically a private Bill in which the Law Officers of the Crown appeared for an unnamed client whom all knew to be the King. On 14 Oct. Powell (see No. 13755) was asked by Brougham 'Who is your client or employer in this case'. Cries of 'No, no', followed; justifying his question, Brougham quoted the lines from *Paradise Lost* (ii. 666–73), beginning: 'If shape it might be called, that shape had none', and ending with the lines here quoted. See *Parl. Deb.*, N.S. iii. 641; *Greville Memoirs*, 1938, i. 108 f.; Airlie, *Lady Palmerston and her Times*, 1922, i. 73. A leader in *The Times*, 20 Oct., maintained that the 'trial should now be stopped, since it was clear that there was a conspiracy against the Queen,

based on subornation and perjury. See No. 14027. The print appears in No. 14049. The same passage was illustrated in a famous print by Gillray, *Sin, Death and the Devil*, see No. 8105, and in a satire on Wellington by W. Heath in 1828.

$12\frac{5}{8} \times 9\frac{1}{8}$ in. 'Caricatures', xii. 158.

13902 THE FUNERAL PILE.

G. Cruikshank

[Pub. James Wright, Fleet Street.] [28 Oct. 1820]

Engraving (coloured impression). Pl. to *The Loyalist's Magazine*, p. 99. A sequel to No. 13895. The Queen has reached the top of the column; she is blindfolded and wears a fool's cap; but the column is shattered by the radicals, and she falls backwards, dropping sceptre and firebrand. The pedestal tilts, the column is broken in three, and the summit is being hauled down by a rope tugged at by a cheering mob of radicals with pikes. Flames and towering clouds of smoke ascend from a large fire at its base, on which a Bible inscribed *I H S* and books of *Laws* and *Religion* are burning. The Black Dwarf (Wooler, see No. 12988), kneeling, blows it with bellows. Crown, Bible, and cushion fall from the column. Hunt cheers the catastrophe, waving his cap, as do others. There is a tricolour banner topped by a skull and inscribed *Blood & Plunder*. Cobbett (?) is now on the top of the Queen's ladder, with (?) Wood who cheers from a lower rung.

The pl. was used also as frontispiece to *The Loyal Investigator and Radical Non mi Ricordo; or the History of the Snug Family* (Reid, No. 4744, Cohn, No. 113).

Reid, No. 982.

$7 \times 4\frac{3}{8}$ in.

13902 A A second state, coloured, imprint as No. 13895 A.

With border, $7\frac{7}{8} \times 5\frac{1}{8}$ in.

13903 A PEEP INTO COTTON YARD AVIARY, WITH THE PECULIAR METHOD OF FEEDING TO SUIT A R—Y—L PALATE.

[? I. R. Cruikshank.]

Published by C. E. Pritchard, Islington Green. [Oct. 1820]

Engraving (coloured impression). Heading to a broadside printed in two columns. In a coop (r.) are cocks and hens with human heads, the foreign witnesses against Queen Caroline. Sidmouth empties coins from a large green bag into their feeding trough, resting one foot on an apothecary's pestle and mortar. On the extreme l. is a countryman in a smock who hands a letter to Castlereagh, saying: *Your Servent Sirs, I be com'd from a great fat Gentleman at W—d—r who wishes to know whether your Foreign Brood feeds well and if they are likely to pay for their keeping and he hopes, you'll keep a strict Eye over 'em and not let 'em take Flight as he understands they are very shy—and he says you shou'd look to their Plumage as he dont know but they may soon be made a Show of.* Castlereagh, who holds a scourge, answers: *They thrive so fast they'll soon be fit for use—The Napoleons are more fattening than Caroline Rice but I'm rather afraid of that Rastellian Capon he seems to wish to peck his way out and be off—I'm afraid he's drank too much from the Po-Well as the water at present is rather Stagnated and now he's in good condition the Milan Springs* [see No. 13755, &c.] *must be more palatable.* Liverpool stands with a hand on Castlereagh's shoulder, silently holding a large purse inscribed *Treasury*

Grain. His back is to Sidmouth, who says: *True good C—r—gh I do declare they have Molted well already what a wonderful change—& if Brougham dont clip their Wings they'll amply repay us for our trouble for they can (according to the Old Proverb) Lie as fast as a Cock pecks Barley.*

Majocchi looks out through the bars, saying: *I am Cock of the Walk. If you wish more to know I'm the Infamous Segnior Non mi Ri cor do* [see No. 13827]. Louise Demont looks up pertly: *Once Femme De Chambre To the Queen Now I support Sids Bag of Green* [see No. 13735] *Doodle doo.* Rastelli: *I think I've had too much good living—and as I've a great weight in my Chest a Complain* [sic] *incidental to Cotton Yard I'll take the earliest opportunity of leaving the Coop—besides who knows but that Phisicians Brougham and Co. might prescribe Rue and other obnoxious drugs as a remedy for the Complain.* The third and fifth of eight printed verses spoken by the King, *New Version*:

Besides, I've Witnesses a groupe
In Cotton Yard, quite snug in Coop,
With C——tl——gh their Tutor;
They'll swear black's white, not over nice,
'Twas by L—d L—rp—l's advice
I got them so confute her...

Then I've from the Restellian stock
(Allow'd the best in all the flock)
One—whom we'll soon be trying;
Tho' I must own—truth by the bye,
He's lately seem'd so very shy
P'rhaps he'll be after flying.

For the witnesses in Cotton Yard (or Garden) see No. 13824. Allusions to Rastelli are to the discovery that, when called back to be examined on 13 Oct. for the defence, he had been sent as a courier to Milan during the adjournment (from 9 Sept. to 3 Oct.), and had not returned on account of illness; the defence alleged that this was a contrivance of Ministers acting through Powell (see No. 13755). Investigation of the correspondence showed that Powell had written, 8 Oct., to Col. Browne: 'I have it expressly in command from the attorney general . . . that no means must be untried to make him . . . [return]. His absence would prejudice the cause exceedingly as it would immediately be construed into a fear of his re-appearing, and the most injurious, however untrue, inferences would be drawn from it.' *Parl. Deb.*, N.S. iii. 970. See *Creevey Papers*, under date 13 Oct.; *Greville Memoirs*, 1938, i. 107 f. See Nos. 13939, 13972.

$6\frac{1}{8} \times 5\frac{15}{16}$ in. Broadside, $14\frac{3}{4} \times 9\frac{3}{4}$ in. 'Caricatures', xi. 175.

13904 NON MI RICORDO. OR CROSS-EXAMINATION EXTRAORDINARY.

[Williams.] [*c.* Oct. 1820]

Engraving. Brougham and Denman stand close to Majocchi, who holds up both hands in dismay. Denman, holding a large rolled document, *Defence of the Queen*, asks: *When you eat your Dinner yesterday, did you open your mouth or keep it shut.* Majocchi answers *Non Mi Ricordo!* Brougham, holding a brief, says: *Well Signior Non mi Ricordo In your own country now! did they consider you more Rogue than Honest Man.* He again answers *Non mi Ricordo!* He stands by the Table, a corner of which, with mace and *Bible*, is on the extreme r. Behind (l.) are the Queen and Lady Ann Hamilton who appear (absurdly)

to be seated on the throne, in an otherwise quasi-realistic design. In front of them are dismayed bishops. Other peers are faintly indicated. See No. 13827. $7\frac{1}{8}\times4\frac{3}{4}$ in.

13905 THE OLD BLACK COCK AND HIS DUNGHILL ADVISERS IN JEOPARDY; OR, THE PALACE THAT JACK BUILT.

[G. Cruikshank.]
London: Printed by and for Effingham Wilson. Royal Exchange. [*c.* Oct.] *1820. One shilling.*

Woodcut on title-page. An imitation of Hone's parody, 'The Political House that Jack built', see No. 12392, by the author of No. 13842. John Bull (r.) grasps the leg of a game-cock with the head of George IV, and bends menacingly over the bird with a raised knife. Behind (l.) is a burlesqued view of the Pavilion. Below: 'Hence will I drag thee headlong by the heels unto a Dunghill, which shall be thy grave; and there cut off thy most ungracious head, which I will bear in triumph to the —— [king]!' *Shakspeare* [*2 Henry VI*, IV. x; on the death of Jack Cade]. As in No. 13842, the context provides a defence to a possible charge of sedition. The other woodcuts, by G. Cruikshank, are Nos. 13906–16.

Reid, No. 4724.

c. $3\frac{5}{8}\times3\frac{5}{8}$ in. 184. a. 1/20.

13906 THIS IS THE PALACE THAT JACK BUILT.

See No. 13905. Two cocks, holding bayoneted muskets and wearing shakos, march as sentries on the pavement outside Carlton House. Below, the words of Goneril to Lear are quoted, six lines ending:

epicurism and lust
Make it more like a Tavern, or a Brothel,
Than a grac'd Palace. *Shakespeare.*

c. $3\frac{3}{4}\times3\frac{7}{8}$ in.

13907 THIS IS THE CORN, THAT LAY IN THE PALACE THAT JACK BUILT.

See No. 13905. Sacks of coin in a warehouse. On the wall is a placard headed *Custom House*, with *Duty* repeated five times. Sacks are: *J Bull London Duty on Salt*; *Excise*; *Window Lights* and *Bull London Duty on Teas* (these two are open, with coin pouring out); *John Bull London Tobacco Duty*; *Duty* [twice]; *Bull London*. Below:

'What piles of wealth hath he accumulated to his own portion! What expense by th' hour seems to flow from him; how, i' th' name of thrift, does he rake this together? *Shakespeare*.' [*Henry VIII*, III. ii, the King on Wolsey.]

c. $3\frac{3}{4}\times3\frac{7}{8}$ in.

13908 *This is the* COCK *well known to fame,*

See No. 13905. A seedy-looking cock with the head of George IV, crowned, stands in a crouching attitude. Windsor Castle is on the horizon. The text continues: 'A Dunghill at heart, tho' suppos'd to be game;' [cf. No. 12613]. Below:

At home, surrounded by a servile crowd,
Prompt to abuse, and in detraction loud;
Abroad, begirt with men, and swords, and spears,
His very state acknowledging his fears. *Prior.*
[*Solomon on the Vanity of the World*, iii, ll. 281–4.]

c. $3\frac{1}{4}\times3\frac{3}{4}$ in.

13909 *This is the* HEN *from Germany brought,*
See No. 13905. A hen, trim, erect, and alert, with the head of Queen Caroline, crowned, stands in profile to the r. The text continues: 'Allow'd to be one of the best of her sort, . . .'. Below: 'The Truth appears so naked on my side, that any purblind eye may find it out. And on my side it is so well apparell'd, so clear, so shining, and so evident, that it will glimmer through a blind man's eye. *Shakespeare.*' [*1 Henry VI*, II. iv.]
c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13910 *This is the artful* ITALIAN TRIBE,
See No. 13905. Five fowls with human heads peck at coins, lavishly strewn on the ground, a sixth watches from an adjacent fence. The most prominent are Demont (see No. 13856), wearing a fashionable bonnet, and Majocchi (see No. 13827). The lines continue: 'Who would barter their souls in exchange for a bribe.' Below:

'Lingering perdition, worse than any death can be
At once, attend you and your ways. *Shakspeare.*'
[*Tempest*, III. iii (misquoted).]

c. $3\frac{7}{8}\times3\frac{7}{8}$ in.

13911 *These are the* COCKS *whose talents are known.*
See No. 13905. Two game-cocks, with the heads of Denman and Brougham, spurred and in fine feather, stand directed to the r. The lines continue: 'From the clod on the dunghill to him on the Th——.' Below:

How of Adultery? wherefore write you not
What Monster's her Accuser? [*Cymbeline*, III. ii.]
No, tis slander, . . . [&c. Ibid. III. iv, ll. 34–40].

Cf. No. 13901.
c. $3\times3\frac{7}{8}$ in.

13912 *This is* DAME BULL, *a sensible wife,*
See No. 13905. Farmyard scene. A comely and prosperous woman scatters corn (or coins) which Queen Caroline, a hen, pecks at. Other fowls stand on a fence, and John Bull, smoking his pipe, watches benignly. The text continues: 'Who ne'er intermeddled with quarrels or strife. . . .' She 'encourag'd the Cocks, whose talents . . . [&c.]'.

This evidently relates to a meeting, on 26 Sept., at Freemasons' Hall of the Ladies of London, Westminster, and Southwark, to congratulate the Queen on the close of her prosecution. See *Examiner*, 1820, pp. 635 ff. Cf. No. 13934. Below: Emilia's words to Iago, beginning: 'I will be hang'd, if some eternal villain, . . .' [*Othello*, IV. ii.] See No. 13934, &c.
c. $3\frac{3}{4}\times3\frac{7}{8}$ in.

13913 *This is* JOHN BULL *all tatter'd and torn,*
See No. 13905. John stands despairingly, ragged, and with pockets inside out, beside a signpost pointing *To the Workhouse*. Behind (r.) is a bare and dilapidated tree. The text continues: 'His money and most of his liberties gone.' Below: six lines from *Rowe*, beginning 'What, tho' no gaudy titles grace my birth?'
c. $3\frac{1}{2}\times3\frac{7}{8}$ in.

13914 *This is the* PRIEST *all shaven and shorn,*
See No. 13905. A ranting parson with ass's ears and extended fist, bawls from a pulpit decorated with an inverted crown. The text continues: 'A hunter for profit, and sleeves of lawn, . . . Who a Patriot accus'd of the base attempt To bring our religion and laws in contempt', Below: 'Priest, beware thy

beard; I mean to tug it, and to cuff you soundly. *Shakespeare.*' [1 *Henry VI*, I. iii.]

He is evidently J. W. Cunningham (1780–1861), Vicar of Harrow, who published *A Letter to S. C. Whitbread Esq on the subject of female meetings to address the Queen* (cf. No. 13912); he was a prominent evangelical. See *Pol. Reg.* xxxvii. 635, 697 ff. (30 Sept.), 'A Letter to Parson Cunningham', and *Examiner*, 24 Sept., pp. 619 ff., where he is called 'this priestly enemy of the humble and charitable doctrines of Christ'. Cf. No. 13303, &c. See Nos. 13982, 15392.

c. $3\times3\frac{1}{2}$ in.

13915 *These are the* COCKS *that have pilfer'd the Corn,*

See No. 13905. Cocks with the heads of Ministers are fighting confusedly. Liverpool, apparently dead, is pecked by Castlereagh. Gifford stands on the back of Sidmouth, who, like Castlereagh, has lost his tail-feathers. In the middle distance the Archbishop of Canterbury (mitred) and Eldon with judge's wig and coronet confront each other. A gibbet is indicated in the distance. Dead birds lie on the ground. Below: 'Friends now fast sworn, . . . who twine as 'twere, in love inseparable, shall within this hour, on a dissension of *a doit*, break out to bitterest enmity!' *Shakspeare* [*Coriolanus*, IV. iv.]

c. $3\frac{5}{8}\times3\frac{5}{8}$ in.

13916 JUSTICE TRIUMPHANT

See No. 13905. From a lamp-post with the cross-bar supporting two lamps, hang by the neck cocks with human heads. On the l. side are (l. to r.) Sidmouth, Liverpool, Castlereagh, and Eldon. On the r. four witnesses, two more prominent than the others being Demont and Majocchi, see No. 13910. The title is from a placard on the lamp-post. Below: 'We'll have you, as our rarer monsters are, painted upon a pole. *Shakspeare* [*Macbeth*,' v. viii].

c. $5\frac{1}{2}\times3\frac{7}{8}$ in.

13917 PLENIPO AND THE DEVIL! OR, THE UPSHOT OF THE PLOT.

[? I. R. Cruikshank.]

London: Printed for J. Johnston, Cheapside, and sold by all booksellers. Price One Shilling. [*c.* Oct.] *1820.*

Woodcut on title-page. George IV and the Devil, seated on opposite sides of a small table lit by two candles, drink punch together. On the chimney-piece are Chinese pagodas and a squatting Chinese. 'The Plenipotentiary' was a coarse song by Morris, cf. Nos. 9023, 14020. Illustration to a verse-satire on the witnesses, the King's mistresses, Ministers, friends, &c. 'By the Author of the House that Jack built', but not by Hone, cf. No. 13588.

c. $4\frac{1}{8}\times4\frac{3}{4}$ in. 184. a. 4/2.

13918 THE NEW PILGRIM'S PROGRESS; OR, A JOURNEY TO JERUSALEM.

London: Printed for W. Wright, 46, Fleet Street [*c.* Oct.] *1820.* [*Price One Shilling*].

Woodcut on title-page. A copy, omitting background figures, but scarcely burlesqued, of Carloni's picture, *The Public Entry of the Queen into Jerusalem*, exhibited in London 1820, a key to which is in the Print Room. A cavalcade, headed by the Princess of Wales on an ass and riding next Bergami, who is

on a spirited horse, enters Jerusalem. Willy Austin rides a pony, a man walks beside him. Behind the Princess is Lt. Howman. Illustration to a scurrilous verse-satire on the Queen. The other woodcuts are Nos. 13919–32. This cut was used again to illustrate the text, and on the title of *Extracts from the Pilgrimage of St. Caroline*, pub. W. Wright, 1821.

As the public exhibition of Carloni's picture shows, the Queen's supporters advertised the expedition to Jerusalem; when the tide turned, it contributed to her discredit. See Nos. 14015, 14121, 14129, 14189, 14196.

c. $3\frac{1}{8}\times3\frac{7}{8}$ in. 184. a. 6/17.

13919 THE EMBARKATION.

See No. 13918. The Princess runs towards a boat (l.) waiting to take her to a ship, the 'Jason'. She holds a large bag inscribed *£35.000* and turns to wave farewell to a group on a low cliff. She departs (in 1814): 'Disgusted with this formal nation.' See No. 13797.

c. $3\times3\frac{3}{4}$ in.

13920 HIRING.

See No. 13918. Seated in a chair the Princess engages Bergami, a ragged courier who bows low. Beside her stands a man on crutches. See No. 14183, &c.

c. $3\frac{1}{8}\times3\frac{3}{4}$ in.

13921 RIDING POST.

See No. 13918. The Princess ogles her postilion, Bergami, who rides one of a pair of ponies drawing a two-wheeled chaise.

c. $3\frac{1}{4}\times3\frac{3}{4}$ in.

13922 A RURAL WALK.

See No. 13918. The Princess slyly takes the lapel of Bergami's coat; he wears a footman's livery.

c. $3\times3\frac{5}{8}$ in.

13923 DELICATE ATTENTIONS.

See No. 13918. The Princess and Bergami together in the chaise of No. 13921, now covered with an awning. See No. 13820.

c. $3\frac{3}{8}\times3\frac{7}{8}$ in.

13924 THE MASQUERADE.

See No. 13918. The Princess (almost naked) as the Muse of History, puts a wreath on a bust of *Messalina*; Bergami, dressed as a Roman emperor, stands by. Against the pedestal leans an open book: *Messalina, Catalina, Carol* . See No. 13890, &c.

c. $3\times3\frac{7}{8}$ in.

13925 NEW ACQUAINTANCE.

See No. 13918. A sordid room: Bergami introduces the Princess to his relatives. An old woman cleanses the head of a ragged child, a younger woman stands by. See No. 13816.

c. $3\frac{3}{8}\times3\frac{5}{8}$ in.

13926 CANVAS AFTER ELECTION

See No. 13918. The tent on the deck of the polacca. The Princess's feet and Bergami's hand project. See No. 13818.

c. $3\frac{3}{8}\times3\frac{5}{8}$ in.

13927 THE BATH.

See No. 13918. Bergami throws water into the bath in which the Princess is seated. See No. 13819.

c. $3\frac{1}{4}\times3\frac{7}{8}$ in.

13928 JERUSALEM.

From the same block as No. 13918.

13929 INNOCENT RECREATION

See No. 13918. The Princess and Bergami, seated together, watch the dance of Mahomet, who is partly concealed by a curtain.

This Moorish dance, described as obscene, was asserted by Granville Sharpe, for the defence, to be harmless (12 Oct.). *Parl. Deb.*, N.S. iii. 563. See Nos. 14013, 14119, 14196.

$3\frac{1}{4}\times4\frac{1}{8}$ in.

13930 HARMLESS AMUSEMENT.

See No. 13918. The Princess, seated on Bergami's bed, embraces him. An astonished woman stands in the doorway.

c. $3\frac{1}{8}\times3\frac{3}{4}$ in.

13931 ST. OMER'S

See No. 13918. The Princess, holding Wood's hand, turns to kiss her hand to the departing Bergami who leans from a coach window. Another coach waits for the Princess. A signpost points to *Como* and to *Calais*. See No. 13730.

c. $3\frac{1}{4}\times3\frac{3}{4}$ in.

13932 CONSCIOUS INNOCENCE.

See No. 13918. The House of Lords: Majocchi takes the oath at the bar; the conscience-stricken Queen flees, covering her face. See No. 13825.

The block was used for the title-page of a satire in verse and prose, pub. Wright, 1820: *Brazena*, by Old Ben of Cambridge (184. a. 6/21).

c. $3\times3\frac{3}{4}$ in.

13933 [FRONTISPIECE TO THE RADICAL HARMONIST; OR A COLLECTION OF SONGS AND TOASTS GIVEN AT THE LATE CROWN AND ANCHOR DINNER. . . .]

[T. H. f., ? T. Hook]

London: Printed for W. Wright, 46, Fleet-Street. [*c.* Oct.] *1820.* [*Price One Shilling.*]

Engraving. Radicals stand at a table on which are tankards, decanters, pipes, &c., to drink a toast. Two, holding foaming tankards, hold knives poised to cut off the froth, a symbol of the decapitation of the King, 'known only to the deeply initiated' (p. 23); one shouts: *The King! as drank in 95.* The text, by 'Old Tom of Oxford' (see No. 13934), is a verse-satire on the Queen and her supporters.

The dinner is probably that of 2 Oct. to celebrate recent revolutionary events in Naples, Spain, and Portugal. The first toast was 'the King', the second 'The Queen, with innocence for her shield, truth for her spear, and the affection of the people for her safeguard'. See *Examiner*, 1820, p. 655. Thelwall was alleged in 1794 to have so cut the froth of porter, invoking a similar fate for all kings. The tract is by T. Hook. M. F. Brightfield, *Theodore Hook . . .*, 1928, p. 124.

$4\frac{7}{8}\times7\frac{3}{8}$ in. 184. a. 6/18.

13934 [FRONTISPIECE TO SOLOMON LOGWOOD. A RADICAL TALE.][1]

T. H. fec[t] [? T. Hook] [*c.* Oct. 1820]

Engraving. Illustration to a verse-satire by 'Old Tom . . .' (cf. No. 13933) on Alderman Wood and Queen Caroline. She receives a body of proletarian

[1] Imprint as No. 13933.

addressers 'from Mary-bone', who are dressed up for the occasion. Wood (r.), holding a wand as her Chamberlain, stands stiffly behind her. A miniature of the Queen (see No. 13858) hangs from his neck. A deformed man advances to take her hand, a bottle of *Gin* in his pocket. Behind them is a man holding an Address, the three last signatures being shown: *Samuel Soot, Titus Tripe, Jerry Sneak* [the hen-pecked husband of Foote's *Mayor of Garratt*]. A woman topples backwards on to a prostrate man. Close behind the Queen stands a lank-haired minister in gown and bands holding a book: *Socinian Creed* and a paper: *Answer*. He is evidently Robert Fellowes, reported to have written the Queen's replies to Addresses. Dr. Parr (see vols. vi–ix), her chaplain (who also wrote replies, cf. No. 14196), scowls over his shoulder. Above:

The free and easy sort shook well
The R—l hand like friends
The sheep-faced, sidling backwards fell
Upon their nether ends. *Part 6* [p. 38].

On the title-page is a woodcut bust portrait of Wood; the same cut is on T. Hook's *Tentamen*. According to M. F. Brightfield, the tract is not by T. H. The lines quoted and the pl. suggest that it is by him.

Many addresses were presented by the obscure; see Airlie, *Lady Palmerston and her Times*, 1922, i. 70; *Letters of Countess Granville*, 1894, i. 175. *The Times* gave them publicity and prestige. Cf. T. Hook's verses, 'The visit of Mrs. Muggins to Brandenburgh House'. For the Marylebone Address (4 Sept.) see *Journal of Miss Berry*, 1866, iii. 254. See also Nos. 13830, 13848, 13886, 13895, 13896, 13947, 13966, 13973, 13988, 13989, 14001, 14013, 14112. For 'Logwood' see No. 14189.

$4\frac{5}{8} \times 8\frac{3}{8}$ in. 184. a. 6/19.

13935 A POLITICAL LECTURE ON TAILS, DEDICATED TO THE GREAT HEAD.

[G. Cruikshank.]

London: Printed and Published for John Fairburn, Broadway, Ludgate-Hill [*c.* Oct.] *1820.*

Woodcut on title-page of a prose-satire, parodying Steven's lecture, see No. 11155. A reduced copy of the King's legs from No. 13744, with the same decorations on the breeches and (tiny) coat-tails. The other woodcuts are Nos. 13936–8 (Reid, Nos. 2983–5).

Reid, Nos. 2982, 4732. Cohn, No. 665.

c. $2\frac{7}{8} \times 3$ in. 184. a. 3/5.

13936 LEGAL TAILS.

See No. 13935. The head and shoulders of a barrister in back view, wearing wig and gown, intended for Gifford, Attorney-General.

c. $2\frac{1}{2} \times 2$ in.

13937 RATS' TAILS.

See No. 13935. Five rats, with human profiles, in a circular wire trap, which a sixth is entering. They are Italian witnesses, vermin with false tales. See No. 13762, &c.

c. $2\frac{3}{4} \times 3\frac{3}{4}$ in.

13938 TAIL OF A COMET.

See No. 13935. A crudely drawn comet and stars on a dark ground. It represents the King, with a 'fiery tail'.

$1\frac{3}{8} \times 3\frac{5}{8}$ in.

13939 HALF-A-CROWN LOST! EXAMINATION EXTRAORDINAIRE OF THE VICE R—Y OF B—D—Y BORO! ALIAS THE HANDSOME GENTLEMAN. BY JOHN BULL.

[? I. R. Cruikshank.]

London: Printed for and published by C. E. Pritchard, Islington Green . . . [*c.* Oct.–Nov.] *1820. Price One Shilling plain, and 1s. 6d. coloured*

Woodcut on title-page. John Bull, dressed as a countryman in smock and gaiters, but with legal wig and bands, scowls interrogatively at George IV; he holds a stout cudgel, and under his arm a number of documents with a *Plan of the Source of the Milan Springs and the Famous—Po—Well* [see No. 13755]. He asks: *Who are you?* The King, drooping guiltily, answers: *The Vice Roy of Brandy Boro!* Below are three lines from the *Cock of Cotton Walk*, see No. 13865, beginning "Truth will come out'. Illustration to a scurrilous dialogue: the King undergoes an examination by John Bull, answering 'non mi ricordo' (see No. 13827, &c.) to many questions.

The cut relates to the examination (13 Oct.) of Powell, a solicitor to the agents for the (technically private) Bill against the Queen, on the absence of Rastelli, see No. 13903. For half-a-crown cf. No. 13826. The other woodcuts, resembling cuts after I. R. Cruikshank, are Nos. 13940–42.

c. $4\frac{1}{4}\times4\frac{1}{8}$ in. 184. a. 5/4.

13940 CONFIRMATION.

See No. 13939. Lady Jersey, a gaunt, burlesqued hag wearing a coronet, sits at a tea-table, pointing slyly to the (handsome) Princess of Wales, who looks down in modest distress. She says: *Rely on me I'll instruct you in all things!* Behind her head is a picture of a fanged serpent wearing a coronet.

The King is examined on his appointment of Lady Jersey to escort the Princess to England, see No. 13793.

c. $3\frac{1}{4}\times3\frac{3}{4}$ in.

13941 IMPUTATION.

See No. 13939. The King flinches in guilty horror from John Bull, a barrister wearing top-boots, who sternly points to a letter, saying: *Look at this.* The King is accused of writing to the captain of the ship the Princess was in, bribing him to seduce her. He answers 'non mi ricordo' (see No. 13827).

c. $3\frac{1}{4}\times4$ in.

13942 PREVARICATION.

See No. 13939. Sidmouth and a judge enter a pawnshop, the latter carrying on his head a basket containing a service of plate. The judge, who holds a jug, says: *We'll not trouble a Courier (tho we are a little exposed) but we shall soon be in a Buy* [altered to] *bye Street.*

The King is accused (baselessly, see No. 13768) of refusing to return to the Princess a service of plate (presented to her by George III as a mark of approbation), having given it 'to Mr. St—t [Stuart], the late Editor of the Co—r—r'.

c. $3\frac{7}{8}\times3\frac{5}{8}$ in.

13943 ROYAL LETTER BAG; CONTAINING FAMILIAR EPISTLES . . . RELATIVE TO THE QUEEN . . .

London: Sold by T. Dolby, 299 Strand, and all booksellers . . . [*c.* Oct.–Nov.] *1820.*

Woodcut on title-page of a verse-satire (in imitation of T. Moore). A courier gallops from Windsor, preceded by four rats, and urged on by the Devil, who

stands by the horse's heels cracking a whip. Strapped to the courier's back is a large portmanteau: *Milan Commission* [see No. 13755, &c.]. The other cuts are Nos. 13944, 13945.

c. $2\frac{3}{4}\times3\frac{7}{8}$ in. 184. a. 2/15.

13944 ROYAL MILLING.

See No. 13943. A pugilistic encounter between George IV, who is knocked backwards, losing his crown, and the Duke of York. Bloomfield, with a bottle of *Bra*[*ndy*], supports the King. Behind him (l.) are two women, Lady Conyngham, and a cook with a gridiron (cf. No. 13208, &c.). Two officers stand behind the Duke. The (supposed) quarrel arose from the Duke's (alleged) protest against the King's intention to divorce the Queen and remarry, see No. 13789, &c.

c. $2\frac{3}{4}\times3\frac{3}{4}$ in.

13945 A PAIR OF RESPECTABLE WITNESSES.

See No. 13943. On the 'Green Bag' (see No. 13735, &c.) are the (sulky) features and whiskers of George IV; from it issue two witnesses, two serpents, a leech (Leach, see No. 13740), and the words *Lies* (three times), *Filth*, *Obscenity*. The witnesses are Majocchi dressed as a courier and saying *Non mi ricordo* [see No. 13827], and Demont saying *Je ne me rapelle pas* [see No. 13857]. Each holds a money-bag inscribed *Bribery*; in Demont's hair is a fillet inscribed *Perjury*. Seated round the bag and smiling approvingly are Sidmouth, Eldon, Castlereagh, and (?) Wilberforce.

c. $2\frac{7}{8}\times3\frac{7}{8}$ in.

13946 [FRONTISPIECE TO THE QUEEN AND HER PAWNS AGAINST THE KING AND HIS PIECES; OR, THE ROYAL CHECK-MATE].

J. L. Marks fec[t] 28 Fetter Lane
London: Printed and published by W. Benbow, 269 Strand [*c.* Oct.–Nov.] *1820.*

Engraving. Pl. to a verse-satire by 'Philip Playfair, esq.'. A scene in the House of Lords, the foreground being filled by a fantastic game of chess. Gifford (l.) and Brougham (r.) play on a large chess-board supported on the heads of three witnesses against the Queen: Rastelli (?), Demont, and Majocchi. Copley watches behind Gifford's chair; both register consternation. Denman leans on Brougham's chair; both smile. The King, as a Chinese mandarin at Q.R. 4 is in check to the Queen (Q.R. 2), who stands beside Alderman Wood, her 'chief pawn'; both are W.L. portraits. At the back of the board are two knights (men on horseback): 'Sir Exoff' (Gifford, so styled from the ex-officio Informations of the Attorney-General, see No. 11717), and 'Birch' (Brougham). In the centre of the board stand five tiny men, the Queen's pawns, surrounding a woman in white (the Queen, who thus appears twice). The only pieces represented as chessmen are castles with the heads of Castlereagh and Wellington and two bishops, Canterbury and Exeter. Gifford has lost all his pawns: they are Italian witnesses who lie on the ground, broken, by Brougham's chair.

Behind, the benches converge in perspective on the throne; Eldon, seated on the Woolsack, registers dismay. Peers, crowded on the ministerial benches (l.) are alarmed. Those opposite are fewer: some are mildly pleased, others indifferent.

The King is checkmated by the discredit of the Italian witnesses, see No. 13762. The Queen wins because protected by her pawns (the public);

the King has no pawns, only pieces. Manners Sutton (Canterbury) was a strong supporter of the Bill; Pelham (Exeter) did not speak, but was notoriously eager for lucrative office, and was Clerk of the Closet to the King; his pending translation to Lincoln is mentioned, see No. 13984, &c. The verses end with a quotation from Sir W. Jones's *Caissa*:

> "No place remains, he sees his certain fate
> "And yields his throne to ruin and Check Mate!!"

See No. 13825, This satire appears in No. 14030.
$6\frac{1}{2} \times 9$ in. 184. a. 2/4.

13947 THE PRINTER'S ADDRESS TO THE QUEEN, AND HER MAJESTYS TRIBUTE TO THE PRESS, IN ANSWER.

London: Printed for William Hone, Ludgate Hill. Price One Shilling.
[*c.* Oct.–Nov. 1820]

Printed sheet with elaborate ornament and border, a 'Specimen of the Typographic Art . . . [containing] upwards of Twenty-six Thousand pieces of metal . . . cast expressly for the purpose'. The Address (see No. 13963) and the Reply are printed in two columns. It ends: 'should the page of History record the present era as one in which overwhelming Power combined with Senatorial Venality to crush an unprotected Female, we trust it will also preserve the qualifying remembrance, that the base Conspiracy was defeated by the irresistible force of Public Opinion, directed and displayed through the powerful medium of a Free, Uncorrupted, and Incorruptible British Press.' Below it is inset a careful wood engraving ($2\frac{3}{4} \times 3\frac{5}{8}$ in.) of the Stanhope Press (John Johnson Brook Street Holborn) where the sheet was printed, with twelve lines of verse beginning: 'From Thee, O Press! what blessings flow!' See No. 13934, &c.
$21\frac{5}{8} \times 15\frac{1}{4}$ in. English History.

13948 HORRIDA BELLA, PAINS AND PENALTIES VERSUS TRUTH AND JUSTICE.

[? T. Lane.]
London, Published by G, Humphrey, 27, S^t James's Street. [Nov] *1820.*[1] *W. Benbow, Printer, 269 Strand.*[2]

Engraving. Vignette on (engraved) title-page. Four barristers fight, all having oval shields and using rolled documents as weapons. Brougham, armed with *Truth*, and Denman with *Justice*, vanquish Gifford and Copley (Attorney- and Solicitor-General), one with a shield inscribed *Pains* and a document inscribed *Filth*, the other with a shield inscribed *Penalties* and a document inscribed *Lies*. Below:

> *Broomo's and Denny's judgmatical fire*
> *Laid Giffo, with Coppo and C^o in the mire.*

Illustration to a verse-satire by 'Rosco' (ten lines to a page), with twenty-five plates, Nos. 13948–72; the plates are printed on both sides of thick paper and interleaved with the text, so that a pl. faces each page of text. All are by the same artist, have the same imprint, and are approximately the same size

[1] Advertised, *Examiner*, 5 Nov., as 'Just published, price 2s-6d.'.
[2] Stamped on the engraved page.

as No. 13949. The satire is exceptionally well-informed (see No. 13953) and correctly makes Ministers subservient to the King in proceedings against the Queen. Cf. No. 13760, &c. For the Bill of Pains and Penalties see No. 13825. The plates were perhaps also issued separately, not printed back to back (A. de R. xviii. 34–5).

c. 3×4¼ in. Pl. 8×5 in. 184. a. 2/2.

13949 A

Pub^d by G. Humphrey 27 S^t James's S^t 1820.

See No. 13948. George IV, on a galloping horse, aims an arrow at the crowned head of the Queen (l.), which emerges above the clouds of dust raised by his horse. He wears military uniform, with peacock's feathers (see No. 13299) in his cocked hat. In the distance (r.) are the domes of the Pavilion. The pl. faces lines beginning:

A, for an Archer, who wounded a Queen,
The stoutest Apollo that ever was seen, . . .

6⅛×3½ in. With border, 7×4⅜ in.

13950 B

See No. 13948. The King runs towards the Pavilion, carrying a large bow and spear, with a shield on which are a bottle and glass. At his feet kneels a demon sharpening an arrow on a leech (see No. 13740). The Pavilion is a grinning Chinese figure, with a (smaller) dome and a large minaret; it is partly hidden by smoke from which a second demon looks out. P. 3:

B, for the blunder displayed, when again
He strove to inflict the excesses of pain, . . .

13951 C

See No. 13948. The Queen stands on the shore, making a gesture of outraged refusal to Lord Hutchinson, who bows low, proffering a paper inscribed *£50,000* (see No. 13730). She points to a small vessel. P. 4:

C, for the Cash that was promised to pay
The Q—n, if she'd travel a different way, . . .

13952 D

See No. 13948. Three fat, bedizened women (? Ladies Hertford, Conyngham, &c.), dance in a ring, holding hands. The background is a curtain hanging in festoons. P. 5:

D, for the Devils, with infamy fraught,
Who first gave the Archer this cowardly thought. . . .
The Archer had venom enough in his reach,
But found the most potent exude from the Leech. . . .

13953 E

See No. 13948. Rectangular bundles of documents, supported on human legs, march towards a writing-table (l.) where two men await them eagerly, one being evidently Lord Stewart. These bundles recede in perspective from r. to l. The two largest are inscribed: *From Switzerland Via Colombier the Capital of Europe* and *From Milan by the Brown road.* The others are: *From Trieste*; *From Carlsruhe*; *Como*; *Italy*; *Devil*; *Moloch*; *Lucifer.* A bird flies towards the table with a paper inscribed *Private.* Forked lightning darts towards the table, beside which trunks, boxes, and papers are piled, with a paper headed . . . [Maj]*ochys deposition.* Towards the table from the l. advances (from an ornate Gothic building) a procession of lawyers, carrying books. P. 6:

E, for the Embassy, kept on full pay
Collecting of slander and filth on the way; . . .

The only allusion in these satires to the part taken by Lord Stewart (half-brother of Castlereagh), Ambassador in Vienna, in collecting evidence against the Queen. For the Milan Commission and Col. Browne see No. 13755, &c. Louise Demont (see No. 13856) wrote jestingly of Colombier, her native village, as 'la capitale de l'Europe'. *Parl. Deb.*, N.S. ii. 1205.

13954 F

See No. 13948. Ministers sit on a large sack (the Green Bag, see No. 13735), surrounded by Grenadier Guards standing at attention with fixed bayonets. Most prominent is Eldon, holding a paper inscribed *Precedent*, with an arm round Castlereagh's shoulder. Sidmouth (l.) holds his clyster-pipe. Canning (r.) hides his face in his hand (cf. No. 13971). Harrowby sits next him. Wellington stands with drawn sabre, to give an order to the Guards. P. 7:

F, for the fun that enlivened the city,
And flashed in Pall-Mall [Carlton House] till Grub-St. was witty. . . .

Ministers are trying 'To hatch the Green Egg . . .'.

13955 G

See No. 13948. George IV, in uniform and covered with orders, holding bow, arrow, and shield, strikes an attitude of frightened defiance. Near him (l.) are monsters, winged, reptilian, and (?) porcine; the largest having Castlereagh's profile, the others unrecognizable. P. 8:

G, for the Gold that bedizened his breast,
With trinkets and orders, a glittering jest— . . .
Ah! why should an arrow be shot in the dark?
And why should an innocent Q——n be the mark? . . .

13956 H

See No. 13948. George IV, seated on a Chinese throne with Chinese attendants, addresses a group of Ministers, &c. (r.): Liverpool, Eldon, Canning, with a paper headed *East Indies* in his pocket (he was President of the Board of Control), Copley and Gifford. P. 9:

H, for the hubbub the Archer intended,
By one *coup de main* should be presently ended. . . .

13957 I

See No. 13948. Gifford levels a cylindrical bill of *Pains & Penalties* from which issues a blast of smoke, while Copley scatters squibs. Behind (l.), spears, with the King's large bow, lean against a railing. P. 10:

I, for the injury meant to be done
By the great Bill of Pains, as a thundering gun, . . .

13958 K

See No. 13948. Demont and Majocchi, both holding large spears, stand timorously, held up by Gifford and Copley. In the background are crowds of men (other witnesses), holding spears, with a banner, *Pains & Penalties*. P. 11:

K, for the Knights in their armour all ready,
The troops in new clothing and bellies full, steady. . . .

See Nos. 13762, 13824.

13959 L

See No. 13948. A mêlée of lawyers and witnesses in military action among clouds of dust, directed by Gifford and Copley, who stand in the foreground. Behind Gifford (r.) stands a man holding a big book: *Dutchess of Norfolk's Case*. Beside him are large volumes of *Law*. P. 12:

L, for the lies that were told on the day
The combatants met in the Archer's affray; . . .

The seventh Duke of Norfolk, notoriously immoral, separated from his wife in 1685 for her misconduct; he finally obtained a divorce in 1700 after an unsuccessful attempt in 1682, and died of apoplexy in 1701. See G. E. C., *Complete Peerage*, and B.M.L. *Catalogue*. An analogy with George IV is obviously implied.

13960 M

See No. 13948. George IV and Lady Conyngham sit amorously together in a moored punt, heads together, arms enlaced. He holds a fishing-rod; hers lies across the punt. In the background is Windsor Castle. P. 13:

M., for the Marchioness, lovely and round
As any the Archer had hitherto found, . . .

The first of the prints on fishing in Virginia Water as one of the recreations of the Cottage, see No. 15126, &c. Cf. No. 13893.

13961 N

See No. 13948. Wellington gallops from a well-dressed crowd who pelt him with mud and stones. He rides from a street towards a park gate, where in the distance tiny soldiers march with fixed bayonets. P. 14:

N, for the nonsense oft found in the head,
Of him, who is not so well tutored as fed— . . .
The fame which he hoped was immortal, is lost.

Wellington was much hooted during the 'trial'. He wrote to Lady Shelley, 4 Oct., 'The mob are too contemptible to be thought of for a moment! About thirty of them ran away from me in the Park this morning, because I pulled up my horse while they were *hooting*.'

13962 O

See No. 13948. The marriage of Caroline of Brunswick. The Prince takes her hand at the altar rails. Behind her fly attendant cupids; beside him are satyrs with wine and fruit. P. 15:

O, for the Oath that the Archer once took
To love and to cherish, as wrote in the Book; . . .

13963 P

See No. 13948. A printing-press, behind which stands a printer; he shouts, waving his hat towards a placard on the wall: *The Queen for ever Procession to Brandenburg House*. Behind him is pasted a large sheet of *The Times October 1820*. On the l. are three men in melancholy consultation. Behind them is a placard: *The Liberty of the Press is like the air we breath, if we have it not, we die*. P. 16:

P, for the Press that exposes the view.
Which tyrants in despite of reason pursue, . . .

The Address 'from the Letter-Press Printers of London and its environs' (with 1,345 signatures) was presented on 11 Oct. by a deputation of 138 Compositors and Pressmen, see No. 13947.

It and the Queen's Reply were printed in *The Times*, 13 Oct. See also Nos. 13296, 13518, 13729, 13801, 13808, 13964, 13992, 14005, 14148, &c. Cf. No. 13764.

13964 Q

See No. 13948. Irradiated banners carried by four cherubic little boys, followed by a youth blowing a newsboy's horn, are watched by four men who register despair. They are clustered round a decayed post topped by a crown, and are 'Dr. Slop' (Stoddart) and 'Treasury scribes'. A demon (l.) beckons them from a cloud. The banners are *Times* (the largest), *Examiner*, *Traveller* (an evening paper), and *News* (like the *Examiner*, a Sunday paper). P. 17:

Q, for the qualms that arose when they heard
Hard blows in the contest, they challenged were feared.

See No. 13963, &c. *The Times* led the press agitation for the Queen. See *Hist. of the Times*, i, 1935, pp. 240–3, and No. 14182. The post may be the *Morning Post*, as in No. 13517.

13965 R

See No. 13948. A flat circular space lies between the Brighton Pavilion, in the centre, Windsor Castle (l.), and the sea with the royal yacht (r.). A coach and four with two postilions drives at a gallop making clouds of dust on the nearer edge of the circle. P. 18:

R, for the roundabout road that was found,
To secret the Archer, while giving the wound,

A satire on the King's seclusion during the proceedings against the Queen; he lived at the Cottage, with an occasional visit to Brighton and a few days in his yacht, see No. 13853, &c.

13966 S

See No. 13948. George IV (l.), covered with orders, flees in terror from a figure (r.) composed of rectangular slabs of different size, all inscribed *Address*, except for the head, which is inscribed *Queen*, and the feet: *Feeling* and *Sense*. This figure extends an arm towards the King, from its feet rays of light slant towards him. P. 19:

S, for the shaking he felt in his nerves,
That told what a cowardly action deserves;

See No. 13934, &c.

13967 T

See No. 13948. George IV, in déshabillé, stands at a bedroom window, with flexed knees, peering through a telescope at a semaphore (cf. No. 8612) on a distant ridge. P. 20:

T, for the Telegraph giving the state
Of Giffo's and Coppo's contention with fate— . . .

The King looks for news of the progress of the Bill, see No. 13825.

13968 V

See No. 13948. The Queen drives in state through a cheering crowd; windows and balconies are filled with women waving handkerchiefs. P. 21:

V, for the Virtue displayed in the town,
When Demo and Kresso were said to be down.

The very damaging evidence of Louise Demont (see No. 13856) and Meidge Barbara Kress, chambermaid of an inn at Carlsruhe, was discredited in cross-examination.

13969 W

See No. 13948. The King lies uneasily on a sofa, holding out a glass to be filled by Sidmouth, the 'Doctor', clyster-pipe in pocket. Beside him is a table, with bottles, &c. P. 22:

> W, for the wine and liqueurs he swallow'd
> While writhing he lay on the sofa and hallow'd,

13970 X

See No. 13948. A fight between the four barristers: Brougham and Denman, without shields, wield papers inscribed respectively *Truth* and *Justice*. The other two, with shields and a heavy spear, are worsted; at their feet lie Eldon, and (according to the text) Lauderdale and Redesdale (the most aggressive of the peers during the proceedings). In the background (l.), among clouds of smoke, the Ministerial forces, with a tattered banner inscribed *Pains . . Penalties*, are retreating to the l. A cheering crowd advances from the r. P. 23:

> X, for the cross, and the Archer's distress,
> The battle had roared like a storm thro' the press,

13971 Y

See No. 13948. Gloomy and agitated Ministers stand round Eldon who sits glumly on a sack (the Green Bag as in No. 13954), from which issues a puff of smoke. Wellington and Liverpool are conspicuous, with Sidmouth (with his clyster-pipe) and Castlereagh; two others are poorly characterized. Canning runs off in the background (r.), see No. 13737, &c. In the middle distance the King and a bishop distractedly embrace. Behind is the sea, with (?) the royal yacht departing. (The Queen has triumphed.) P. 24:

> Y, for the youths of the Archer's delight,
> Dumb with astonishment—pale with affright!

13972 Z

See No. 13948. The Green Bag explodes, throwing into the air Eldon, Liverpool, Sidmouth, and Castlereagh. With these fly up the clyster-pipe and scourge of the last two, and papers: *Rastelli's Pasport* [see No. 13903], *Majocchis Evidence* [see No. 13827], *Mad^le Demonts Evidence* [see No. 13856], *Sacchi's Evidence*. The explosion is due to a beam from a mirror (r.) inscribed *Lens of Truth*. P. 25:

> Z, for the Zanies, in frantic despair,
> Their bag of combustion blown into the air; . . .

For the dropping of the Bill (here anticipated, as in No. 13974) see No. 13986. For the anxiety of Ministers that it should be 'got rid of' without going to the Commons, see *Correspondence of Arbuthnot*, ed. Aspinall, 1941, p. 20.

13973 CAROLINE.

S Vowles, del^t
Pub^d Nov^r 6. 1820, by Hodgson. 43, King St^t Snow Hill, London.

Lithograph (coloured impression). The Queen stands full face, at the base of a pillar (r.), holding up a scroll: *Firm in my Innocence and secure of my Peoples Love, I smile at my Enemies impotent attempts to injure me, And Ride Secure Amid The Storm.* In her l. hand is a rolled document: *Defence.* She wears a feathered hat and an ermine-bordered robe over her dress. The pillar, part only being within the design, is wreathed with olive alternately with

bands on each curve of which is inscribed one of the places making addresses to her: *City of Londo*[*n*], *City of West*[*minster*], *Southwar*[*k*], *County of Midd*[*lesex*]. On the base is an irradiated sun in a laurel wreath. Beside the Queen (l.) is a pile of cylindrical documents, each inscribed *Address*. The Royal Standard hangs behind her head, its staff projecting from behind the pillar.

At the beginning of November the flood of Addresses to the Queen, see No. 13934, &c., became greater. On 6 Nov. the Bill against the Queen passed its second reading by a majority of 28. On 7 Nov. she made a protest against the decision and a declaration of innocence which was read to the peers by Lord Dacre.

$12\frac{3}{16} \times 9\frac{3}{16}$ in. With border, $12\frac{15}{16} \times 9\frac{3}{8}$ in. 'Caricatures', xi.171.

13974 THE TRIUMPH OF INNOCENCE OVER PERJURY, PERSECUTION & MINISTERIAL OPPRESSION

[W. Heath.]
Pub Nov 6 1820 by S W Fores 41 Picadilli

Engraving. The Queen, crowned, in royal robes and with a sceptre in her l. hand, sits regally in the Coronation Chair. Justice, blindfolded and menacing, stands at her r. hand; Truth, irradiated and holding up her mirror so that its rays illuminate the Queen, is on her l. hand. A stone slab supporting the throne rests on eight hydra-heads with serpents' masks. The centre head is that of Eldon, with two other judges, one with a leech on the cheek indicating Leach (see No. 13740). Castlereagh, very Mephistophelian, is on the extreme l., Sidmouth and Liverpool on the r.; there are two unidentified heads, one presumably Harrowby. Round Queen, chair, &c. are clouds. In the upper l. corner, two demons, spitting and excreting thunderbolts, carry off the King *To Hanover*.

On 10 Nov. the King told Sidmouth 'that he had serious thoughts of retiring to Hanover and leaving this Kingdom to the Duke of York'. *Diary of H. Hobhouse*, 1947, p. 40. Cf. No. 13986.

$12\frac{1}{8} \times 8\frac{1}{2}$ in.

13975 THE MOTHER RED CAP PUBLIC HOUSE, IN OPPOSITION TO THE KINGS HEAD

G Cruikshank fec^{t}
[Pub. James Wright, Fleet Street.] [Nov. 11, 1820]

Engraving. Pl. to *The Loyalist's Magazine*, p. 158, illustrating verses. On the l. is a pleasant old-fashioned tavern, *The Kings Head*, with a H.L. portrait of George IV in crown and robes. Ministers are seen within the open window, Castlereagh's profile on the l. A sturdy John Bull in top-boots stands outside, watching with distaste a disorderly and drunken rabble crowding round the door and (broken) window of the opposite house, the sign *Mother Red Cap*, a H.L. portrait of Queen Caroline, raddled and disreputable, a tricolour cockade in her conical hat. From the end of the beam supporting the sign hangs a pear (emblem of Bergami, see No. 13869). The house (r.) is a ruinous timber structure, shored up by beams. The crowd have a banner of a woman's shift inscribed *Un Sun'd Snow NB "The Times" Taken in Here*. A man plays drum and pan-pipes. One man empties a bottle of spirits inscribed *Queens Mixture* down the throat of a drunken fellow lying on his back. A fat man

has a tankard of *Qu[een's] Entire*. The two inns are respectively placarded *The Original Brunswick House of Call for Loyalists—Pure Wine—Good Spirits —Sound Ale*; and *The Brunswick Radical House of Call Italian Wines Bergamy Perry* [cf. No. 13869] *No Adulteration! NB Good accomodation for all sorts of Cattle. Whitbread's Entire* [cf. No. 10414]—*Small Beer*. In the background is a church tower among trees.

For the magazine see No. 13895; for *The Times* and the Queen, No. 13964. 'Unsunned snow', from some newspaper dictum (probably in *The Times*), became a catch-phrase.[1] Blacow (see No. 14251) said in his sermon, apropos her thanksgiving in St. Paul's, 'she ought rather to have stood barefoot in the aisle, covered with a sheet as white as "unsunned snow"'. Cf. No. 14140. The Mother Red Cap was a well-known tavern in Tottenham Court Road, appropriate to the Queen with her Jacobin supporters, and (perhaps) to a square red cap trimmed with feathers, in which she is depicted, cf. No. 14196. The pl. was used as frontispiece to *The Royal Wanderer* . . . pub. W. Wright, Fleet Street, 1820, reprinted from the magazine (B.M.L. 8135. bb. 3/5). (Reid, No. 4762, Cohn, No. 112.)

A larger version, signed as above, was published 4 Aug. 1821 as the heading of a verse broadside, with the addition of 'Tavern' to the title. Pub. Fortnum, Johnson [Johnston], Hodson [Hodgson], Humphries [*sic*]. Cohn, No. 1761. This was also published by Humphrey as a caricature without verses, 4 Aug. 1821, and appears in No. 14206; De Vinck, No. 10454.

Reid, No. 980. Cf. Cohn, No. 1762.

$4\frac{3}{4} \times 7\frac{5}{8}$ in.

13975 A A second state, coloured, with border, imprint as No. 13895 A.

Reid, No. 980.

With border, $5\frac{11}{16} \times 8\frac{11}{16}$ in.

13976 THE TOTAL ECLIPSE: A GRAND POLITICO-ASTRONOMICAL PHENOMENON . . .

['All the Drawings . . . are by Mr. I. R. Cruikshank.']
London: Published by Thomas Dolby, 299 Strand, 30, Holywell Street, and 34, Wardour Street. One Shilling. [14 Nov. 1820][2]

Woodcut on title-page of a verse-satire. Countryfolk gaze at an eclipse; the sun is the King's head, the face completely obscured by a black disk inscribed *Vice*. One looks through a large telescope, others use smoked glass, while two men watch the reflection in a tub of water. The head is the Georgium Sidus, '*Taxland's Sun*' (Uranus, see No. 8115). An eclipse of the sun, the most complete visible in England since 1714, occurred on 7 Sept. *Ann. Reg.*, 1820, p. 135. Cf. Nos. 13888, 14012. The other woodcuts are Nos. 13977–84.

c. $3\frac{7}{8} \times 3\frac{7}{8}$ in. 184. a. 2/14.

13977 [EMBLEMS OF MISRULE.]

See No. 13976. No title. The King's melancholy face is irradiated by bayonets and surrounded by clouds composed of heads and objects in shadow. Heads of Liverpool, Sidmouth, Eldon (with the Purse of the Great Seal and the Woolsack), Gifford, next a leech (see No. 13740) and a *Green Bag* (see No. 13735), Wellington, Castlereagh; the two last with shackles, axes, cannon,

[1] 'What is meant by female purity being as *unsunned snow*? It is a phrase of the *times* applicable to ladies whose indiscretions are not productive of male issue . . . .' *Morning Post*, 1 Sept. 1820.

[2] Advertisement, 12 Nov., *Examiner*, p. 736.

and cannon-balls (cf. No. 13298). Beside the King's head are bottles, a corkscrew, and a fool's cap.
c. $3\frac{7}{8}\times3\frac{3}{4}$ in.

13978 BEGINNING OF THE ECLIPSE, 1819.
See No. 13976. Three figures, silhouetted in black, approach the irradiated head of the Regent, their heads touching the contour of his face: Castlereagh, holding a scourge (l.), Liverpool, drooping dejectedly, and Sidmouth (r.), holding a clyster-pipe. They stand on clouds. They conspire against the Radicals.
c. $3\frac{7}{8}\times3\frac{3}{4}$ in.

13979 MIDDLE OF THE ECLIPSE, OR, TIME OF THE GREATEST OBSERVATION, 1820.
See No. 13976. The three figures of No. 13978 have converged, heads together, that of Liverpool superimposed on the others and obscuring the King's head, which is irradiated. Above the platform of clouds appear the Queen's hat and hands, holding up a paper inscribed *Justice*: the rising 'Carolina Star'.
c. $3\frac{3}{4}\times3\frac{7}{8}$ in.

13980 EFFECTS OF THE ECLIPSE IN THE HOUSE OF P—RS, 1820.
See No. 13976. Demont (see No. 13857) stands at the bar, addressing Lord Eldon who is seated at the table, behind a large *Foul Clothes Bag* (see No. 13735); both hold chamber-pots. She says: *Je ne m'en rappelle pas.* Majocchi, behind her, says: *Non mi Ricordo* [twice]. Lawyers seated at the table are disconcerted. See No. 13827.
c. $3\frac{3}{4}\times3\frac{3}{4}$ in.

13981 EFFECTS OF THE ECLIPSE IN THE "COURTS BELOW," 1820.
See No. 13976. Four judges sit in a row behind a table, frowning. On the r. stand two prisoners, holding branches of laurel, one wearing top-boots. Opposite them stand yeomanry, grotesquely hideous, scowling fiercely, and holding drawn sabres. Behind the judges is a tipsy-looking figure of Justice, a bandage over one eye, her scales unbalanced.

Perhaps a reference to the trial of Sir C. Wolseley and Joseph Harrison at the Cheshire Assizes, 10 Apr., for sedition on 28 June 1819 (see No. 13251). They were sentenced in the King's Bench on 10 May to eighteen months imprisonment. *Ann. Reg.*, 1820, pp. 908–20, 148. The first prisoner has some resemblance to Hunt, see No. 14187.
c. $3\frac{3}{4}\times3\frac{7}{8}$ in.

13982 EFFECTS OF THE ECLIPSE IN THE CHURCH, 1820.
See No. 13976. A squinting parson rants in a pulpit. The *Holy Bible* is pushed aside for the *Courier* newspaper, which lies on the cushion. Beside this is a paper: *H M Servi*[ce] *Circular Sid*[mouth, see No. 13282]. The clerk sits below, smoking a pipe and wearing a hat. The congregation, except for a deaf man with an ear-trumpet, do not listen but flirt or sleep; one man reads a paper headed *Election Expenses*. A satire on time-serving parsons who:

> . . . even dar'd to thrust between
> God and *Man*, to hurt the Q——n.

Parsons mentioned are 'A Cun—gh—m' (see No. 13914); and 'Parson H——y' (William Robert Hay, Rector of Ackworth, chairman of the magistrates at Peterloo, see *State Trials*, N.S. i. 1179–83), notoriously a pluralist; 'Eth—ls—n, the ba—dy poet' (see No. 13281). Many violent disputes between parsons and parishioners arose over prayers for the Queen.
c. $3\frac{7}{8}\times3\frac{3}{4}$ in.

13983 END OF THE ECLIPSE, 1821.

See No. 13976. The Queen, crowned and irradiated, stands on clouds, holding up a paper: *Justice for the Oppressed and Freedom for Millions!* She points menacingly downwards towards waves from which emerge the terrified head of George IV, the hands and legs of Sidmouth (with his clyster-pipe), the legs of Castlereagh (in neat strapped trousers), and the stick-like legs of Liverpool. The drowning men are struck by darts of lightning. Cf. No. 13900.

c. $5\frac{1}{2} \times 3\frac{5}{8}$ in.

13984 AN HIEROGLIPHIC, ADAPTED TO THOSE WONDERFUL TIMES, . . .

I R Cruikshank del[t]

See No. 13976. A Gothic church, upside-down, is used as a mill worked by two handles, one turned by George IV and Castlereagh, the other by the Devil and Gifford. From the top project papers inscribed with seven of the ten commandments. A ladder leans against it, which Eldon mounts, carrying the sword and scales of Justice. Above him stands a bishop with the hair and collar of a dandy (cf. No. 13029), throwing into the mill a mitre and papers inscribed *Vows* and *Marriage Vows*. These objects are ground up and pour from the windows as chaff which blows away. On the r. Sidmouth, seated on a *Gr*[*een*] *Bag* [see No. 13735], pounds with a pestle at a crown in an apothecary's mortar. Below, as a secondary design, are two cathedrals. On one sits the Devil who beckons to a bishop, kneeling on the other. Evidently Pelham, the 'dandy bishop', asking to be translated from Exeter to Lincoln, see No. 13946.

c. $6\frac{1}{8} \times 4$ in.

13985 THE "GREEN BAG" HOBBY TO FRIGHTEN THE INNOCENT, OR MY JOCKEY THE ORDER OF THE DAY!!!

Published by Langham 3 Red Lion street Holborn [*c.* Nov. 1820].

Lithograph (coloured impression). George IV rides a velocipede (see No. 13399, &c.), the seat of which is a green bag (see No. 13735). From the bag projects Majocchi's head, with the steering-bar attached to his mouth. The King asks: *Do you know all you have to swear?* Majocchi answers *Non mi Ricordo* [see No. 13827, &c.]. By the machine, leading the way *To Cotton Garden* (placard on a tree-trunk), walk Gifford, holding under his arm a large *Bill of* [Pa]*in's &c* and Copley, both in wig and gown. Behind walks Sidmouth, squirting his clyster-pipe at the back of the King's head; he says: *We shall loose the Trial because these Italian Devils cannot recollect one day what they are told to swear the other.* On the extreme l. and at the tail of the procession walks Castlereagh, both hands on Sidmouth's shoulders. He says: *I wish they would take me instead I think I could manage it.*

For the fate of the Bill see No. 13986, &c.; for the witnesses in Cotton Garden, No. 13824. The populace called Majocchi 'My Jockey', *Letters of Countess Granville*, 1894, i. 163. Advertised as 'Just Published' on No. 13991. $8\frac{1}{8} \times 12\frac{7}{8}$ in. With border, $8\frac{5}{16} \times 13\frac{3}{8}$ in. 'Caricatures', xi. 170.

13986 THE BILL THROWN OUT

Pub Nov. 15 1820 by S. W Fores 41 Piccadilly

Engraving (coloured impression). Below the title: *But the Pains and Penalties Inflicted.* The King, dressed as a mandarin, falls back fainting on a settee, attended by three stout ladies and General Bloomfield, all in Chinese dress.

Behind is a slanting cloud of smoke, inscribed: *The Bill is lost through your favorite Clause.* He murmurs: *Curse the Bishops, Oh I faint, I faint, I shall never survive this.* Bloomfield, identified by a paper in his pocket: *The Farmers Boy* [cf. No. 13237], bends towards him, saying, *aye that Cursed Adultery Clause has done the Business*—; he proffers a glass of *Coniac.* A lady supports each arm, holding a bottle of *Eau de Col*[*ogne*] to his nose; one, in back view, is (?) Lady Hertford; the other, Lady Conyngham, says: *Rouse my Love, & we will go, where the Rocks of Coral grow,! let us quit this Religious Country & go to Hanover.* The third (? Mrs. Quentin) throws up her arms in despair. A huge Chinese jar (l.) is decorated with a dragon; carved dragons or monsters support the sofa, and a table (r.) on which is a decanter of *Curacoa.*

The Bill of Pains and Penalties, see No. 13825, passed its second reading by 28, see No. 13973. The Archbishop of York, though asserting his belief in the Queen's guilt, declared that the divorce clause must be expunged, or he would vote against the third reading; he was supported by some of the bishops,[1] but opposed by the Archbishop of Canterbury. An amendment to remove the clause was defeated by the Opposition who said that it would facilitate the passage of the Bill, which passed its third reading, 10 Nov., by 9 only, and was at once dropped by Liverpool, eager for an opportunity to do so, see No. 13972. Many, in voting against the Bill, declared their belief in the Queen's guilt, Ellenborough, for example, saying 'the evidence at the bar proved her Majesty guilty of adultery'. *Parl. Deb.*, N.S. iii. 1708. Arbuthnot wrote, 6 Nov., '. . . we are in high spirits; for her guilt has been pronounced most forcibly by many who voted against the Bill. . . . In short her character is blasted for ever'. *Corr.*, ed. Aspinall, 1941, p. 20. The dropping of the Bill was taken by the populace as a verdict of innocence. The 'acquittal' and its consequences are almost the sole topics of caricature till the end of the year. For Hanover cf. No. 13974.

$7\frac{9}{10} \times 10\frac{3}{4}$ in. With border, $8\frac{7}{8} \times 4\frac{5}{16}$ in. 'Caricatures', xii. 138.

13987 THE BRIGHTEST STAR IN THE STATE - - - - - OR - - - - - A PEEP OUT OF A ROYAL WINDOW

Pub^{d} Nov^{r} 1820 by Benbow corner of S^{t} Clements Church Yard Strand

Engraving (coloured impression). George IV, a terrified colossus, tortured by demons, sits full face in an arm-chair. His r. leg, bandaged and swollen, is thrust forward, his heel resting on a cushion, the swathings inscribed *Pillar of the State.* He grasps the horns (as if wishing to cornute himself) of two little demons who, kneeling on his hips, tug at the ends of a cord which is round his waist. Above the cord are the words *Pains and Penalties*; below it, on his breeches, is inscribed: *Ports—mouth Briggs changed for a Dinner.* A third demon savagely pulls from the l. knee the Garter ribbon which is inscribed *Honi . soit . Qui . Mal . y .* and *Degradation*; he shouts *Down with the Star & Garter that Old Sign must be hung on another Post.* The star on the King's coat is represented by an irregular aperture inscribed *Places out of Danger*; three heads, with hands, are seen within: Eldon above, with Castlereagh (l.) and Liverpool (r.); the centre-piece is a fourth head, that of a devil with clerical bands, who says: *I wish I wasn't A—h B—p of C—y* [see No. 13985]. Eldon asks: *Cast—rag what's that noise about Q—n for Ever Tower*

[1] Only the Archbishops of York and Tuam, and the Bishop of Gloucester voted against the third reading; Canterbury and eight bishops voted for it. *Parl. Deb.*, N.S. iii. 1744–5. Creevey (10 Nov.) attributes the passing of the Bill to 'Union Peers and those villains of the Church'. On 11 Nov. he records the hanging of a bishop in effigy.

Guns Firing. Thank G—d I'm here. For its a knell that would summon us to H—ll. Castlereagh: *Hang the people what a riot they make Thank God I'm safe at home, they surely won't dare drag me out of C——n H——e.* Liverpool: *Devil take the Bill they want to make me pay it at Sight on Tower Hill but I should have run my head against a block for they would have axe'd me about it which I shou'dn't like.* The King, with gap-toothed mouth and starting eyes, his wig in a peak above his pear-shaped head, exclaims *Quee— Car——o* The two demons at his waist say: *Pains & Penalties*, and *Purge Corruption from the Commons Sewer* [a plea for Parliamentary Reform].

For the dropping of the Bill of Pains and Penalties see No. 13986. Illuminations in London followed, which *The Times*, 11, 13, and 14 Nov., described in extravagant detail. Castlereagh's house was protected by soldiers; those who did not illuminate (despite the threat of broken windows) were styled by *The Times* 'Jacobins!'. Parties with flambeaux and wearing white cockades (emblem of the Queen's innocence) paraded the streets and there was some rioting. The torturing demons seem to derive from Cruikshank's *The Cholic* (No. 13438).

$17\frac{5}{8} \times 11\frac{1}{8}$ in.

13988 MOMENTS OF PAIN.

[? T. Lane.]
London Pub^{d} by G. Humphrey 27 S^{t} James's S^{t} [*c.* Nov.] *1820*

Engraving (coloured impression). A companion pl. to No. 13989 by the same artist, and with the same imprint. A Chinese interior resembling that of No. 13986. George IV as a mandarin, languid and ill, sits cross-legged on a low settee. Peacock's feathers (cf. No. 13299) decorate his round hat. Sidmouth as a Chinese doctor feels his pulse with concern. At the King's feet is a long rolled document headed *List of Addresses presented to Caroline Queen of* [Engla]*nd.* Behind (r.), a melancholy Chinese messenger hands Bloomfield (a Chinese wearing a large sword) a paper: *Bill Thrown Out.* The latter registers dismay with raised arms. There is a slanting cloud of smoke as in No. 13986. On the wall is a picture of the Queen, with sword and shield, fighting a dragon. Carved dragons decorate the King's settee (or throne), and there is a big dragon jar on the r.; all the dragons look menacingly towards the King, who rests his r. hand on a table on which are decanter, pill-box, &c.

See No. 13986; for Addresses see No. 13934, &c.

De Vinck, No. 10411.

$9\frac{1}{4} \times 7\frac{1}{8}$ in. With border, $10\frac{3}{8} \times 8$ in. 'Caricatures', xii. 154.

13989 MOMENTS OF PLEASURE.

See No. 13988. Seated on a sofa, the Queen, wearing a large feathered hat, receives the news of the dropping of the Bill; beside her is a paper: *Bill of Pains Thrown out.* Alderman Wood, in a furred gown more elegant than civic, capers before her, holding up his arms, snapping his fingers, and grinning with delight. The Queen looks up at him, with a gesture of surprised satisfaction; she is caricatured, but better characterized than in other prints, resembling the description given by Creevey of her appearance at the trial on 17 Aug. She sits facing a long scroll on which names of places presenting Addresses are inscribed (see No. 13934, &c.): *London* (in large letters), *Westminster, So*[uthwark]. On the wall behind her is a (flattering) bust portrait of Bergami, wearing his decorations (see No. 13810). In the doorway (l.) are the leading members of a body of proletarian addressers; the foremost, with

the curved shin-bones known as 'cheesecutters' which resulted from rickets, holds a paper: *Address to the Queen*; they are received by a thin, sour-looking lady, evidently Lady Anne Hamilton. They have two banners: *Queer Fellows* and *S^t Gi*[les], but among them is the profile of Hobhouse, the radical M.P. for Westminster. Over the wide doorway is a picture or relief of two little puppets on a string: the King and Queen performing antics while the string is pulled by a fiddler and another man, watched by two bystanders. The room (in Brandenburgh House) is ornately furnished; a heavy curtain is draped round a pillar.

The Queen heard the news of the passing and immediate dropping of the Bill, see No. 13986, popularly styled its rejection (e.g., *Examiner*, 12 Nov.), in her room at the House of Lords; on 7 Nov. there was a large meeting of the parishes of St. Giles and St. George in the Freemason's Tavern to which prominent whig-radicals had been unsuccessfully invited. Peter Moore (perhaps depicted here) spoke. An Address was agreed to. Ibid. See No. 13934, &c. Cf. Francis Place: 'Multitudes of all ranks below the peerage, even to the barelegged sailors . . ., costermongers, and common porters, went in processions to Brandenburgh House, saw the Queen, and heard her converse. . . . She was vulgarly familiar and commonplace in her language and deportment. . . .' Wallas, *Life of Place*, 1925, p. 151. The first explicit recognition in these prints that the Queen was a puppet used by politicians, cf. No. 14006. The pl. is depicted in No. 14206.

De Vinck, No. 10409.

$9\frac{1}{4}\times7\frac{1}{8}$ in. With border, $10\frac{1}{2}\times8$ in. 'Caricatures', xii. 155.

13990 THE GHOST OF THE BILL, OR, C—RLT—N PALACE HAUNTED.

Scott, Printer, Great New Street, Fetter Lane, London. [Nov. 1821]

Engraving (coloured impression). Heading to a printed broadside. The King, on a dais, sits at a table between Eldon and Castlereagh, with Liverpool (?) under the table (from fear). All are terrified at the Bill, a creature, surrounded by clouds, with stick-like limbs, supported on broken crutches and a body formed of a rolled document: *Bill of Pains and Penalties.*

The apparition interrupts a Cabinet meeting, only three Ministers are depicted, others being mentioned; the King departs to Windsor to escape the Ghost, which has addressed them. The thirteenth and sixteenth of nineteen verses:

> Two crutches supported its figure so drear,
> Two props almost broken in pieces;
> And as the wan spectre advanced to them near,
> They saw one inscribed "Ministerial fear,"
> On the other was, "Royal Caprices."
>
> "Ah! see to my heart how fraud-hating Gr—y
> His vigorous weapon home thrust:
> Through here the bold sword of a L—nsd—n made way:
> Noble H—ll—nd struck here with impetuous sway,
> Uprous'd in a struggle so just.

See No. 13986; for these speeches, No. 14013; for 'Ministerial fear' cf. No. 13987.

$3\frac{1}{4}\times5\frac{11}{16}$ in. Broadside, $12\frac{7}{8}\times8\frac{5}{8}$ in.

13991 PARODY ON THE BEGGAR'S PETITION.

W. I. Layton, Etc. [*c.* Nov.] *1820.*
London: Printed for and Published by Langham, 3, Red Lion Street, Holborn, and may be had at all Caricature Shops.

Engraving (coloured impression). Heading to a printed broadside. The King, with a gouty leg, stands in profile to the l., supported on a crutch; he points to a French window, through which is seen a low Gothic façade. The scene is a small crudely drawn room, with chair, stool, table (with medicine bottles). On the wall is a picture of a small cottage, symbolizing the Cottage in Windsor Park (see No. 13893). The 1st, 3rd, 4th, 7th, and 8th of nine verses, a parody of the poem (1769) by Thomas Moss:

Pity the Sorrows of a poor old man,
Helpless and weak by flatterers betrayed,
From my advisers snatch me if you can,
If not too late extend your friendly aid.

At my own folly daily I repine,
'Tis that has brought me to the state you see,
A green bag fever [see No. 13735] now alas! is mine,
And Sid nor Slop [Sidmouth, Stoddart], can sooth my misery.

Yon House, where pillar'd Collonades abound,
Till late held out its tempting lures to view,
But now alas! Divorce cannot be found,
And I must be content with mother Q. [Mrs. Quentin.]

My Wife on her, I brought a many cares,
Set spies upon her, but 'tis fate's decree,
She should escape from these surrounding snares,
And with the World retaliate on me.

My Daughter too, but ah! I dare engage,
She would despise me could she from the tomb,
View 'gainst her mother my impotent rage,
A wanderer for years compelled to roam.

For the dropping of the Bill see No. 13986, &c. No. 13985 is advertised on the print: 'N.B. Just Published, . . .' Cf. No. 15396.
$6\frac{1}{8} \times 8\frac{7}{8}$ in. Broadside (cropped), $13\frac{3}{4} \times 9\frac{3}{8}$ in. 'Caricatures', xi. 174.

13992 THE GREAT MILAN LEECH.

Marks fec^t
Printed and Published by W. Benbow, 269 Strand. [*c.* Nov. 1820]

Engraving (coloured and uncoloured impressions). Heading to a printed broadside. An enormous leech with the head and wig of Sir John Leach (see No. 13740) advances menacingly upon three little men (r.) who flee. Three others (l.) register disgust, holding their noses. They say: *Tom T—dman's cart is nothing to compare to it*; *It stinks worse than a Pole-cat*; *D—n it what a Stench.* A woman staggers backwards, saying: *Bring me a Smelling Bottle or I shall Die.* One man lies on the ground fainting or dead. The leech is backed by clouds of smoke. Below the title: "*The common damn'd shun its society, and think themselves fiends less foul.*" The text describes 'the Great

Black Leech lately discovered at Milan . . .' procured 'at a great expense, at the special instance of the State *Doctor* [Sidmouth], . . . for 'the performance of an operation to relieve the Great Man's complaint' (a troubled mind). It was abortive and he is '*worse than ever*'. Attempts to check its 'vicious propensities' were vain 'until Dr. Hone skilfully applied some *printer's ink* to it'.

For the Milan Commission see No. 13755, &c. The text suggests a date after the conclusion of the Queen's 'Trial', see No. 13986, &c. For the influence of the Press cf. No. 13963, &c.; for Hone's pamphlets (e.g.), No. 13790, &c.

$4\frac{1}{16} \times 6\frac{15}{16}$ in. (pl.). Broadside, $12\frac{3}{8} \times 8\frac{1}{4}$ in. B.M.L. 1852. b. 9./32, 33.[1]

13993 HEAD AND BRAINS!!

S V(owl)[2]*E S, del*[t]
Pub[d] *by S Vowles* [*c.* Nov.] *1820.*

Lithograph (coloured impression). An imitation of No. 9012. The profiles of George IV (l.) and Queen Caroline (r.), replacing those of George III and Pitt, and joined together by the merging of the former's wig and the latter's hair, rest on a dish supported by the King's massive whiskers and heavy jowl. The King is coarse, drink-blotched, melancholy, and larger in scale than the Queen, who is flatteringly depicted. A cherub's head supported on wings (l.) blows a blast of *Public Opinion* against a small crown, driving it from the King's head and breaking it in half. The l. half is dim and partly obliterated; the r. half, belonging to the Queen, is solid and bright. A ribbon hangs from each half: one, torn into three pieces, is inscribed *God Sav|e Great G|eor*; the other: *God Save Queen Caroline*. Towards the cherub is directed a counter-blast of *Persecution and Malice*, issuing from a bladder (or clyster-pipe) blown by a saturnine profile (intended for Sidmouth) in the upper r. corner, supported on webbed wings.

The result of the Queen's 'trial', see No. 13986, is rightly represented as due to public opinion, as her supporters claimed. On 10 Nov. at Covent Garden Theatre the performance was riotously interrupted with shouts for 'God save the Queen'. At length the company gave way, and sang 'God save the King', ending every stanza with 'Queen', to the cheers of the audience. *Examiner*, 1820, p. 730. For broadside versions of *God save the Queen* see one published by Fairburn, one by Samuel Bamford, dated Lincoln Castle, 21 June 1820, one from Cobbett's *Evening Post*, 18 Feb. 1820. B.M.L. 1852. b. 9./23, 24, 25. For the symbol of 'half a crown' cf. No. 13826.

$12\frac{1}{8} \times 8\frac{11}{16}$ in. With border, *c.* $12\frac{7}{8} \times 9\frac{1}{8}$ in. 'Caricatures', xii. 153.

13994 JACK AND THE QUEEN KILLERS.

[? I. R. Cruikshank]
London: Sold by T. Dolby, 299 Strand; J. Fairburn, Broadway, Ludgate Hill; . . . [*c.* Nov. 1820].

Woodcut on title-page of a verse-satire. *Justice* (her sword so inscribed) stands holding up her scales, in which a dove, *Innocence*, outweighs the bulky contents of the *Green* [Bag, see No. 13735], together with a judge, a bishop, and a third man, despite the efforts of a tiny demon-lawyer (Gifford) who clings to the beam. The contents of the bag are falling into the fanged and flaming jaws of a monster, representing Hell. These are papers inscribed *Lies* and

[1] Cropped impression (coloured) in Print Room. [2] Depicted.

Cruel; serpents with human heads: Sidmouth, Liverpool, Castlereagh, and (?) Harrowby; a leech (Leach, see No. 13740). Five witnesses have already reached the flames; Majocchi says: *Non mi Ricordo* [see No. 13827, &c.]; Demont: *Je ne me Rapelle pas* [see No. 13857]. The l. hand of Justice rests on a shield like that of Britannia, but centred by a bust portrait of the Queen, framed in a wreath surmounted by a crown. This is supported by branches of oak and a book inscribed *Truth*. The other woodcuts are Nos. 13995–7 (attributed in the Widener Catalogue to R. Seymour).

c. $5\frac{1}{4}\times3\frac{7}{8}$ in. 184. a. 2/19.

13995 [GIANT BLUBBERBORE DRIVES THE PRINCESS FROM HIS PALACE]

See No. 13994. The Prince (fat and elderly), in quasi-Roman armour, wields a club and uses attendant reptilian demons to drive away the Princess, who flees, clasping her infant. Two of the demons resemble caricatures of Sir John and Lady Douglas, see No. 12026, &c.; a third wearing a coronet may be Hutchinson, see No. 13730. The original separation, see No. 13794, seems combined with the departure in 1814, see No. 13797.

c. $3\times3\frac{3}{4}$ in.

13996 [JACK IS INTRODUCED TO THE PRINCESS]

See No. 13994. A young man bends low before the Princess, while a woman holds out a scroll: *Protect the Innocent*. Behind, a wedding is in progress. Jack is Lieut. Hownam, see No. 14142 and index.

c. $2\frac{7}{8}\times3\frac{3}{4}$ in.

13997 PROTECTION

See No. 13994. Jack holding a shield inscribed *Protection* (the only title) stands between the Princess and two villains with daggers and 'poison-cup' containing a serpent. For the popular belief in the Princess's danger see No. 13868, &c.

c. $3\frac{7}{8}\times3\frac{7}{8}$ in.

13998 THE MAGIC LANTERN; OR, GREEN BAG PLOT LAID OPEN; *By a wild Irish woman, . . .*

London: Printed by and for S. W. Fores, 41, Piccadilly; And may be had of R. Fores, 71, Aldgate. Price Two Shillings. N.B. An immense collection of Caricatures on this and other Subjects. [Nov.] *1820.*

Woodcut on title-page of a verse satire. Scene on the shore. Lord Hutchinson, in court dress, with sly obsequiousness proffers a money-bag inscribed *50,000* to the Queen (see No. 13730, &c.). She spurns it with a proud gesture. Below: *What! does her Husband pray her to go and sin no more? No. Go and indulge your appetites; continue your adulterous intercourse; and you shall be furnished with ample means . . .* [Cf. Brougham's speech of 4 Oct. and Denman's closing words on 25 Oct. *Parl. Deb.*, N.S. iii. 179 ff., 1184.] This or a similar print is depicted in No. 14049.

This woodcut appears also on p. 18; the others are Nos. 13999–14003; all are perhaps by I. R. Cruikshank.

c. $3\frac{1}{2}\times4$ in. 184. a. 5/2.

13999 LISTENERS AND PEEPERS NEVER HEAR ANY GOOD OF THEMSELVES.

See No. 13998. Queen Charlotte, ugly and malevolent, sits in an arm-chair, eagerly extending her arms towards Lady Jersey, behind whom is a wall-map inscribed *I. of Jersey*. The latter, with sly delight, holds a candle to the seal of a letter.

For this incident, a letter sent by the Princess to her father, which reached the hands of Lady Jersey who showed it to the Prince, see No. 8809 (1796).
c. $3\frac{5}{8}\times4\frac{1}{4}$ in.

14000 THE MILAN AGENT LETTING THE CAT OUT OF THE BAG;—

See No. 13998. The title continues: *for Particulars inquire of Vilmarcati, Brown, and Rastelli.* A courier rides a galloping horse, blowing through a trumpet the words: *40 Francs each for good staunch Witnesses; Fortunes may be made.—Instruction at the Commission Warehouse, "Qui en veut."* In one hand is a bag of *Gold*, in the other a large bag, from which (unnoticed) a cat escapes. A signpost points *To Milan.*

See No. 13755, &c. For Rastelli's return to Italy see No. 13903. Vimercati was the legal agent in Milan to the Milan Commission, see No. 13755, &c.
c. $4\frac{1}{4}\times4\frac{1}{2}$ in.

14001 ADDRES[S] OF THE CITY OF LONDON

See No. 13998. The Queen, seated, receives an address (the inscription on which serves as title) from the kneeling Lord Mayor, who is introduced by Alderman Wood. In the background are two other aldermen.

On 23 June an Address from the City was presented to the Queen by the Lord Mayor (Bridges), Aldermen, and Common Councilmen. See *Examiner*, 1820, pp. 396, 399. Cf. No. 13934, &c.
c. $3\frac{1}{2}\times4\frac{3}{8}$ in.

14002 DIVINE VENGEANCE

See No. 13998. Gifford and Copley stand side by side in the House of Lords; the former is speaking; lightning flashes, with an inscription which serves as title, dart towards them from a cloud (r.). They register terror as do four peers, including Wellington and the Archbishop of Canterbury.

A 'dreadful storm' (loud peals of thunder) began as the Attorney-General opened the case against the Queen (19 Aug.).
$4\frac{5}{8}\times4\frac{3}{8}$ in.

14003 [MINISTERS AT DINNER.]

See No. 13998. Ministers sit in sour silence facing empty plates and covered dishes. Liverpool and Sidmouth (r.) are opposite Castlereagh, Eldon, Gifford, and Wellington. They have lost their appetites:

> For the Queen is acquitted in spite of the oaths
> Of wretches who live by the lies they depose.

For the dropping of the Bill see No. 13986, &c.
$4\times4\frac{1}{8}$ in.

14004 A FAITHFUL REPRESENTATION OF THE TRIAL OF HER MOST GRACIOUS MAJESTY CAROLINE QUEEN OF ENGLAND, IN THE HOUSE OF LORDS. 1820. [*c.* Nov. 1820]

Woodcut on a cotton handkerchief. A realistic view of the House receding in perspective to the Throne, above which is inset an oval bust portrait of *Bartolomo Bergami*, wearing a cluster of five decorations, see No. 13810. Some figures and objects have numbers referring to notes in the lower margin. Counsel are in a line across the foreground on each side of the centre figures, who are Gurney the short-hand writer and Majocchi facing the interpreter. The Queen is inconspicuously seated behind Brougham, next a smaller lady who must be the tall Lady Anne Hamilton. Eldon is at the Table in front of the Woolsack. On the Table is *13 Green Bag* [see No. 13735].

See No. 13825. *John Bull* (T. Hook), 17 Dec. 1821: 'What effect can

reasoning have with people, who, having printed handkerchiefs in commemoration of the Queen's innocence, representing on them the House of Peers, as it appeared during the late proceedings, place a colossal portrait of Bergami over the throne of England?' Cf. Battiscombe, *Charlotte Mary Yonge*, 1943, p. 30, where such a handkerchief as this is described. See No. 14048.

$18\frac{1}{4} \times 22\frac{3}{4}$ in. 'English History'.

14005 *The* FORM OF PRAYER, *with Thanksgiving to Almighty God, To be used daily by all devout People . . ., for the Happy deliverance of Her Majesty Queen Caroline From the late most Traitorous Conspiracy.*

[G. Cruikshank.]

London: Printed for William Hone, 45, Ludgate Hill; and sold by all Booksellers in the United Kingdom. 1820. Price Sixpence.

Woodcut on title-page. A coat of arms: the shield covered by a circle formed by a serpent enclosing an irradiated printing-press, as in No. 13518. The supporters are, dexter, Hercules, *Populus*, his club wreathed with rose, thistle, and shamrock; sinister, Liberty, *Libertas*, with staff and cap of Liberty, holding a large pen. The crest is a fasces supporting a garland of oak leaves. The motto (a quotation from Lord Bacon): *Knowledge is Power* [cf. No. 14006].

An inflammatory compilation, of prayers, &c., for the Queen's protection from 'secret conspiracies' and 'open violences', cf. No. 13868, &c. One of many glorifications of the Press as the preserver of the Queen, see No. 13963, &c. For the illuminations of 11–15 Nov. see No. 13987. Hone displayed a transparency painted by G. Cruikshank, see No. 14150.

Reid, Nos. 3049, 4748. Cohn, No. 324. Reprinted in Hone's *Facetiæ*, 1827.

$3\frac{5}{8} \times 4$ in. 184. a. 1./10.

14006 THE BROKEN CROWN, OR, THE DISASTERS OF A GREEN-BAG CHIEF!!!

[I. R. Cruikshank.] [*c.* Nov.–Dec. 1820]

Engraving (coloured impression). Heading to a printed broadside. Four Ministers, summoned by the King, sit at a table bending over a crown broken into two pieces. Sidmouth (r.), tilting forward his seat, which is a commode, holds his clyster-pipe; in his pocket is a bottle labelled *Strong Mixture*. He says: *There seems to have been a flaw in it for some years it only required a slight tap to do all the mischief.* Liverpool, next him, says: *Some Foreign Cement or a decoction of steel lozenges* [see No. 13513] *properly applied may stick them together for the present, but I'm afraid it won't last long the parts seem of opposite compositions.* Castlereagh says, with a sinister smile: *By the Ghost of my Father I will hold it together by a Tringular* [sic] *Proceeding & whip it all round* [see No. 14135]. Wellington, dressed as a field-marshal, and wearing cavalry boots with huge spurs, sits in a chair decorated with military emblems; he says: *Steel filings and leaded paste is the only Composition to be depended on.* At his feet are bayonets and cannon-balls, with (l.) a cannon, and a huge ball inscribed *Bolus*. Behind Sidmouth stands George IV (r.) in consultation with Eldon; he weeps, holding his handkerchief to his eye, and says, pointing to his Ministers: *Cant Sid my Tool and L—r—pl, Some how contrive to mend it.* Eldon, in Chancellor's wig and gown, holds the lower end of the mace against his chin with a puzzled scowl. He answers: *Dash my Wig if I know what to do! my head's in Chancery.* Beside him are two *Old Green Bags done with* [see Nos. 13735, 13986]. At the King's feet is a paper: *Straight Jacket.* By Sidmouth's chair are papers: *A Blister for the Radicals if they Kick up a Row*;

A Gagging Bandage, with a pot of *Poison for the Q . . .* [cf. No. 13868]. Also the words *Filth, Dirt*. On the extreme l., John Bull, a stout and formidable 'cit', is seated on a bale inscribed *Knowledge is Power* [see No. 14005]. One hand is on his hip, the other on a bludgeon of *English Oak*. He says, frowning at the Ministers: *I think the following prescription would be the best Cement, a handful of reformation; a large portion of the abolition of Sinicures* [sic], *a ladle full of the reduction of Taxes, with a plentiful solution of the Oil of Just Claims, and attention to the wants of an industrious part of the Community, would more safely ensure a permanent union with the separate pieces than all the cement or steel lozengers* [sic] *in the world*. The Queen looks in through a small window, Wood looking over her shoulder; they watch the proceedings, tense and indignant. Above the King's head is a shelf of *Chinese Toys from Hot Creek*: a little pagoda flanked by figures of (l.) a fat lady and a thin man (the Conynghams) and (r.) a squatting obese man (the King). The last two of seven verses (of a 'New Version'):

"She claims a share
"To all (I swear!)
"That I possess;—but mind her
"Good C—tl—gh,
"Look sharp—d'y' see
"There's Radicals behind her.

"A stronger pill
"'S required still
"Than G—ff—d's famous lotion;
"Your brains well shake,
"The corners rake,
To give the jade a motion.

For the dropping of the Bill against the Queen see No. 13986; for the 'Broken Crown', No. 13993. John Bull's words reflect the Queen's position as a symbol of opposition to abuses, and also as a political pawn, cf. No. 13989. 'Chinese Toys' symbolize extravagance and debauchery at the Pavilion. For Castlereagh as 'Derry Down Triangle' and Eldon as 'Old Bags' cf. No. 12900. The last verse may relate to the King's desire, resisted by Ministers, to bring a new (and true) charge against the Queen: attempting to corrupt Princess Charlotte. Fremantle wrote, 17 Dec., to the Marquis of Buckingham: 'He still presses further resistance, and fancies the public will open their eyes to all the history which you know regarding Princess Charlotte, which they will not believe one word about, but will only consider a further proof of conspiracy.' *Memoirs of the Court of George IV*, i. 89. See *Letters of George IV*, 1938, ii. 382, 387; *Diary of Henry Hobhouse*, 1947, p. 43 (under date 29 Nov.); and Nos. 12761, 14019.

$6\frac{3}{8} \times 9\frac{11}{16}$ in. Broadside (cropped), $14\frac{7}{8} \times 9\frac{13}{16}$ in. 'Caricatures', xii. 107.

14007 A FROWN FROM THE CROWN, OR THE HYDRA DESTROYED.

G. Cruikshank del.
London: Printed for and published by John Fairburn, Broadway, Ludgate Hill. [Nov.–Dec.] *1820. One Shilling.*

Woodcut on title-page of a verse-satire by the author of No. 13894. Alderman Wood, as Hercules, but in the armour of a medieval knight, stands above the

hydra he is destroying. He has a shield on which is a tree and the word *Defend*. His sword is inscribed *To Guard the Innocent*. The Queen, crowned, stands behind, leaning against a pedestal inscribed *Truth*. By Wood stands John Bull, a yokel in a smock, holding a staff topped by the cap of *Libertas*. Four hydra-heads have already fallen off: Castlereagh, Sidmouth, Wellington, and (?) Harrowby. Above these and still intact are Eldon (abashed), the Dukes of York and Clarence, and, towering above the others, the King. The creature has wings, a scaly body inscribed *Tyranny*, *Injustice*, *Priestcraft*, *Bishops*, *Soldiers*, *Law*, *Taxes*, *S. Secrets*, *Sinecure*, *&c.*, *Perjury*; with three barbed tails: *Envy*, *Hatred*, and *Malice*. Beside it are three little attendant monsters, representing the Ministerial Press: *New Times* (a toad), *Courier*, and [Morning] *Post* (a rat).

The text is a savage attack on the King, Ministers, peers voting against the Queen, and the ministerial Press; with corresponding praise for the papers (and editors) supporting the Queen, and for peers voting against the Bill, see Nos. 13986, 14013.

Reid, Nos. 2910, 4740. Cohn, No. 330.

c. $5\times4\frac{3}{8}$ in. 184. a. 3/4.

14008–14011

Engraved plates, without captions, to a verse-satire: THE GREEN BAG, A FARCE: *as now performing with great applause, by His Majesty's Servants . . . London: . . . Published (for the Author) by J. Onwhyn, 4, Catherine Street Strand, . . . Price Two Shillings.* [*c.* Nov.–Dec.] *1820.*

Uncoloured: 184. a. 5/10. Coloured: 184. a. 8/4.

14008

[I.] Scene at 'Harloton' (Carlton) House. George IV (Squire Whelps) sprawls in a chair, leaning against a table spread with decanters and dessert; he gazes at military tunics, helmet, sword, boots, &c. ('new invented uniforms', cf. No. 13237), 'Fatty' (Lady Conyngham) reclines near him on a sofa. A table (l.) is supported by carved satyrs.

c. $4\times6\frac{1}{4}$ in.

14009

[II.] The great hall, Carlton House, at midnight. The King, in a night-shirt, is distracted. 'Fatty' and 'Ladies of the Haram' rush in, scantily clad; a table overturns, a dog barks. Castlereagh hastens to the King, holding out a candle; others enter, or rush out. A false alarm of the Queen's arrival; friends have come 'To plot relief'.

c. $4\frac{1}{2}\times6\frac{3}{4}$ in.

14010

[III.] The throne-room at Carlton House, the Green Bag (see No. 13735) is on a table. The King stands in consultation with the Chancellor, who holds other bags. In the background are courtiers, one wearing horns to represent Lord Conyngham, Castlereagh, Sidmouth, Liverpool, and the Archbishop of Canterbury ('Parson Charley'), they are strangling the King's Conscience, an emaciated mannikin (cf. No. 13783); thus he is no longer disturbed by a group of ghosts (l.), men, women, and children (l.), victims of Peterloo, see No. 13258, &c.

c. $4\frac{3}{8}\times7\frac{1}{4}$ in.

14011

[IV.] The 'trial' of the Queen (see No. 13825), with the King presiding. Brougham is addressing him. The Queen stands (l.) with Lady Anne Hamilton

behind her chair. The Archbishop crawls under the table, Castlereagh escapes from a window, Sidmouth and others flee. Evidence has been given that 'Bergamot' (Bergami) is impotent. A reconciliation between the King and his wife follows, to the delight of John Bull. See No. 14127, &c.
c. $4\frac{1}{2} \times 8$ in.

14012 A TOTAL ECLIPSE, OR, THE MOON PASSING OVER THE SUN'S DISC!!

[? Pub. Fairburn.[1] Nov.–Dec. 1820.]

Engraving (coloured impression). George IV stands full-face on a cloud above the Pavilion; his legs wide apart; under his r. foot is the word *Decency*; by the l., *Decorum*. An irradiated crescent moon inscribed *Carolina* covers his face between mouth and forehead, its horns pointing upwards, above the apex of his curled wig. In his r. hand is a large Green Bag (see No. 13735, &c.) inscribed *Slander*. In the l. he holds up a bottle of *Noyau*. Across the base of the design stretches the east front of the Pavilion (see Summerson, *John Nash*, 1935, pl. x) with the word *Brighton*. This is backed by the sea, with ships; the horizon is just below the King's cloud, which curves upwards, framing the design.

See No. 13976, &c. A satire on the dropping of the Bill of Pains and Penalties, see No. 13986, and the popular rejoicings which followed. Cf. No. 14145, where the situation is reversed. The print appears in No. 14049.
$12\frac{1}{2} \times 9$ in. 'Caricatures', xii. 159.

14013 STEWARD'S COURT OF THE MANOR OF TORRE DEVON.

[? T. Lane.]
Dec^r Published by G. Humphrey. 27 S^t James's S^t. 1820.

Engraving (coloured impression). The House of Lords, as arranged for the Bill of Pains and Penalties, see No. 13825, is seen from the r., so that the angle of the l. and end walls form the centre of the design, the throne being on the r. The peers are crowded together to watch the entry of the Queen, complacently seated on a black ram with the head of Bergami; the animal wears two orders, and from its neck hangs a disc inscribed *Santa Carolina*, see No. 13810. Immediately behind her walks Alderman Wood, wearing his furred gown and holding a decanter. Behind him, and in the foreground, marches Brougham, followed by Denman and Lushington. Her other followers hold long staves. A plebeian fellow in a red gown just behind the barristers may be Fellowes, her chaplain. A woman and a fashionably dressed man walking together are probably Lady Anne Hamilton and Keppel Craven, the Queen's Vice-Chancellor. From the crowd of her supporters emerges a pole supporting a cap of Liberty, and a placard: *May our Wives be like Her* (which is against pictures of the allegations of the 'trial', see below). In the foreground (l.) a ragged Savoyard sings, turning the handle of an orgue de barbarie slung from his neck.

On the woolsack, in front of the peers, sits Eldon, saying *Go and Sin no more* (words quoted by Denman in his speech for the defence). On his r. stands Grey, hands crossed on his breast, bowing towards the ram. Behind

[1] Imprint cropped.

the Chancellor stands a peer, saying, *Innocent as our Wives.* On Eldon's l. stands a tall man, wearing the ribbon of St. Patrick. On the end of a bench in the r. foreground sits a peer who has some resemblance to Liverpool. Behind him stands a man resembling Lord Holland. Among a crowd on the steps of the throne is Wellington. From closely seated peers (l.) rises the word *Guiltless.* In the r. foreground, and screening himself by a cloth, a crouching incendiary, resembling Cobbett, holds a torch to a pile of papers. These are Addresses, with, at the base, *Gunpowder Treason.* The other inscriptions are *London Address, Leeds Address, Manchester Address.*

The gallery (l.) is crowded with spectators; against it and above the heads of those on the floor of the House is a medley of canvasses, supported on poles; on these incidents from the evidence against the Queen are depicted. [1] A Turk, Mahomet, dances (see No. 13929). [2] The Princess and Bergami sit amorously together. [3] Bergami helps the Princess to dress as the Muse of History (see No. 13890, &c.). [4] Bergami bathes the Princess (see No. 13819, &c.). [5] Bergami and the Princess in a carriage (see No. 13820). [6] The pair look from the tent on the polacca at a helmsman (see No. 13818, &c.). [7] They inspect statues of Adam and Eve in a grotto (*Parl. Deb.*, N.S. ii. 1094). [8] They sit together on the deck of the polacca (ibid., pp. 895, 920). [9] Seated under a canopy they are rowed on Lake Como. [10] The Princess dances a pas seul.

Enclosed in an oval below the title are the Queen's words: *Here I am Riding on a Black Ram Like a w——e as I am, . . . Therefore I pray you M^r^ Steward let me have my C——n again.* (By the custom of certain manors a widow who, through unchastity, had lost her freebench, or life interest in her husband's copyhold, could recover it by coming into the court on a ram, and reciting the above words ('crown' replacing the 'land' of the original), given in full in *The Spectator* for 1 Nov. 1714.) The oval is flanked by the *Savoyards Song* (? by T. Hook). Seven of ten verses (in the peep-show man's patter):

1 *Who be dat de Ram do sit on?*
Tis C—— purest Q—— of Briton.
Who loves a Ram & Fleece to sit on.
Doodle Johnny Calf . . . .

5 *Who talk of 'Self' in dat Green Ribbon?*
Oh! dat be de Man who put a Cap on
To marry his W—— & lives on Pension.
O Vanity, Ingratitude.

6. *And who in Grey do bow so civil?*
Oh! dat be de Great Bow Wow of de Kennel
A Whig & half & half a Radical.
Doodle Johnny Calf.

7 *What Parson he, dat quote de Scripture*
To prove a W——e to be no impure?
Oh! dat be de Protestant Sinecure.
Doodle [&c.]

8. *And who be dose Bravadoes dere,*
Who bawl out 'Guiltless' with great Stare?
Oh! dey be de Cuckolds among de Peer,
Doodle [&c.]

9. But pray, who in de chair do sit-a?
Tis honest John di Cancellaria
Who wants no Place, but Place to quit-a
Ungrateful Johnny Calf.

10 So Sirs, we have shewn you all dose Patrons
Who strip from our Eves their Fig Leaf Aprons
And damn de characters of English Matrons
Be wise in Time John Calf.

One of a set of elaborately cruel but amusing prints, published by Humphrey and perhaps inspired by T. Hook, which must have contributed to the Queen's rapid loss of popularity (cf. No. 14145). John Bull is warned against the dangerous tendency of mass agitation as represented by Addresses, cf. Halévy, *Hist. of the English People, 1815–1830*, 1926, pp. 100–2. Walter Scott wrote, 26 Oct.: 'It is half our amends for the Victory of Waterloo to see John Bull brought into something like real peril from causes so infinitely ridiculous.' *Letters*, vi, 1934, p. 286. Enniskillen, K.P. (verse 5), a Tory, voted against the Bill, which he had previously supported, saying that 'every man should be guided by his own judgment' (*Parl. Deb.*, N.S. iii. 1671). For Grey's important speech (verse 6), maintaining that guilt was not established, see ibid., pp. 1544 ff.; Trevelyan, *Lord Grey of the Reform Bill*, 1929, p. 196. The 'Parson' (verse 7) is Trench, Archbishop of Tuam, who spoke and voted against the Bill, citing *St. Matthew*, v. 32 and *Malachi*, ii. Ibid., p. 1718. Eldon (verse 9), far from wishing to quit his place, clung to it, cf. No. 15139. Lord Anglesey (or, it is sometimes said, Wellington), stopped by the mob on his way to the House of Lords with the demand that he should shout 'God save the Queen', did so, adding 'and may your wives be like her'. For the Addresses see No. 13934, &c.; many of the published replies were by Cobbett. Cole, *Life of Cobbett*, 1924, p. 249. The pl. is depicted in No. 14206.

De Vinck, No. 10410.

$8\frac{3}{8} \times 15\frac{3}{16}$ in. With border, $10\frac{3}{4} \times 15\frac{5}{8}$ in. 'Caricatures', xii. 185.

14014 THE FALSE PROPHETS!! OR SEVEN WISE MEN OF THE EAST, PROPHESYING BEFORE GOG AND MAGOG OF A ROW IN THE CITY, NOVEMBER 29th 1820.

Published December, 1820, by J. Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). Seven Aldermen, with ass's ears, sit in conference (a meeting of the Court of Aldermen) in Guildhall wearing their furred gowns. The table is covered with a cloth on which are the City Arms and motto, *Domine Diregе* [sic] *Nos*, but a turtle replaces the griffin as the sinister supporter. The arcaded wall, showing the lower part of the windows (with the City Arms), forms a background. The table is flanked by the statues of the giants, *Gog* (l.) and *Magog* (r.), on pedestals. The former, holding a staff with a spiked ball dangling from it, asks: *I say Brother what do you think of our City Asses.* Magog, holding pike and shield: *Why I think Brother Gog they are a set of D——n'd Stupid Blockheads.* Five Aldermen are on the farther side of the table. The other two sit facing each other at the opposite ends. In the centre sits Bridges; he says: *As late Mare I should be a Great Ass if I did not differ from those Radical Individuals who trust in their own confidence— I say the Q——n must not go to S^t Pauls.* On his r. is Curtis, the largest and most prominent, who says with raised forefinger: *We shall have a speedy*

Revolution and soon [see No. 11306], *if she is allowed to come into the City—I protest on my part against prayers of any description.* The man at the head of the table says: *No Prayers by S^t^ Paul I say for one.* The Alderman next him asks: *Where is our friend At—ns, he knows all about burning the Thames* [see No. 13272]. The others (l. to r.) says: [1] *Let me see—Keep her out by all means.* He stares through an eye-glass, shutting one eye. [2] *Oh dear we shall all be ruined if she comes.* [3] *If the Q——n is prayed for we are all dished by Goles—I'll have the Caracatures taken out of the Windows.* In the upper margin: *List of the Wise Men—G. Br—s, Billy Blubber* [Curtis], *C. Fl—r.* [Sir Charles Flower, see vol. viii], *G. Sc—y* [Scholey, see No. 12038, &c.], *S B—h* [Birch, see vols. vi–ix], *C. Ma—y* [Magnay], *W. H—y—e* [Heygate].[1]

A motion was made expressing regret at the Queen's intention of attending St. Paul's to offer thanks 'for her recent great deliverance', but before a vote could be taken Wood and Waithman, by leaving, broke up the Court. This happened again at a second meeting on 27 Nov. Sharpe, *London and the Kingdom*, 1895, iii. 319 f. Nevertheless, the abortive resolutions were sent by the seven aldermen to the Queen's Vice-Chancellor, with a letter on 28 Nov. *Ann. Reg.*, 1820, pp. 499 f. The procession and service took place on 29 Nov. without incident: 'the utmost attention to order and even decency prevailed'. Seats on the route cost from 5*s.* to 42*s.* Ibid., pp. 503–6. The enthusiasm en route was great according to Creevey (*Life and Times*, ed. Gore, p. 134), and *The Times* (30 Nov.) was extravagant in a leader on 'this mighty effusion of public gratitude and favour'; the 'pageantry' was described at great length. The service was 'a complete failure' according to Lord Donoughmore, who describes it, see *Letters of George IV*, ii. 396 f. For the seven Aldermen, cf. No. 14019; for Gog and Magog, No. 15445.

$8\frac{15}{16} \times 13\frac{1}{4}$ in. 'Caricatures', xii. 140.

14015 THE SAINT!

[? T. Lane.]

London Pub^d^ by G. Humphrey 27 S^t^ James's S^t^ Dec^r^ 9. 1820

Engraving (coloured impression). The Princess of Wales, on a chair-like saddle, sits sideways on a braying ass. She is amorously supported by Bergami, who stands behind her, raising a whip. Her head rests against his, and she ogles him, taking his chin. Behind is the door of a house flanked by pillars. Below the title: *One of the Points wherein Protestants and Roman Catholicks differ, is that the latter invoke—supplicate, Saints; whereas the former hold it sufficient to honor them, and propose their good example for our imitation. Chamber's Dictionary.*

A satire on the Princess's visit to Jerusalem in July 1816, which she entered riding an ass, see No. 13918, &c., and on the Order of Saint Caroline which she conferred upon her suite, making Bergami Grand Master, see *Parl. Deb.*, N.S. iii. 973–6, and No. 13810. Reissued, Aug. 1821, with the plates depicted in No. 14206, in *The Attorney General's Charges . . .*

There is a French lithograph of this subject, by Lasterie, *Le Pélerinage a Jérusalem* (dépôt, 10 Nov. 1820). De Vinck, No. 10414. De Vinck, No. 10445, depicted in No. 14206, is *A gentle Jog into Jerusalem*, pub. Humphrey, 3 June 1821. The Princess and Bergami both ride asses; below: *A Saint and Courier cheek by Jowl | Set out strange Lands to see.*

De Vinck, No. 10413.

$8\frac{1}{4} \times 6\frac{3}{4}$ in. With border, $9\frac{13}{16} \times 7\frac{5}{8}$ in. 'Caricatures', xii. 161.

[1] This list is in the order of the signatures to their letter of 28 Nov.

14016 THE CONTENTED PEERS, OR KING'S OWN; A POETICAL DIALOGUE, . . .

[G. Cruikshank.]
London: Printed for and Published by J. Langham, 3, Red Lion Street Holborn. Price 1s. [11 Dec. 1820][1]

Woodcut on title-page. A copy of No. 13861, reversed, and without Eldon's attendant demon. Illustration to a verse dialogue on the Queen's 'trial' by Ministerial peers: 'Laird Woolsack' and 'Laird Laudable' [Lauderdale], &c. See No. 13825.
c. $3\frac{3}{8}\times3\frac{1}{8}$ in. 184. a. 5/14.

14017 OUR FAT FRIEND GOING TO ROOST.

[Marshall.]
Pub Dec. 12 1820 by John Marshall Jun^r 24 Little S^t Martins Lane

Engraving (coloured impression). The King, dead drunk and much dishevelled, is carried to bed by three fat and tipsy peeresses, wearing coronets; the foremost, who supports his legs, probably Lady Conyngham (cf. No. 13847), says: *I'm as great as the Queen.* The other two, one flourishing a candle, the other a full glass, sing: *We'll drown her in the bowl the bowl* [cf. No. 12181]. Behind them is a table with decanters and a melon; a bottle is in the King's chair; broken bottles lie on the floor. On the r. is the bed; in a chamber-pot are papers: *The Queens Affair* and *State Papers.*

For the King and the dropping of the Bill against the Queen cf. No. 13986. 'Fat Friend' (cf. No. 14019) is a seeming (belated) allusion to Brummell's phrase; no direct reference to Brummell appears in the prints.
$8\frac{1}{8}\times13\frac{5}{16}$ in. 'Caricatures', xii. 174.

14018 GEORGY'S DELIGHT, OR MORE CUNNING THAN CAUTIOUS!!!

[W. Heath.]
Pub Dec. 16 1820 by S Hough 14 Dean Street Fetter Lane

Engraving (coloured impression). The King sits on a sofa with the fat Lady Conyngham on his knee, and one foot planted regally on a footstool; he flourishes a glass, spilling the contents; a broken bottle lies at his feet. Beside him (r.) is a table with fruit and a decanter of *Coniac.* She embraces him, kissing his cheek. Above:

Georgy loves good Ale and Wine
And Georgy loves good Brandy
And Georgy loves his C—n—g—m
As sweet as sugar Candy!!!

Cf. No. 13847.
$11\frac{11}{16}\times8\frac{7}{8}$ in. 'Caricatures', xii. 147.

14019 A LOYAL GLEE, AS SUNG BY MESSRS. S—D—TH, L—RP—L, AND C—TL—GH:

[I. R. Cruikshank.] [Dec. 1820]

Engraving (coloured impression). Heading to a printed broadside. Three Ministers in court suits with bag-wigs and swords sing outside Carlton House.

[1] Advertisement *Examiner,* 10 Dec.

Castlereagh in the centre holds a scourge, turning towards Liverpool (l.); the latter and Sidmouth have misshapen gouty legs. Sidmouth's clyster-pipe hangs from his pocket. Above the gate (l.) George IV and a fat woman (? Lady Conyngham) are seen watching from a window. She says: *Your M—y how well they Chord, it is like one Person.* John Bull, a yokel in a smock holding money-bag and cudgel, stands with his back to the gate, watching the singers. He says: *They may Chord to please his M . . . . y but dang me If I dont wish the Three was in One Cord.* Alderman Curtis (r.), with enormous paunch and nose, approaches from the r., in the sailor's dress of Walcheren Expedition prints, see No. 11353. He holds a long spoon labelled *Orphans Fund* [see No. 13706] and a large pot; under the l. arm is a turtle. He says: *Who's for a Royal Tuck-out with our Fat Friend* [cf. No. 14017], *bring your Loyal Addresses and he'll make you as drunk as a Prince.* Below the (printed) title: *Composed, Arranged, and Corrected, (but not) Dedicated to the Radicals, by Signor Giffardo* [Gifford].

1. Ye Radicals of England, who talk about Reform,
   Whose object is to frighten us, by raising of a storm;
   Give ear unto us Loyal men, and we will plainly show,
   Whate'er we say,
   You must obey,
   Or else to prison go.

2. If any dare oppose us, we'll put in force old laws,
   And frame a Bill, by G—ff—d's skill, to meet our R——l cause;
   Our wisdom once united, we'll make our foes to rue;
   Tho' to our cost,
   One Green Bag's lost [see Nos. 13735, 13986],
   Still others we've in view [see No. 14006, &c.].

3. Then courage, Sid and C—tl—gh, and never be dismay'd,
   While I am here, your trusty friend, who shall our schemes invade?
   Old Bags [Eldon], with mighty W—ll—g—on, have kindly sent their wishes,
   So, right or wrong,
   Be this our song,
   We'll keep the Loaves and Fishes.

4. Now in the city we have got, a few staunch, trusty friends,
   Whose Loyalty to what we say, with due submission bends;
   With Billy Blubber [Curtis] at their head, we'll ne'er be in the lurch,
   They talk of Wood,
   Be 't understood,
   There 's no wood like our Birch.

On 8 Dec. the Lord Mayor with six Aldermen (cf. No. 14014) presented a loyal Address to the King deploring the 'unprincipled efforts of the disaffected, in every direction which infatuated malice can devise, and a licentious press promote, . . .'. On the previous day the Corporation had voted an Address and Petition to the King to remove his Ministers, presented 9 Dec., stressing 'the mockery of justice' in the proceedings against the Queen. *Ann. Reg.*, 1820, pp. 515–16, 519–21; *Examiner*, 1820, pp. 791, 796. A change of Ministry was expected by many and contemplated by the King at this time, see *Letters of George IV*, ii. 387–93. For loyal Addresses see No. 14105, &c.

$6\frac{5}{8} \times 9\frac{1}{8}$ in. Broadside (cropped), $14\frac{5}{8} \times 9\frac{1}{8}$ in. 'Caricatures', xii. 106.

14020 THE ACTS OF ADONIS THE GREAT, KING OF BULL.

[Austin.][1]
London: Printed and published by J. Turner, Aldersgate Street [*c.* Dec. 1820] *Sixpence.*

Woodcut on title-page of a scurrilous life-history of George IV in biblical language, ending with the prorogation of Parliament on 23 Nov. As a young man he sits on a high stool outside the Fleet Prison (for debtors). He wears a star, but is in rags. With deprecating melancholy he holds out an empty purse. At his feet are his feathers, antlers, dice and dice-box, a jockey cap and whip (cf. No. 7918, &c.), broken bottles, and three papers: *Debts of Honor*, *Leakes Pills* (as in No. 8112, &c.), *Plenipotentiary Ballad* (cf. No. 13917). Behind him (l.) is the prison wall, inscribed *Fleet Market*, with a barred window placarded *Remember the Poor Debtors*. Facing him across a narrow alley is the wall of a pawnbroker's shop (r.), indicated by the three balls. In the background are clamorous creditors, holding out their bills: a butcher, a wine merchant, a bawd, her bill headed *Wenches* (cf. No. 8634), a Jew holding up a bill inscribed *Money Lent*, and a tailor brandishing shears. Below: "Get thee a Wife, and all will be well." *Much ado about Nothing.*

The Prince, 'Gorge', marries Enilorac that his bills may be paid, see No. 13792, &c. The *Morning Post* had called the Regent an 'Adonis of loveliness' in 1812, cf. Nos. 12749, 13565. The other woodcuts are Nos. 14021–3.

c. $5\frac{1}{2}\times4$ in. 184. a. 4/18.

14021 [THE PRINCESS'S DEPARTURE.]

See No. 14020. No title. The Regent, with the ass's ears of Midas, stands with his back to a doorway, bottle and glass in hand; he sings:

> *Oh, what pleasure will abound*
> *When my wife is laid in ground.—Midas* [see No. 14236, &c.].

A chamberlain (Hertford) holding a wand, bows obsequiously. Through the doorway the weeping Princess is seen approaching a boat which will take her to a man-of-war. Below: "Write me down an ass." [*Much Ado about Nothing*, IV. ii.] See No. 13797.

c. $3\frac{5}{8}\times3\frac{7}{8}$ in.

14022 [GEORGE IV ON THE THRONE.]

See No. 14020. No title. The King, seated on the throne, registers delight at his accession, raising his wig. Ministers surround the dais of three steps, and Lord Hutchinson, in military uniform, grovels on his hands and knees. The latter is addressed by Castlereagh (incorrectly wearing a coronet) in whose pocket is a scourge (see No. 14135); between them lies a large (green) bag (see No. 13735, &c.) on which crawls a giant leech (Leach, see No. 13740) wearing a barrister's wig. The others are (l. to r.) Wellington, with his back to the King, Eldon, Sidmouth, holding a medicine bottle, and addressing the King, Liverpool, sanctimonious and obsequious, and Canning, turning aside and biting his finger (see No. 13737).

Hutchinson suggests to the King a plot against Queen Caroline, see No. 13730, &c.

c. $4\frac{1}{8}\times4\frac{3}{8}$ in.

14023 [GEORGE IV AND MRS. QUENTIN.]

See No. 14020. No title. The fat King, wearing a fool's cap and bells, sprawls on a sofa, his head supported by a pretty woman (r.), a goblet in his l. hand.

[1] The 8th edition with 'Wood Engravings by Austin' is advertised on No. 14025.

On the wall behind her is a stag's head with a large Q in its mouth, to indicate Mrs. 'Q' or Quentin, see No. 13889. In the background are the roofs and spires of London, inscribed *Land of Bull*, tilting under a blast from the mouth of a monster poised menacingly above them; this is *Taxation*, with serpents for hair, and talons viciously extended. Below: "And is the Old Gentleman in love?" *The Miser.*
c. $3\frac{1}{2}\times3\frac{3}{4}$ in.

14024 NERO VANQUISHED.

London: Printed and Published by J. Turner, 170, Aldersgate Street. Price Sixpence. [*c.* Dec. 1820]

Woodcut on title-page of a verse-satire. George IV, dressed as a Roman Emperor, crouches on the ground, entwined with angry serpents with human heads. He flinches from the irate British Lion standing beside the (crowned) Queen, who faces him menacingly. Behind, among clouds, stands Justice with her scales and a sheaf of thunderbolts which she directs against the King.

Denman, in summing up, 24 Oct., compared George IV to Nero: 'I find a case in some degree parallel. . . Scarcely had Octavia become the wife of Nero . . . when she became the subject of his unjust aversion.' He also compared the Queen to Octavia, the blameless young wife repudiated by Nero, in a Greek quotation from *Dion Cassius*, lxii, applying the words (he alleged) to Sacchi and Rastelli. *Parl. Deb.*, N.S. iii. 1087 f.; Arnould, *Memoir of Lord Denman*, 1873, i. 171–3. This caused Carlton House to be called Nero's [Nerot's] Hotel. Airlie, *Lady Palmerston*, 1922, i. 71 (26 Oct.); Moore, *Memoirs* (6 Nov.). See No. 14025; cf. Nos. 12802, 13893.
c. $3\frac{1}{4}\times3\frac{5}{8}$ in. 184. a. 4/16.

14025 NERO VINDICATED.[1]

[Branston.][2]

Woodcut on title-page of a verse-satire in which George IV is compared unfavourably with Nero. Dressed as a Roman emperor the King sits among the domes and minarets of the Pavilion, playing a 'cello. On his breast is a Q enclosing a face (Mrs. Quentin, see No. 13889). In the background mounted men in close formation with raised sabres attack fleeing women and children (indicating Peterloo, see No. 13258). Behind is a blazing town.

The anonymous author uses Hone's title: *Nero Vindicated* was advertised by Hone on 26 Nov. and again on 10 Dec. when it was 'in preparation' but postponed owing to the withdrawal of the Bill (see No. 13986) and the preparation of *The Triumph of the Press* and *Slap at Slop. Examiner*, 1820, pp. 768, 800. It continued to be advertised in 1821.[3] Wooler, enlarging on the Nero theme, says that Denman owed the comparison (see No. 14024) to Hone's advertised title. Actually the quotations were provided by Dr. Parr, but Hone had made the comparison in 1816, see No. 12802.
c. 5×4 in. 184. a. 4/17.

[1] Imprint as No. 14024.
[2] Advertised on No. 14026: 'with an engraving by Branston . . .'.
[3] Its non-appearance evoked a squib (motto to *A Lecture* . . . 1821 (No. 14107)):

> . . . Let not the bard in this be rated
> With those who *Nero* vindicated; . . .
> For 'tis believ'd, by young and old,
> Poor *Nero* has been bought and sold. . . .

14026 SATAN'S BANK NOTE.

London: Published by J. Turner, 170, Aldersgate Street. Sixpence.
[*c.* Dec. 1820]

Woodcut on title-page of a verse satire on (*inter alia*) executions for forgery and the passing of forged notes, see No. 13198, &c. The Devil, seated on the cross-bar of a long gallows to which five men (forgers) with caps over their faces are already attached though they still stand on the ground, manipulates ropes tied round the necks of Castlereagh and Sidmouth. The former (l.) stands on a step-ladder, as hangman of the five victims; the latter, dressed as a parson, stands below, preaching to them. Sidmouth tramples on papers inscribed *Do Justice Love Mercy* and *Do No Murder.*

Nos. 14020, 14024, 14025 (and other tracts) are advertised on the final page.
c. $3\frac{1}{2}\times3\frac{5}{8}$ in. 184. a. 4/19.

14027 KING STATE THE CUCKOLD ENDEAVOURING TO TRAMPLE ON THE PEOPLE WITH ONE FOOT, & KICK THE QUEEN OUT WITH THE OTHER*

[? W. Heath.]
Pub Dec 26 1820 by S W Fores 41 Piccadilli

Engraving (coloured impression). A stuffed figure of George IV, heavy, inert, and puppet-like, wearing royal robes and with massive antlers on his forehead, is supported by his three chief Ministers. Under his legs are two prostrate men; his l. foot is planted on the face of one who wears the remains of a tattered shoe. Sidmouth takes his r. leg and holds it out towards the Queen, who escapes to the l. She is protected by John Bull, a stout countryman, who smashes the King's extended leg with a cudgel of *oak*, breaking off the foot. John, with clenched fist, says: *Dom thee, what Kick a defenceless Woman 'the Cowardly Rascal!* Castlereagh and Liverpool (r.) support the King's shoulders. Behind (r.) is a copy of No. 13765: the King sleeps in a cradle (as in No. 13764, &c.) rocked by Lady Conyngham, who sings: *hush my babe lie still & slumber 'tis Eliza guards thy Bed.* The cradle is decorated with a pagoda, the Royal Arms, and a nude obese squatting Chinese, symbolizing the King. The Queen, looking behind her vengefully, escapes towards a Chinese doorway. Chinese paintings decorate the wall. Below the title: * *Vide Mr Marsh's incomparable speech (at Reading) both for Wit & point. Pub by Fores 41 Piccadilli with a Caricature Print at top price £/-*

On 7 Dec. at a Reading meeting to consider an Address to the Queen on the abandonment of the Bill, see No. 13986, and one to the King for the dismissal of Ministers (cf. No. 14118), Henry Marsh, a Berkshire magistrate, made a long facetious speech in which he said, apropos the absence of the King's name from the Bill (see No. 13901): 'in effect the accusation was not that her Majesty had injured her husband—not that she had cornuted King George, but that she had cuckolded the State'. *The Times*, 11 Dec. 1820. One of many satires in which, most incorrectly, Ministers incite the King against his wife, see No. 13760. For Marsh cf. No. 14106.
$8\frac{1}{4}\times12\frac{9}{16}$ in. 'Caricatures', xii. 132.

14028 A GREAT DAIRY-MAN.

[? T. Lane.]
Pub^d by G. Humphrey 27 S^t James's S^t December 1820.

Engraving (coloured impression). Cows and goats with distended udders are grouped outside a small thatched cottage (see No. 13893). The King, wearing

apron, over-sleeves, and top-boots, stands by a cow, an arm resting on her back, his pail at his feet, his stool behind him. Behind (r.), a fat dairymaid, presumably Lady Conyngham, walks towards the cottage, her pail on her head. Three plump women watch from open casement windows. A satire on the loyal Address from Cowes, see No. 13854.
$7 \times 9\frac{1}{4}$ in. With border, $8\frac{1}{8} \times 10\frac{1}{8}$ in. 'Caricatures', xi. 163.

14029 [FRONTISPIECE TO SULTAN SHAM AND HIS SEVEN WIVES.]

Marks fec^{t}
London Pub^{d} by W. Benbow 262 Strand. [1820]

Engraving (coloured impression).[1] George IV, dressed as a Turk, marches arrogantly past a row of ladies of his harem, holding a large goblet whose contents are spilling. He wears a jewelled turban with the high peak of a fool's cap, terminating in a bell. The end of his long furred robe is held by a thin man (l.) wearing a turban decorated with antlers to indicate Lord Conyngham; the latter's arms and legs are bare, and he shambles along, carrying a decanter. The King says: *Variety is charming. Constancy is not for me, so Ladies pray take warning.* The seven ladies, all fat and all in quasi-Turkish dress with turbans, watch him intently.

Illustration to a verse satire on the life of George IV, in which the villain is Queen Charlotte. The design may derive from prints of the Prince and Lord Jersey in 1796, especially Gillray's *Grand-Signior retiring* (No. 8807). In No. 8809 there is a picture of the Prince as a Turk among his harem. Among the seven here depicted, but scarcely characterized, are probably, besides Lady Conyngham and Lady Hertford, the Duchess of Richmond, and Mrs. Quentin. The print appears in No. 14030; a similar print is in No. 14049.
$6\frac{3}{4} \times 8\frac{3}{4}$ in. 184. a. 2/3.

14030 CUCKOLD[2] CUNNING**M. FRIGHTEN'D AT HIS W—F'S CARICATURE

Marks fec^{t}
Engraved for W. Banbow [sic] *269 Strand* [? 1820]

Engraving (coloured impression). Lord Conyngham stands by the counter of Benbow's shop holding out an open book to the shopman with a terrified gesture: *M^{r} Benbow, Pray who is this!* Benbow, behind the counter, touches the antlered figure of No. 14029, and one of the fat ladies, answering, *This is Lady H——d and this is Lady C——m.* His r. hand rests on a pile of caricatures on the counter. A grinning shopman behind the L-shaped counter (r.) holds up two fingers to simulate horns above Lord Conyngham's head. The walls of the shop are lined with books; by the counter three bills are displayed, one above the other: [1] *Just Published 1^{s} 6^{d} Sultan Sham and his Seven Wives* [No. 14029]; [2] *Cobbett's Register Sold here also Peep at the Peers* [? No. 14108]; [3] *The K. the determiner of the Q*; [4] *Queen & her Pawns againts the King and his Pecc* [sic, No. 13946].

William Benbow, ex-shoemaker, bookseller, and pamphleteer, was a Republican and became a Physical-force Chartist. In June 1820 he became

[1] Also a separately issued impression, 'Caricatures', xi. 163.
[2] The word is made conspicuous by being partly scored through.

Cobbett's publisher for the *Political Register*; the inevitable violent quarrel soon followed. His imprint is on some of the more extreme prints of 1820. He had been imprisoned in 1817 during the suspension of the Habeas Corpus Act, and was again in prison in 1821. Cole, *William Cobbett*, 1924, pp. 245 f., &c.; Wickwar, *Struggle for the Freedom of the Press*, 1928, p. 188, &c.
$6\frac{5}{8} \times 8\frac{1}{2}$ in. With border, $6\frac{13}{16} \times 8\frac{5}{8}$ in.

14031 THE NE-PLUS-ULTRA OF SEAMEN ALIAS ULTRA-MARINE.

[Williams.]
Pub^d by J. Johnston 98 Cheapside. [*c.* Dec. 1820]

Engraving (coloured impression). The Duke of Clarence, in admiral's uniform, stands with his back to the sea, gazing upwards and to the l. with a malignant stare; his r. fist is clenched; in his l. hand he clutches papers docketed *Calu[mnie]s.* He declaims (adapting Satan's address to the sun, *Paradise Lost*, iv, cf. No. 13896, &c.):

> *"O thou that with surpassing Glory shine,*
> *"And in whose train the stars attendant wait,*
> *Of thee I speak, but with no friendly Voice,*
> *And add thy name O Cinthia to tell thee*
> *How I hate thy brightness!!!*

He apostrophizes the moon, a disk in the sky enclosing a bust portrait of the Queen, on a dark ground patterned with large five-pointed stars which are partly covered by cloud (hiding 'their diminished heads'). In the sea behind is a man-of-war in full sail, the *Queen Caroline* (l.), firing a stern-shot at the Duke; she flies a large flag on which are the Royal Arms, with the motto: *Honi . soit qui mal y pense*, and two pennants: *Vox Populi* and *Victoria.* A ship's boat, the *True Blue* (r.), is rowed by sailors; the helmsman stands up to wave his hat and shout towards the Duke's back *The Queen for Ever!!!* One asks: *Jack is that a Sailor!* Another answers: *Da—n me if I know there's no English true blue about him!* Below the title:

> *Our Duke and no Duke, what with looking so blue*
> *In his coat and his learning, and chastisement too;*
> *His tricks on such Ultra-top-gallant mast pinnacles,*
> *— Pestering lieutenants and poking at binnacles;*
> *— Ultra opinions, and ultra suggestions,*
> *Cross quips, and cross quiddits, and very cross questions;*
> *His going so far beyond all other sailors,*
> *In cutting up true-blues, to brush up with tailors;*
> *And doing what never was yet done by seamen,*
> *By crossing the line of all feeling tow-rds women;*
> *Has played such a part to discolour the Queen,*
> *That the wags have entitled him Ultra-Marine.*

Denman, in his speech of 24 Oct., cf. No. 14024, denounced the Duke of Clarence as one of 'several persons . . . who are daily circulating the most odious and atrocious calumnies against her majesty'. The Queen might well exclaim: '*Come forth, thou slanderer, and let me see thy face!* If thou would'st equal the respectability even of an Italian witness, come forth and depose in open court . . .'. Arnould, *Memoir of Lord Denman*, 1873, i. 175–7; *Parl.*

Deb., N.S. iii. 1181; Airlie, *Lady Palmerston*, 1922, i. 72 (Lady Cowper adds: his indecent abuse of the Queen 'is not so bad as his abuse of Howman [sic] & Flenns [i.e. Flinn], saying "*I shall take care* they shall never rise in the Navy"'). The title is from verses in the *Examiner*, 29 Oct., by Leigh Hunt (signed Harry Brown). See Nos. 14102, 14130, 14160, 14173, 14219.
$11\frac{15}{16} \times 8\frac{15}{16}$ in. 'Caricatures', xi. 143.

14032–14043

Woodcuts after I. R. Cruikshank to *The Book of Wonders*, dedicated to Queen Caroline, Pub. H. Stemman, 68 Princes-Street, Leicester-Square, 1820. Contrasted quotations from Cobbett's writings, extravagant and contradictory assertions (cf. No. 13540) printed in double columns. Titles from 'List of Embellishments'. B.M.L. 012274. bb. 7/3.

14032 [APPROPRIATE TRIBUTE TO COUNTERFEIT MERIT]
P. 21. A seemingly silver teapot in Britannia metal, above a scroll centred by a small pair of wings and inscribed *From the Female Reformers of Richmond, in Surrey to the Guardian Angel of Reform* [Cobbett]. Cf. Nos. 13642, 14043; for Female Reformers, No. 13257, &c.
$3\frac{1}{8} \times 4\frac{1}{8}$ in.

14033 [TRANS-ATLANTIC LUXURY]
P. 26. Cobbett, on a low stool under a tree, writes: *My dear Hunt* . . . At his feet are other letters: *To the old batter'd hulk Tierney* and *My dear Hunt*. The scene is a yard outside a dilapidated cottage, with pig, ass, and cow. Illustration to extract from Cobbett's 'Long Island Journal', written in America, see No. 12878.
$3\frac{1}{4} \times 4$ in.

14034 [CUSTOM-HOUSE ENTRY OF CHARNEL-HOUSE LUGGAGE]
P. 31. Cobbett stands over his trunk, opened by Customs Officers at Liverpool; one holds a bone, averting his nose. A porter stands by, holding his knot. Behind are masts and rigging. For Paine's bones see No. 13525, &c.
$3\frac{1}{2} \times 4\frac{1}{4}$ in.

14035 [THE VISION OF THE BONES]
P. 33. Cobbett starts up in a truckle bed, aghast at the ghost of Paine (l.), supported by the Devil who rises through the floor surrounded by smoke. Ghost, arms extended: *O give me back my pilfer'd Bones*. On the floor are books, including *New Life of Paine* and *Old Life of Paine*. A crown and Bible stand on a chamber-pot. See No. 13525, &c.
$3\frac{3}{8} \times 4\frac{1}{8}$ in.

14036 [HOT AND COLD]
P. 41. Cobbett stands full-face, legs apart, blowing into a dish from which two clouds of steam issue in opposite directions, inscribed in large letters *Hot* and *Cold*. He is watched by an angrily astonished satyr, sitting over his own steaming bowl. An illustration to La Fontaine's version of Æsop's fable, a heading to contrasted quotations from Cobbett's praise and abuse of Burdett.
$3\frac{3}{4} \times 4$ in.

14037 [BANK SCORES]
P. 50. A man's face, with slit nose and large letters branded on the cheeks: *B* and *S* ('Bank Swindler'). Illustration to a recommendation by Cobbett that all Bank Directors should be pilloried, and so treated.
$2\frac{3}{8} \times 2\frac{7}{8}$ in.

14038 [GRAND TRIUMPHAL ENTRY INTO COVENTRY]
P. 65. Cobbett's chaise is drawn (r. to l.) by a cheering mob, with banners. He stands in front making a speech. They shout: *Cobbett for ever*; (a woman) *What a Sweet man*; three ragamuffins standing behind the chaise (in which are a man and woman *No Taxes*; *No Triangular Parliaments*; *Cobby for ever*. The banners (r. to l.): *The Guardian Angel of Reform*; *Integrity*; *Order*; *Cobbett and Consistency*; *A New Way to pay Old Debts*; *March of the Mind* (topped by a bundle of matches). Other emblems are on poles: an ink-pot and pen, a weathercock, the teapot of No. 14032, labelled *A Genuine Tea pot*, a pair of breeches labelled *S^t Pacomo's Bree—*.

Illustration of Cobbett's account of his entry into Coventry on 29 Feb. See No. 14039. An early instance of the catch-phrase the 'March of Mind' or 'of Intellect'. Cf. Peacock, *Crotchet Castle*, 1830, passim. In these satires it connotes ridicule of education and luxuries for the masses and of inventions, especially applications of steam; see Nos. 14815, 14918, 15178.
$3\frac{1}{8}\times7\frac{7}{8}$ in.

14039 [VIEW OF THE HUSTINGS]
P. 69. Cobbett stands under the pent-house roof of the hustings with folded arms facing a hostile crowd. His banner is fixed to the hustings: *The Great Enlightener of the People*. One old ballad-singer bawls *Oh Brava Cobbett*. Shouts are *Ellice for ever*; *Moore for ever*; *Pay your debts you bone grabber*; (a dustman) *Here's 2^d for you*.

Cobbett stood for Coventry in March 1820, having previously asked for a 'Fund for Reform' of £5,000 to be collected in sums of twopence, with no questions asked as to its expenditure by himself. On the dissolution of Parliament he announced that the 'Fund for Reform' (see No. 13642) should be called 'Fund for securing Cobbett's Election'. The results were E. Ellice 1,474, P. Moore 1,422 (both Whigs), Cobbett 517 (retired, 3rd day). See No. 13708. Cobbett, *Pol. Reg.* xxxv. 486: 'I have been the Great Enlightener of the People'. Cf. Nos. 14043, 15124.
$3\frac{1}{4}\times3\frac{7}{8}$ in.

14040 ["SEATED AT COVENTRY"]
P. 71. Cobbett sits a galloping ass, holding its tail and raising a birch-rod to smite. It is decorated with ribbons; from its rump issues a cloud inscribed *Paper against Gold*. [Articles in the *Pol. Reg.*, 30 Aug. 1810–2 Aug. 1811, republished 1815 (2 vols.), with subsequent editions to 1828.] Its rider is placarded *Cobbett MP*; a *Prophecy* hangs from his pocket; he exclaims *O! the Rascally Rump!* The ass brays *I ze be Jesse Burgess*; a signpost shows that it is making for *Botley*.

The mob at Coventry had intended to tie Cobbett on the ass, but he eluded them and a substitute was found. For Burgess, Cobbett's parish apprentice, see No. 11352.
$3\frac{1}{2}\times4\frac{1}{4}$ in.

14041 [THE OVATION, OR LESSER TRIUMPH—]
P. 75. A mock procession at Coventry. A man on a shutter covered by a black cloak, represents Cobbett; whose existence as a candidate was about to end. The signs, &c., carried include *the Begging Box*, placarded *2^d*, two banners, *Cobbetts Fund for Reform* [see No. 14039] and *Rari Quippe Boni, Rare Bones Indeed!* topped by skull and bones. A skeleton [effigy of Paine, see No. 13525] on a chair is carried by two men; others carry an old Coventry wooden image placarded *Cobbett's Post*.
$2\frac{7}{8}\times8$ in.

14042 [THE FLIGHT]

P. 77. Cobbett flees from a shouting mob which hurls mud, cats, &c.; among them is the ass of No. 14040. He exclaims: *Mobs are the Devil! O the Ruffians of Coventry*. The incident described is fictitious, Cobbett having quietly walked out of the town.

$3\frac{1}{4} \times 3\frac{7}{8}$ in.

14043 [TOMB OF "THE ENLIGHTENER"]

P. 79. A monument inscribed *Here* | *lies* | *W C* | *who* | *fell* | *A.D.* | *1820* | *by his* | *Own* | *Hand*. Below, crossed pens, a teapot (see No. 14032) with the inscription *Fronti Nulla Fides* and a Greek quotation translated:

I eat and I drank—slabber'd—slander'd—
—and lied:
Nothing farther in *my way* was left
——so I died.

See No. 14039. Cf. No. 14410.

$5\frac{7}{8} \times 3\frac{1}{2}$ in.

14044 LA PREMIÈRE ENTREVUE.

Lith de C. de Lasteyrie r. du bac N. 58 [1820]

Lithograph. The Princess of Wales, very plump and squat, looks down at Bergami (r.), who kneels on one knee, detaching a thorn-branch from her skirt, and gazing up amorously. She puts one hand to her mouth, the other on her stomach. Her feathered hat resembles that worn on her arrival in England in 1820. Bergami is well dressed in a braided tail-coat and jack-boots; he holds a whip.

Bergami was engaged by the Princess in Milan, Oct. 1814, as courier and footman. See No. 14183.

De Vinck, No. 10404, *L'Amour ainsi que la nature ne connaissent pas ces distances là* [dépôt 21 Oct. 1820], is a similar lithograph of the Queen and Bergami embracing.

c. $9\frac{5}{8} \times 12$ in.

14045 BENNET THE BRAVE (ALIAS ABSOLUTE COURAGE) TAKING THE BULL BY THE HORNS—

I. L. Marks fec[t] 163 Piccadilly [? 1820]

Engraving (coloured impression). Folding pl. from an unidentified book. A bull, John Bull, is chased by Sir F. Burdett, wearing a bonnet rouge, and others in a yard or corridor with *Newgate* inscribed on its stone wall. Sceptre, crown, and Bible are about to fall from the bull's back, and he tramples on the prostrate body of Henry Grey Bennet, snorting *On dit* in his face. Bennet clutches one of the bull's horns, his mouth open as if screaming. The other horn of the enraged animal is caught in the skirt, which is inscribed *Slander*, of a young woman who is running away to the r. The bull's hind leg, inscribed *Absolute Wisdom*, kicks Mathew Wood in the mouth. Wood (l.), in his alderman's gown, has fallen back on to one knee. On the bull's r. runs Hobhouse, holding out a rolled paper: *A Trifling Mistake*; on the other side runs a barrister, (?) Brougham; both are alarmed. The bull has tossed into the air a thin man of Irish appearance (? Denis O'Bryen) and the Duke of Wellington.

The subject is obscure, except that John Bull is dangerously goaded by demagogues; it may relate to Bennet's attack, 17 Oct. 1820, on Denis O'Bryen (former Foxite and friend of Fox), as a 'foul apostate' and a ministerial agent-provocateur who had promoted the publication of seditious placards. *Parl.*

Deb., N.S. iii. 772 ff. O'Bryen denied this in a pamphlet: *Narrative by Mr. Denis O'Bryen in consequence of the attack . . . by the Hon. H. G. Bennet.* 'Absolute Wisdom' was a nickname given by Brougham to Alderman Wood (see No. 13899). For Hobhouse, his pamphlet and imprisonment, see No. 13501.
$6\frac{13}{16} \times 8\frac{11}{16}$ in. With border, $7\frac{7}{16} \times 9\frac{1}{8}$ in.

14046 HOW HAPPY COULD I BE WITH EITHER!!

[Williams.] [? 1820]

Aquatint (coloured impression). George IV (scarcely caricatured) stands pompously with his back to the sea looking to the l., dressed half as field-marshal, half as admiral, his cocked hat having plume and military peak on his r., a cockade and naval peak on his l. The uniform is similarly divided. In his r. hand is a baton, in his l. a telescope. Behind are (l.) two hussars riding off and (r.) a vessel apparently flying the royal standard, and probably the King's yacht, from which a small boat rows to land.
$6\frac{1}{4} \times 4\frac{1}{16}$ in.

14047 CAROLINE TRIUMPHANT.

Printed at J. Pitt's Wholesale Toy Warehouse 6 Great St, Andrew Street, 7 Dials, [1820]

Broadside, with cuts and four songs. The Queen (unrecognizable), enthroned, crowned, and holding a sceptre, is flanked by the Royal Arms (an old cut). Below are the songs: 'The Poor Royal Stranger'; 'British Seamen's Address to the Queen' (adapted from 'Hearts of Oak'); 'Britons Claim her as Your Queen'; and 'The Wandering Boy'. These, in two columns, are bordered by six unrelated woodcuts, including *New Sadler's Wells Theatre* and *Vauxhall Gardens*. See No. 13986.
Broadside, $19\frac{7}{8} \times 14\frac{1}{2}$ in. 'English History'; B.M.L. 1890. b. 9/73.

14048 THE VAUXHALL MELODIST.

T. Bloomer, Printer, Edgbaston-street, Birmingham [1820]

Broadside with woodcuts. Eight songs in three columns headed by a cut of Vauxhall, the orchestra decorated with fairy-lights, and surrounded by a crowd ($4\frac{11}{16} \times 5\frac{7}{8}$ in.). On the side-margins are eight portraits (*c.* $4\frac{1}{8} \times 3\frac{1}{4}$ in.); on the l., *George IV, Mr. Brougham, Prince Leopold, Bergami* (covered with orders); on the r., *Queen Caroline, Mr. Denman, Lord Erskine, Alderman Wood.* All are H.L. or less except Prince Leopold, who stands, leaning against a tomb (Princess Charlotte's). The verses have no relation to the cuts.

For Bergami's position see No. 14004; for the cuts of the two barristers see No. 14239.
Broadside, $20\frac{1}{8} \times 14\frac{1}{2}$ in. 'English History'; B.M.L. 1890. b. 9/72.

14049 THE CARACATURE OF ALL CARACATURES PRESENTING THE JOKE OF THE DAY, OR TO EVERY ONE HIS DUE,

In pen, 'Pub^{d} by John Milleville Hampstead' [1820]

Engraving (coloured impression). Before the title: *The Dialogue between K—G Naughty & his Brothers Consors* [sic], *or.* Below the title is the 'Dialogue'

in parallel columns: (l.) speeches of persons numbered *1–19*; (r.) answers from George IV headed *Answers of N° O (K—G Naughty)*. An intricate design with small inset scenes, the background being walls of a room covered with free copies of caricatures against George IV, chiefly relating to the Queen. On the extreme l. is an open door, showing Napoleon as a tiny colossus on the summit of St. Helena (see No. 12611, &c.), a steep rock. In the centre George IV, his forehead inscribed *O*, stands in deep dejection, looking down; he has ass's ears, and from his fob, in place of seals, hang bottle, corkscrew (cf. No. 13299), pie, &c. Loops of rope hang from his pockets. He stands on thorn-branches, as do his Ministers and brother-sovereigns, orientals excepted. No. *1* (a small scene in the background). Six Ministers dance round Britannia who is chained to the ground: Castlereagh, Sidmouth, Liverpool, Bathurst, Melville, and Wellington (names from initials); they say: *We have put him in a pretty Situation.* Answer: *Laugh & Rejoice I have New Years Gifts for you in my Pockets.* (He threatens them with dismissal for their failure to obtain his divorce.)The next are *2*, *K—g of Pru——a*, a very tall officer wearing a mortar-board cap (see No. 12283) who points derisively at George IV, saying: *Stupid Ass he is right enough to be ashamed of himself*; *3. Em—r of R—a*, adapted from No. 13010, and laughing as in that pl., but wearing a barber's bowl (Mambrino's helmet) inscribed *New Don* [Quixote]; he says: *It is enough to set one mad*; *4. Em——r of A——a*, thin and shrivelled, with his grandson, *18*, *Napoleon 2*, a tiny figure in his pocket who says: *I wish I could move this bowl*; Francis says: *What a face.* George IV's answer to the three sovereigns is *Go to School before you laugh at me Small Heads upon Tall Bodies had it not been for me you would have been on the Parish, a long time ago* [an allusion to British subsidies, cf. No. 12875]. *Come Come you are as black as myself or our Infernal Brother.* He answers 'Napoleon 2': *Be comforted, in a little time you will roll it.* *5* and *6*, seated together cross-legged in the foreground, are *Great T—k* and *Em——r of P——a*, who say *Turn Turk then since thy wife no longer pleases thee* and *Prends garde qu'on ne te mette en perce.* The King answers them: *For a long time I have had a great mind to do it* and *That is what I Dread.*

Nos. *7* to *12* are sovereigns standing in a row behind *2* and *3*. *7. The K—g of S——n* says: *For this long year I pity but cannot help laughing in seeing you*; answer: *We shall see who will laugh the last* (Ferdinand VII since early in 1820 was in the power of revolutionaries); *6. K—g of Na——s*, his head a block of *Naples Soap*, says: *My brother in misfortune speeks* [sic] *the truth.* (There was revolution in the Two Sicilies, cf. No. 14132.) Answer: *Nay all the little Dogs will Bark look at this Cake*[1] *of Naples soap you would do better to eat your Macaroni and come and Drink with me to comfort us. 9. K—g of B——a, It would have been better to have said nothing*; answer: *I confess it would have been better. 10. K—g of W——g. Clamour in such cases is wore* [sic] *than silence*; answer: *Experience has taught it me. 11. K—g of S-x——y. I in your case would have taken my wife and lived politically with her*; answer: *It would have been the most advisable Plan. 12. K—g of N——ds. Gratitude compels me to pity you* [see No. 12102, &c.]; answer: *Think rather to preserve the Administration of thy Cheeses* [a remark borne out by the Belgian revolution of 1830].

Even bulkier than George IV is *14. L—s. tout de Suite* [*XVIII*], who sits on thorns, and has cloven hooves for feet and hands, animal's ears, and a small black cap or tonsure; from his shoulders hangs a long rosary with a dangling cross. Looking up at George IV with a cynical smile he says: *Poor fool*; answer: *At last comes the Kick of the Ass, But I have a Dish ready for him.* Behind Louis is *13. Em——r of Ch—na*, saying: *You look a thousand*

[1] 'Cake' (slang) = fool, gull, or blockhead, cf. No. 10750.

times more like a Chinese than myself in your B——s pavillion; answer: *Thou art the only one I could not deceive.*

Standing in the doorway are three well-dressed young men who are *People*, they are 15–17, and look at the King with smiling contempt; the third points to Napoleon. *15. You are the laughing stock of your faithful brothers who are no better than yourself*; answer: *It is true when too late I have open'd my eyes, but look at my pockets and you will find Ropes for my M—n—st—rs and my Brothers. 16 We have found you out at length in spite of your mask do us justice or we shall give you your deserts whitehall is not gone and there is room for you all* [an allusion to Charles I's fate, cf. No. 13269]; answer: *Do it yourselves, it will be the shortest way. 17. Boney Boney you alone deserve our tears your fall has been as fatal to them as to ourselves your return would save us all.* Answer: *He is a Man I must allow it.* (For 18 see under 4.) 19 is *Green Bag* [see No. 13735], inscribed *Milan Commission* [see No. 13755]; it says: *I am cruelly thrown aside and fallen into very bad hands* [see No. 13986]; answer: *However all my hopes are in the* [sic].

Prints (uncoloured), or ad hoc designs, completely cover the walls; only a few can be identified. The lunette under the domed ceiling contains apotheoses of Queen Caroline; these are flanked by designs, both on the vaulted ceiling, depicting the joy of John Bull (l.) and Britannia (r.) on her return to England, cf. No. 13743. Below, on the three walls, are thirty-one prints copied or adapted regardless of the size of the originals. The two largest, in the upper l. corner, are from No. 13843 (simplified and perhaps combined with No. 13764) and No. 13786. Others are No. 13210, reversed and simplified; No. 13998, reversed and altered, or a similar pl.; No. 13830, simplified, or a similar pl.; Nos. 13851, 13901, 14012; the King from No. 13848 (throwing mud, the Queen not depicted, the r. of the pl. hidden by George IV). No. 13508, a small woodcut, appears as a full-sized print; No. 14029 is simplified and the domes of the Pavilion are introduced. The origins of twenty others have not been traced. On the floor behind Louis XVIII (l.) are partly rolled caricatures, and on the r. is a print (coloured) of Castlereagh standing behind a huge pie from which he carves portions for four supplicants, evidently the King of Prussia, the Tsar, the Emperor of Austria, and (?) Bernadotte (cf. No. 13619). As a pendant to this is a battle scene: the statue of Napoleon presides over an empty throne; beside it stands a woman who offers crown and sceptre to a little boy (his son) who runs to take it, holding the hand of a Grenadier, beside whom is another soldier (cf. No. 12707).

A Bonapartist satire in which the King's unpopularity and failure in the Queen's affair is related to the revolutionary state of Europe in 1820 (of which little specific knowledge is shown; cf. No. 14113), and Louis XVIII is depicted as a priest-ridden fool. Cf. No. 14050.

Broadley, ii. 16.

$9\frac{1}{16} \times 13\frac{3}{4}$ in. (cropped).

14050 A NATION & HER M—N—T—R'S

pub^d by Milleville Hampstead [? 1820]

Engraving. An allegorical design. Britannia, holding her shield and a cap of Liberty on a staff, rushes (r. to l.) with a calm expression to the edge of a cliff, urged on by Wellington and five other Ministers (scarcely characterized). On her r. a man snatches the drapery from a small cloud-borne figure of Fortune with her wheel, who is directed towards an oval portrait of Queen Caroline supported by an angel. Fame holds a laurel wreath above the portrait. Below the cliff or rock from which Britannia steps so heedlessly is a patch of

ground surrounded by sea. On this stands Burdett, holding out a scroll inscribed *Magna Char[ta] Liberty of Napoleon* and holding out his l. arm to prevent Britannia from falling. Justice stands behind him, holding evenly balanced scales. Four other men stand close behind him, one holding out a scroll inscribed *Reform*, and supporting the arm which holds the scales. A man in shirt-sleeves kneels at Burdett's feet, making a gesture of urgent entreaty. On a rock (r.), symbolizing St. Helena but merging with Britannia's cliff, sits a spotted, sub-human Caliban-like creature, who holds a small image of Napoleon, which he is about to cover with an extinguisher. At the base of the rock, but in the background, are two tiny officers in military uniform, seated together at the edge of the sea, directed to the r. In the foreground (l.) sits a woman (? France) in classical draperies, holding a sceptre, with a (? Bourbon) crown falling from her head, and with a second (? imperial) crown in her lap. She gazes towards St. Helena. Inset in the title and enclosed within a border inscribed *Honi soit qui mal y pense*:

Wilson sçut délivrer une Noble victime
Burdett, Hobhouse, Holland, sauvez Napoléon,
Arrachez-le aux tourmens de l'exécrable Hudson,
Vengez l'honneur Anglais flétri par un grand Crime
Et sauvez Albion sur le Bord de l'Abême [sic]*!!!*

An appeal for the liberation of Napoleon (cf. No. 14049); the reference to Sir Robert Wilson's rescue of Lavalette, see No. 12706, &c., seems to suggest a rescue like that by which Bazaine was removed from his island in 1874. For Napoleon and Lowe see No. 12903. Burdett, Hobhouse, and Holland had opposed the exile to St. Helena, and Napoleon's cause is associated with that of Radicals, Reform, and the Queen. The date is probably between the dropping of the Bill, see No. 13986, and news of Napoleon's death, see No. 14201.
$4\frac{5}{16} \times 7\frac{1}{4}$ in.

14051 ITS ALL A FARCE

[? Williams.] [? 1820]

Engraving (coloured impression). Wellington (H.L.), in uniform, with cocked hat, Garter ribbon and star, is surrounded by a proletarian and laughing crowd, who push against him. A tailor snips his shears in his face. The Duke's mouth is open, as if shouting, and he has an anxious frown. All are realistically drawn.

An unexplained satire, perhaps illustrating some canard. It is placed with prints on the Queen's affair, to which it probably relates; Wellington was repeatedly mobbed during the 'trial' (cf. No. 14013).

'Caricatures', xii. 197.

14052 [WALTZING AT THE PAVILION.]

Lines fecit [? 1820]

Engraving. No title. Perhaps from a book. Couples waltz lasciviously outside the Pavilion which forms a background. George IV and his partner are in the centre foreground. He clasps a plump beauty round the waist, his face partly hidden by the paradise plumes in her hair. Next (l.) Bloomfield (?) and his partner are in violent action. On the r. a man with horns (? Conyngham) clasps a languishing and very décolletée lady. A profile behind the King suggests Yarmouth. On the onion domes of the Pavilion grinning features are suggested, while extinguishers transform the minarets into candles. Carrion birds fly above the roof or perch on pinnacles.

The costume suggests a date of *c.* 1819–21.
$6\frac{1}{2} \times 8\frac{5}{8}$ in. (cropped).

14053 THE FALL OF HEBE. *Dedicated to Lady C*

[Marks.]
London Pub^d by J L Marks 23 Russell Court Covent Garden [? 1820]

Engraving (coloured impression). A feast of the gods at a round table supported on clouds. George IV as Jove, crowned and holding thunderbolts, sits with Juno (? Queen Caroline) on his r.; she holds a sceptre, the other gods wear quasi-classical dress. All, except Juno, who is complacent, are startled at the indecorous backward fall of Hebe (Lady Conyngham), dropping goblet and wine-cup, and throwing up a leg. Mars (Wellington) in the foreground (l.) stares pruriently, and may have precipitated the fall by his armoured toe. A goat-legged satyr (? Pan) with bull's horns, apparently Lord Conyngham, stands over his wife, dismayed at the fall. The other gods are Mercury, Bacchus, Diana, Apollo, Neptune, Minerva. A cupid straddling above and behind the King throws away his bow and arrow in dismay. On the rim of the table or cloth are the signs of the Zodiac, with the Ram, the Bull, and the Twins, all staring at Hebe. After the title: "*Hebe being in waiting, slipped her foot, and got so indecent a fall, that Jupiter was obliged to remove her from her usual attendance.*"

Apparently a travestied rendering of Moore's verses, *The Fall of Hebe*, and probably an illustration of some canard on the reconciliation of the King and Queen; cf. No. 14127, &c.

$8\frac{3}{8} \times 11$ in. 'Caricatures', xi. 117.

PERSONAL AND SOCIAL SATIRES

14054 BYNG—GO.

Drawn Etch^{d} [*& Pub^{d}*][1] *by Rich^{d} Dighton Jan^{y} 1820. Pub^{d} by T M^{c}Lean Haymark^{t}* [reissue]

Engraving (coloured[2] and uncoloured impressions). A fashionably dressed man wearing a cylindrical top-hat and tasselled Hessian boots, walks in profile to the r. He is Frederick Gerald, or 'Poodle', Byng (1784–1871), so called (by Canning) for his curly hair, 5th son of the 5th Viscount Torrington, clerk in the F.O. 1804–39. A reduced copy is No. 14817 (48).

Reproduced, E. B. Chancellor, *Life in Regency and Early Victorian Times* [1926], p. 28. Copy by Grego in pl. to Gronow's *Reminiscences*, 1892, i. 236: one of five 'well known Bond Street Loungers, 1820'.
$10\frac{3}{4}\times7\frac{5}{8}$ in.

14055 SIR FRANCIS BURDETT.

Drawn Etch^{d} ['& Pub ' erased] *by Rich^{d} Dighton Jan^{y} 1820 Pub^{d} by T. M^{c}Lean Haymarket* [reissue]

Engraving (coloured impression). Burdett stands in profile to the r. on a platform (indicated by a roughly boarded floor) making a speech, his l. arm is thrust forward in an oratorical gesture, his cylindrical top-hat is in his r. hand. He wears his usual breeches and top-boots.

Another state (not in B.M.) has the title *Westminster's Glory*; a reduced copy is No. 14817 (30).
$11\frac{3}{4}\times7\frac{5}{8}$ in.

14056 MY MIND'S MADE UP.

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton 1820 Feb^{y}

Engraving (coloured impression). A man stands in profile to the r., wearing a long overcoat and cylindrical top-hat. Conjecturally identified by H. M. Hake as Mr. Raikes (not resembling either of the Raikes's in No. 14538; the family were numerous). For a reduced copy see No. 14817 (13).
$10\frac{1}{2}\times7\frac{1}{16}$ in.

14057 THE QUEEN. [MS. title.]

Drawn Etch^{d} & Pub by Rich^{d} Dighton [June] *1820*

Engraving. Queen Caroline stands squarely on a balcony, grasping the iron railing. She wears travelling dress, with feathered hat, and a shawl over her r. arm. She is depicted on her arrival in South Audley Street, see No. 13734.
$10\frac{3}{8}\times7\frac{5}{8}$ in. (pl.).

[1] Erased.
[2] A later state; *Mr. Byng* etched by the l. foot.

14058 "ORANGE BOVEN"

Drawn Etch & Pub^{d} by Rich^{d} Dighton June 1820.

Engraving (coloured impression). Portrait of a man standing in profile to the r., r. hand in breeches pocket, wearing cylindrical top-hat, with white breeches and boots with deep (orange) tops.

John Hall (1779–1861; consul and agent for Papenburgh in East Friesland, 1807, Consul-General in the U.K. for Hanover 1816–34, K.C.H. 1831. Boase, *Mod. Eng. Biography*).

A reduced copy is No. 14817 (14). For the title cf. No. 12102.

14058 A A later state (coloured) with the additional imprint: *London Pub^{d} by Tho^{s} M^{c}Lean, 26 Haymarket, 1824.*
$10\frac{1}{2}\times7\frac{5}{8}$ in.

14059 IN PRISON AND YE CAME UNTO ME,

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton. 1820. July 20.

Engraving (coloured impression). A portrait of Elizabeth Fry (1780–1845) seated in a Newgate cell, in profile to the r., at a small table. She holds the pages of a large Bible which is supported on a book-box. Beside it are two small books, one of *Prayers*. The floor is carpeted, but a small barred aperture without glass in the stone wall serves as window. She wears the Quaker dress of all portraits (by George Richmond, W.L., and C. R. Leslie, H.L.). See J. Whitney, *Elizabeth Fry*, 1937.
$11\frac{1}{8}\times9\frac{5}{16}$ in.

14060 AN EXOTICK AT THE GREEN HOUSE LEADENHALL STREET

Drawn Etch^{d} & Pub^{d} by Richard Dighton 1820 Augst

Engraving (coloured impression). Portrait of a plump, middle-aged man standing stiffly in profile to the r. He wears flower-pot-shaped top-hat, tail-coat and breeches, and flat shoes, with spectacles and a flower in his buttonhole. Below the title:

> "*I do begin to fear 'tis you,*
> *Not by your individual whiskers,*
> *But by your dialect and discourse*". [Butler, *Hudibras*, Part ii. c. 1].

Identified as Mr. Gascoigne.
10×7 in.

14060 A A reissue with inscription *Mr. Gascoigne* and imprint as No. 14058 A.

14061 A VIEW OF DEVONSHIRE

by Rich^{d} Dighton October 1820
Pub^{d} by T M^{c}Lean Haymarket [reissue]

Engraving. The Duke of Devonshire (1790–1858) stands in profile to the r., r. hand on hip, holding a riding-switch. He wears top-hat, tight-waisted overcoat, trousers strapped over spurred boots. A reduced copy is No. 14817 (9).

Copied in pl. to Gronow's *Reminiscences*, i. 236 (as No. 14054).
$12\frac{1}{2}\times7\frac{3}{8}$ in. (pl.).

14061 A DEVONSHIRE TO WIT.

Pub^d Decem^r 2^d 1822 by S W Fores 41 Piccadilly

Engraving (coloured impression). A close copy of No. 14061.
$11\frac{5}{8} \times 7\frac{1}{4}$ in.

14062 IS CAMOMILE A DRUG?

Drawn Etch^d & Pub^d by Rich^d Dighton. 1820

Engraving (coloured impression). A stout elderly man stands in profile to the r., wearing a top-hat and long gaiters. Identified as Mr. Bowden. A reduced copy is No. 14817 (16).
$10\frac{3}{4} \times 7$ in.

14062 A A reissue with additional inscriptions: *M^r Boaden* and imprint as No. 14058 A.

14063 A MEMBER OF THE CORPORATION.

Drawn Etch^d by Rich^d Dighton 1820

Engraving (coloured impression). Sir W. Curtis, neatly dressed in black with knee-breeches and buckled shoes, stands in profile to the r. He has no hat, but holds a glove in his gloved hand. For his election for the City in 1820 see No. 13706. A reduced copy is No. 14817 (26).
$11\frac{1}{4} \times 7\frac{7}{8}$ in.

14063 A A reissue with additional inscriptions: *Sir W Curtis* and imprint as No. 14058 A.

14064 THEY'LL BE DONE, WE ARE OBLIGED TO THEE.

Drawn Etch^d & Pub^d by Rich^d Dighton. 1820

Engraving (coloured impression). A stout middle-aged man stands in profile to the r., holding a sheaf of bills in his l. hand, inscribed in pen *£10000 London . . . Lords Com^rs Treasury*. His r. hand is in his breeches pocket. His top-hat has a wide brim and a slightly sloping crown. He wears top-boots.

A portrait of Samuel Gurney, 1786–1856, Quaker, bill-discounter, and philanthropist, but sometimes said to be his partner, Overend. Cf. No. 15429. A reduced copy is No. 14817 (20).
$9\frac{3}{8} \times 7\frac{1}{16}$ in.

14064 A A reissue with additional imprint as No. 14058 A.

14065 A FRIEND IN LOMBARD STREET.

[Dighton.] [? 1820]

Engraving (coloured impression). A shrewd and pleasant-looking man walks in profile to the r., hand in breeches pocket. He wears a low-crowned top-hat with broad brim, single-breasted coat, breeches with neat gaiters to the knee. Identified as Thomas Richardson (presumably a Quaker).
$10\frac{3}{8} \times 7\frac{1}{4}$ in.

14065 A A reissue with inscriptions: *Mr. Richardson* and imprint as No. 14058 A.

14066 A SKETCH IN THE ISLAND OF ANGLESEA—

Etched by G Cruikshank—
Pub^{d} by G Humphrey 27 S^{t} James's S^{t} May 29th 1820

Engraving (coloured impression). An equestrian portrait of the Marquess of Anglesey riding a prancing horse in profile to the r. He wears top-hat, tail-coat, and strapped trousers, and there is no indication that he has lost a leg. He rides without a whip, his r. hand on his hip. There is a landscape background.

Reid, No. 951. Cohn, No. 1985.
$9\frac{3}{16}\times7\frac{5}{16}$ in. With border, $10\times7\frac{7}{8}$ in. 'Caricatures', xi. 116.

14067 GEORGEY À LA DANDY.

Sketch'd by an Amateur [? Marryat]*—etched by C. C^{k}*
Pub^{d} July 8th 1820 by G Humphrey 27 S^{t} James's Street

Engraving (coloured impression). Sir George Wombwell (1769–1846), full-face, with head thrust forward, and high shoulders, dressed as a dandy (cf. No. 13029). He has insignificant features with large squinting eyes, a top-hat with very curved brim on the side of his head, trousers strapped over high-heeled spurred boots, a riding-switch in his (limp) hand. There is a landscape background with (r.) a scarecrow supported on a pole, whose limp distorted limbs repeat the silhouette of Wombwell.

There is a second state (not in B.M.) on a broadside with verses, title altered to *Billy bewit(i)ched, or the Calicot Champion, a Portrait dedicated to Horace Seymour, Esq.* Date altered to July 18th. (Cohn, No. 926.)

Reid, No. 961. Cohn, No. 1157.
$8\frac{1}{2}\times6\frac{15}{16}$ in. With border, $9\frac{11}{16}\times7\frac{5}{8}$ in.

14068 A WHIST-ER AT BOODLES—OR A—CHOICE PEICE OF DOUBLE MILLED YORKSHIRE BROAD CLOTH—

I. R. Cruikshank fecit.
Pub^{d} July 1820 by Fores Panton S^{t} Haymarket.

Engraving (coloured impression). A very obese man in profile to the r., is about to step into the porch of Boodle's. He wears a slightly bell-shaped top-hat, and the blinker-like collar of a dandy (see No. 13029), but with old-fashioned knee-breeches and very flat shoes. The pavement (of St. James's Street) slants in perspective from r. to l.
$11\frac{7}{16}\times8\frac{5}{16}$ in. With border, $12\frac{15}{16}\times9\frac{1}{8}$ in.

14069 A HEAVY DRAGOON MOUNTED, UNDRESS, [? *c.* 1820]

Engraving (coloured impression). An unidentified equestrian portrait. A hugely obese man sits a sturdy skewbald in profile to the l. He wears cocked hat with drooping plume, scarlet jacket to the waist, white trousers. His small features are sunk in fat. A companion pl. to No. 14070.
$12\times c.\ 8\frac{5}{8}$ in. (cropped).

14070 [A HEAVY DRAGOON DISMOUNTED] [? *c.* 1820]

Engraving (coloured impression), Title cropped. The officer of No. 14069 in the same dress, but larger in scale, stands in back view on flagstones, his head turned to the l., his l. hand holding his sword, r. hand on his hip.
$10\frac{3}{8}\times6\frac{7}{8}$ in. (cropped).

14071 A VIEW FROM CRANBOURN LODGE TO CAMDEN TOWN OR MONEY MAKES THE MARE TO GO

Peeping Tom fecit. [G. Cruikshank, or ? I. R. C.]
Pub^d by R A Fores 71 Leadenhall Street 1820

Engraving (coloured impression). A stout man (Lord Camden, 1759–1840) sits on a sofa in profile to the l., embracing a fashionably dressed woman seated on his knee. A younger man, in dandified dress, enters the room (r.), registering horror. From under the sofa project the head and legs (in cavalry boots) of a third man, who says *I Seemoure* (the 'u' struck through), showing that he is a Seymour (? Horace Seymour, capt. 1st Life Guards, see No. 14817 [40]). In a niche (l.) a Venus stands on a pedestal decorated with large ram's heads. Above the sofa is a picture surmounted by antlers: *View of Mother Red Caps Camden Town* [cf. No. 13975].

Apparently Lord Camden (1759–1840), very rich and a notorious sinecurist (see No. 12781), has seduced the mistress of Lord Cranborne (1791–1868). See Nos. 14072, 14073.

Reid, No. 959. Cohn, No. 2076.
$8\frac{3}{8} \times 11\frac{7}{8}$ in. With border, $9\frac{3}{8} \times 12\frac{3}{8}$ in.

14072 ANOTHER PEEP INTO CRANB$^{O}_{A}$URN ALLEY.[1]

[? Marshall]
Published July 1820 by T Smith

Engraving (coloured impression). A proof with additions in pen. Lord Cranborne (l.) strides into a bedroom, seizing the partly dressed Lord Camden (Pratt) by the shirt and dragging him backwards from the foot of a bed. He flourishes a whip, saying: *These are pratty Jokes indeed*; he overturns a chamber-pot, thus befouling a *Plan of Camden Town*. Camden shouts: *What are you a'ter never was such times* [a catch-phrase]. The woman in the bed sits up screaming: *O I'm undone, vat shall become of me dis vil spoil my dance.* From under the bed appear the head and shoulders of Seymour, in regimentals; he says: *I seemour.* See No. 14071, &c.
$8\frac{7}{8} \times 13\frac{3}{4}$ in.

14073 AN AMOROUS SCENE BETWEEN CAMDEN TOWN AND CRANBOURN ALLEY

Marshall Fecit
Pub^d Aug. 25 1820, by John Marshall Jun^r 24 Little S^t Martins Lane

Engraving (coloured impression). Lord Camden, in his shirt, and seated in an arm-chair, embraces the danseuse of No. 14072, &c. She takes his small rat-tailed queue, saying: *O! vat a nice tail my L^××d. Tis quite a Pergamy* (alluding to Bergami's luxuriant hair). Camden: *Now we are in private my dear. I have bought up all the Caracatures And nobody will know what we are at. It is considerably past the hour fixed for closing the business of the day.* Cranborne rushes forward from the r., saying: *Ah! can I believe my Eyes*

[1] The reverse and margins are covered with notes for a burlesque play-bill (and probably for other squibs) on the Queen's affair. Heading: the Royal Arms burlesqued and 'Theatre Royal Cotton Garden For the Benefit of Mr Bull and his numerous distressed family His Majesties Vagrants will perform the following'. (See No. 13824.) Titles of plays are used punningly. Cruikshank's signature is repeated three times.

tis Cam$^{\times\times\times}$. From behind the foot of a bed (l.) looks the officer of No. 14072, saying: *What a moral character! I must Sey-more.* See No. 14071, &c.
$8\frac{9}{16} \times 13$ in.

14074 AMOROUS LADY^{S}, OR TETE-A-TETE EX STRA$^{C}_{A}$HNARY

[? W. Heath.]
Pub June 9th 1820 by E Brooks 16 Panton Street

Engraving. Two ladies embrace, seated on a sofa, not noticing the entry of their husbands. One, Lady Strachan, says: *You know my dear Sarah I love you very well yet I must reserve a few Kisses for the worthy old Ad——l.* Lady Warwick: *Oh never mind him, my Sweet Louisa he's undeserving your embrace's and only fit for walking the Quarter Deck.* In the doorway is Sir Richard Strachan, in admiral's uniform, followed by Lord Warwick, indicated by a paper or pamphlet: *Warwick Gude* [sic].

Louisa Dillon married Sir R. Strachan in 1812; she died at Naples, 1868, as Marchesa di Salza, having bought the title with a legacy from Lord Hertford, whose mistress she had been. Greville, *Memoirs*, 1938, v. 19. Lady Warwick (b. 1786) was daughter of Lord Mexborough, widow of Lord Monson. See Nos. 14075, 15168.
$8\frac{5}{16} \times 12\frac{11}{16}$ in.

14075 LOVE—A—LA—MODE, OR TWO DEAR FRIENDS

London Publish^{d} by Clinch 24 Princes S^{t} [1820]

Engraving. Lady Strachan and Lady Warwick embrace on a garden seat, in a park-like landscape; one says: *Little does he imagine that he has a female rival.* The heads and shoulders of their husbands appear above bushes (r.)) Strachan, in admiral's uniform, asks: *What is to be done to put a stop to this disgraceful Business.* Lord Warwick answers: *Take her from Warwick.* See No. 14074.
$8\frac{1}{2} \times 12\frac{7}{8}$ in.

14076 A TAYLOR'S BOARD!!!

Designed & published by J Sidebotham at his General Repository for Music, Prints &c N^{o} 37 Nassau S^{t} [? *c.* 1820]

Engraving (coloured impression). A board meeting, with (?) Sidebotham at the head of the table (l.) facing a Scot in Highland dress, seated on a cask of *Sulpher Bri.* Two tailors stand at the nearer side of the table in angry controversy, one in patched, the other in tattered dress. The latter says: *You have made a pretty botch of this Business. How do you like the measures I have taken M^{r} Tailor.* Beside him are a *Sleeve Board* and (tape) *Measures.* The other, who is uncouth, with a *Pattern Book* hanging from his pocket, answers: *I care not for the Measures, it is for the Goose & Board that Plague me most!! and one Taylor should not be too hard upon another!* On the table a pair of shears lies on a paper: *Paving Act Sec 37—Inhabitants to Sweep Scrape & Wash the Gutters every day or pay 2/6 to be levied by Sale of Goods or 3 Months Imprisonment!!* Three men sit on the farther side of the table; one points behind him at the inscription *a Goose*, beside the tailor's goose which the Scot holds. The latter (? J. Ross, see below) says: *What signifies your swearing that*

you regularly Sweep your Door if ye dinna Scrape & Wash it also? The filthy Loons o this Town should go to my Country to learn Cleanliness. No excuse for dirty streets there!!! Thanks to the Bra' Scotts wi their long Cloaks & Buckets!!! As your Sleeve-Board, Shears, & Goose, are not likely to sell for as much as the Fines amount to you must be content to thread your Needles in the County Goal for 3 Months, according to our Act Sect 124 Where you will have opportunity enough to moralize on the effects of a Filthy Foot-Path & Gutter you dirty Dog!!!!!!! Under his arm is a chanter: *A substitute for a Scotch Bag-pipe, taken from a South Briton by a North-Briton for refusing to be his own Scavenger!!!*

Sidebotham, a good-looking man in top-boots with a handsome bunch of seals, writes in a ledger: *J Sidebotham Dr to S Brigley To print 1000 first* [cari]*catures of the Board.* Beside him (l.) are a wheelbarrow and shovels. Above his head: *Premium for Dust Carts!! Whereas the Commissioners being required by the Act (Sect. 100) to send Dust Carts with a Bell to each Daily through the Streets to take away the Ashes & filth from the Inhabitants houses and the Commissrs not being able to do so for a period of Seven years past, owing to an unaccountable Scarsity of Carts, Horses & Labourers, Do hereby Give public Notice that in future they will sit every day for Half an hour in Dawson St in order to receive proposals & to give a premium to such persons as are willing to Contract &c.* On the floor at the feet of the tailors is a paper: *Daily Report of Houses not having their Doorways Scraped and Wash'd in the Dog days— Prick Rivet, Taylor | Billy McCleary Nassau St | J Sidebotham Do | Board House No 1 | Dawson St!!! | Rd Ogle Leinster St | J Peters Kildare St | J Malone Grafton St | J Cooke Dame St | Fletcher & Sharrat Abbey St | J McCleery Longford St | Signed & Sworn to by J Ross | Inspector of | all the Gutters!!* On the l., by the Scot, is a huge sack of *Potatoes and other Articles Distrained & to be Sold for Fines incurred in not having Footways Scrap'd instead of Washing & by others who have Swept but neglected to Scrape—Enforced by the Commissioners who Levy enormous Rates & Taxes for Cleansing the Streets of Dublin!!* Beside this are two geese, a pig and bagpipes, jack-boots, and a bag of *Oatmeal.*

A satire on street-cleaning in Dublin with many personal allusions, notably to the rival printsellers, Sidebotham and McCleary, cf. Nos. 11412, 12054, &c. The Scot alludes to the primitive arrangements for sanitation in Edinburgh, cf. No. 8103, &c., while 'sulphur' is a cure for the itch or 'Scotch Fiddle', see No. 14396. One of the unswept frontages is that of the Board.
$9\frac{11}{16} \times 12\frac{15}{16}$ in. (cropped).

14077 ECCENTRICS.

[? W. Heath.]
London. Pubd July 6, 1820, by S. W. Fores, 41 Piccadilly

Aquatint (coloured impression). A park scene with many figures. Fashionably dressed pedestrians promenade on the grass beyond a sandy track or road in the foreground. A dandy (cf. No. 13029) drives a high-stepping horse in a two-wheeled curricle, with a groom beside him. He is followed (l.) by a dandy on horseback who turns towards a promenading pair. There are two officers in uniform, one tall, wearing a huge bearskin, the other small, wearing plumed shako. A (?) footboy leads a dog. Perhaps a companion pl. to No. 14078.
$4\frac{13}{16} \times 16\frac{3}{4}$ in. 'Caricatures', vii. 216.

14078 MILITARY PARADE.

W. Heath fecit. [? 1820]

Aquatint (coloured impression). Officers promenade in extravagant uniforms. The central figure is a tall Life Guards officer walking between two much smaller officers, fantastically dressed. Almost all are dandified, with bulging breasts, tight waists and strapped trousers, spreading at the hips; three officers are covered by long capes with high collars. Lancers and hussars are conspicuous. In the middle distance an officer in Highland costume stands in back view poised on tiptoe like a ballet-dancer; his short projecting kilt does not cover his bare posterior. On the r. a man in field-marshal's uniform in profile to the r. suggests by his figure the Duke of York. Perhaps a companion pl. to No. 14077.

$6\frac{1}{2} \times 15\frac{7}{8}$ in. 'Caricatures', vii. 217.

14079 THE ARREST. A CAUTION TO THE DANDIES TAKEN FROM A LATE REAL SCENE

Publish'd by J. Le Petit, 20, Capel S^t^ Dublin. [*c.* 1820]

Engraving. Probably a copy of an English print. A dandy (cf. No. 13029) stands on the pavement outside an open ground-floor sash-window, ogling two welcoming young women through a lorgnette, regardless of the bailiff who takes his shoulder and proffers a writ. A second dandy, in the background, seeing the bailiff, drops his cane and runs away terror-stricken. The dandy's costume is that of *c.* 1820. Below the title:

The Dandy squinting through his glass,
Surveys the Ladies as they pass,
But still the Fribble lacks the wit
To guard against the Bailiffs writ.

$9\frac{1}{2} \times 8\frac{1}{8}$ in.

14080 LORD-IBLE DÉCLARANT SON AMOUR A LADY—FORME

London Jan^y^ 25, 1820 Pub. by S. W. Fores 41 Piccadilly

Engraving (coloured impression). Apparently a copy of a French caricature of English grotesques. An obese man (l.) with large head and small thin legs, kneels at the feet of a tall absurdly thin woman. He extends both arms, hat in hand, smiling up at her. She (r.) bends over him encouragingly, holding up a fan. Both have debased profiles and are gap-toothed, the lady's teeth project. Below the title: *Heaven in Your Eye in every gesture Dignity & Love* [adaptation of *Paradise Lost*, viii, l. 488]. The design seems to derive, indirectly, from Rowlandson's *Dropsy Courting Consumption*, see Nos. 11635, 13119.

$12 \times 8\frac{7}{8}$ in. (cropped).

14081 EASE COMFORT & RECREATION OR A SIXPENNY TRIP TO THE ROCK.

Oeconomy Invest *Frugality Sculpt*
Pub^d^ by M^c^Cleary 21 Nassau St [? *c.* 1820]

Engraving (coloured impression). A primitive, ramshackle, and broken chaise, with two seats facing each other, is crammed with six persons, while an Irish jarvey sits on a projecting ledge, whipping a moribund horse, which plods slowly; two boys cling behind. One of the passengers wears military uniform,

one is a lady with an open parasol, one is an Irishman who stands up at r. angles to the other passengers, waving his hat and a shillelagh. In the background are hills and in the middle distance a park wall and gates.

'The Rock' is Blackrock, formerly a bathing resort close to Dublin. The park is probably Frescati, a seat of the Leinster family. W. S. Joyce, *The Neighbourhood of Dublin*, 1913, pp. 32 ff.

$7\frac{3}{4} \times 11\frac{7}{8}$ in.

14082 AN EARLY LESSON OF DANCING!

Pub. by M^c^Cleary, 39 Nassau S^t^ Dublin. [*? c.* 1820]

Engraving (coloured impression). The foreign dancing-master (r.), tall, lithe, plays the fiddle, on the tips of his pumps, bending back from the waist. He is in strong contrast with his clumsy pupil who points a toe, balancing unsteadily. The latter is obese with a large head, short legs and arms, and wears a top-hat and gaiters to the knee. His grotesquely ugly dog balances on its hind legs. No background, except a boarded floor.

$10\frac{1}{4} \times 8\frac{1}{2}$ in. (cropped).

14083 A BATH BALL OR VIRTUE IN DANGER.

[G. Cruikshank.]
London Jan^y^ 6^th^ 1820 Pub. by S. W. Fores 41 Piccadilly.

Engraving (coloured impression). Two ladies and a military officer dance in a ring, with great vigour, ogling smiles, and flying skirts; a second man stands stiffly by. Two other ladies make violent advances to a dandy (cf. No. 13029) with loose and short white trousers, who stands awkwardly between them; one takes his hand bending towards him, the other puts hand and chin on his shoulder. All the women wear short-waisted and very décolletée dresses, with skirts above the knee, with transparent or flesh-coloured stockings. One has a tartan dress, with a round cap and towering feather. Behind is a Venus pudica on a pedestal. Below the design in four columns:

Ye Belles & ye flirts, & ye pert little things,
Who trip, o'er this frolicsome round,
Pray tell me from whence this indecency springs
The Sexes at once to confound.
What means the bold look & the masculine Air,
With each motion design'd to perplex?
Bright eyes were intended to languish—not stare,
And softness, the test of the Sex.
The Girl who on beauty depends for support
May call every art to her aid,
"The bosom display'd" & the petticoats short,
Are scruples she gives of her trade
But you on whom Fortune indulgently smiles,
And whom pride has preserv'd from the Snare,
Should slyly attack us with coyness & wiles,
Not with open & insolent air.
The Venus; whose statue delights all mankind,
Shrinks modestly back from the view;
And kindly should seem by the Artist design'd
To serve as a Model for you.

Then learn with her beauties to copy her air
Nor venture too much to reveal.
Our fancies will paint what you cover with care
And double each charm you conceal.
The blushes of morn & the mildness of May,
Are charms that no art can procure;
Oh! be but yourselves & our homage we'll pay;
Your empire is solid & sure.
But if, Amazon like, you attack your gallants
And put us in fear of our lives,
You may do very well for Sisters & Aunts
But believe me you'll never be Wives.

Reid, No. 934, Cohn, No. 907.
$7\frac{3}{4} \times 12$ in. Pl., $9\frac{3}{4} \times 13\frac{3}{4}$ in.

14084 VERY UNPLEASANT WEATHER, OR, THE OLD SAYING VERIFIED "RAINING CATS, DOGS, & PITCHFORKS"!!!—

A E. del^{t} Cruikshank fecit
Pub^{d} April 27 1820 by G Humphrey 27 S^{t} James's Street London—

Engraving (coloured impression). A heavy slanting downpour composed of cats, dogs, and pitchforks descends (l. to r.) on a road filled with pedestrians. An old applewoman and a porter with a chest inscribed *Glass keep this side upward*, have been thrown to the ground. Pitchforks transfix a kneeling dustman; another pierces the umbrella of a fat parson on which a dog is also seated. A cripple is pinned to the ground; his wooden leg impales a cat. A barrow-woman shouting *Cats meat, dogs meat!* is beset by dogs and cats. A coach numbered *2072*, with a burlesque coat of arms (a cat and dog for supporters, a cat for a crest) contains two dandies (cf. No. 13029); the roof is covered with animals and pierced by pitchforks. There is a background of houses and landscape; a placard (l.) on which a coach and four is depicted is inscribed *Cheap Safe & Expeditious Travelling—Pig & Whistle to the Cow & Snuffers—Winchester Hants.*

Reid, No. 949. Cohn, No. 2074. Reissued, *Cruikshankiana*, 1835.
$8\frac{3}{4} \times 14\frac{1}{8}$ in. With border, $9\frac{7}{8} \times 14\frac{7}{8}$ in.

14085 CAPTAIN —— & HIS TWO SUBS

[? Capt. Hehl del.] [? 1820]

Engraving (coloured impression). Three Life Guards officers, wearing embossed and crested helmets with large plumes, are dressed alike except the Captain, who has a moustache, a frilled shirt, and no sabretache. He is dwarfish and looks up at the others as if giving an order. The subalterns are tall, stalwart, handsome, and youthful, and wear the Waterloo medal; they stand looking down, one with a faint smile, at their senior officer, whose sword is absurdly too long for him.

The youth of the two Waterloo veterans suggests a slightly earlier date than 1820.
$12\frac{3}{4} \times 9\frac{3}{8}$ in. 'Caricatures', xi. 212.

14086 THE EARTH STOPPER.

Sutherland. [? *c.* 1820]

Aquatint (coloured impression). A companion pl. to No. 14087 with the same signature. On a narrow road, shelving steeply, and lit by a crescent moon,

a terrified countryman is confronted by a sinister black silhouette with glittering eyes. He throws up his arms, and falls from a placid white pony, flinging down lantern and spade. His hair is erect, his hat falls off. One dog barks at the bogy (a sweep), the other lies down behind the pony. A chimney-sweep standing with folded arms in front of his donkey appears to have enormous ass's ears. Below the title: *The buisiness of an Earth Stopper, the Night previous to a Days Sport, is to stop up the Fox's Earth whilst he is out Feeding—The above gentle Swain is supposed to be on his way Home, when by a sudden turn of the Lane, he is brought plump upon what he conceives to be nothing more or less than the Devil, but which in fact is a simple Sweep & his Dickey. vide Rochford on Fox Hunting.*

$9\frac{1}{2} \times 13\frac{3}{4}$ in. 'Caricatures', vii. 20.

14087 THE VILLAGE RETORT—OR GHOST OF SMALL TYTHES. *Sutherland.* [? *c.* 1820]

See No. 14086. A parson, riding through a wood at night, is terrified at a turnip lantern draped in white which three youths are displaying; one shouts through a paper mouth-piece. Light streams full on horse and man from eyes, nose, and mouth cut in the turnip. The frightened horse stops, its plump bald Gilpin-like rider is about to fall off, losing wig, hat, and whip. His dog howls with bristling back. Below the title: *A Parson is a thing Established almost every where and like the Lion in his native Climate much more powerfull in Villages than in Towns or Cities—He is used for the benefit of Souls —but at the same time is considered injurious to the pocket.*

$9\frac{1}{2} \times 14\frac{1}{8}$ in. 'Caricatures', vii. 21.

14088 A TEA PARTY—OR ENGLISH MANNERS—AND FRENCH POLITENESS.—

[Marryat]—*R. C Fecit*

Pub^d by Tho^s M^cLean, 26 Haymarket Aug^t 1^st 1835. [? *c.* 1820]

Engraving. A reissue in *Cruikshankiana.* Below the design: *A Frenchman not aware of the custom, constantly returned his cup without the spoon in it—which being immediately replenished by the Lady of the house, he thought it a point of politeness to drink the contents which he continued to do, to the great surprise of the company until he perceived the Lady pouring out the 14^th cup, when he rose in great agany* [sic] *and cried Ah! Madame excuse me I can take no more.* The Frenchman stands in profile to the r., his hand on his paunch, overturning his chair, while a comely lady fills his tea-cup, the spoon being in the saucer. In two other cups on the table the spoon is in the cup. A young girl stands by her mother, smiling behind her fan. An elderly man looks amused. They are in evening dress, the curtains are drawn, and a chandelier of four gas lamps hangs over the square tea-table.

$4\frac{7}{16} \times 6\frac{15}{16}$ in. With border, $5\frac{7}{8} \times 8$ in. 298. d. 20.

14089 THE PROGRESS OF A MIDSHIPMAN EXEMPLIFIED IN THE CAREER OF MASTER BLOCKHEAD IN SEVEN PLATES & FRONTISPIECE *Plate 8*

[Marryat] *inv^t* *G Cruikshank sculp.*

Pub^d by Tho^s M^cLean—26 Haymarket Aug^t 1^st 1835 [reissue].

Aquatint. Frontispiece, the title on the single sail of an open boat in the foreground, which heels over under a breaking wave. The steersman (Master B.),

who wears a fool's cap, gapes towards the Temple of Fame (l.) which is on the summit of an irregular pillar of rock, against which waves are dashing. Behind the rock, in calm water, are ships with furled sails. In the mountainous waves are other boats, wrecked or in danger. A drowning man, wearing a fool's cap, raises his arms towards the temple. Sailors scale the rock on a ladder; others climb the rock, from which one, in a fool's cap, is about to fall, despite a companion's help. Under the dome of the temple, which they more than fill, stand six successful naval officers.

The other aquatints (Reid, Nos. 994–1000) are Nos. 14090–6. All have Marryat's anchor signature; all but Nos. 14091, 14092, 14093 are reissues with McLean's imprint (as No. 14089) and an added border. All but No. 14089 are included in *Cruikshankiana*, where the frontispiece is a reissue of No. 13396. The first state, published by Humphrey, is dated 1820, this was reissued with the date altered to 1821.

Reid, No. 993. Cohn, No. 1874.

$7 \times 10\frac{3}{16}$ in. With border, 8×11 in.

14090 FITTING OUT. *Plate 1*

inv^{t}.

See No. 14089. A plainly furnished parlour is given up to the packing of a huge sea-chest inscribed *Mast^{r} Will^{m} Blockhead H M Ship Hellfire West India Station.* The (small) boy, in midshipman's uniform, makes a lunge at his (terrified) grown-up sister with his dirk, and horrifies a very fat cook in the doorway, who brings in a vast cake inscribed *W.B.* Blockhead père stands in the window (l.) sourly scrutinizing an immense list headed *List of Necessaries for Fitting out a Midshipman.* Mrs. B. sits in a chair burying her face in a handkerchief; a tiny girl stands at her knee holding dolls. The table is heaped with bills spiked on three files; sums of £50, &c. recur. The open chest is completely full. In the lid is pasted a three-columned *Inventory of Ma^{r} W Blockheads Cloath*[s]. On the lid are hung a greatcoat with collar and cuffs of fur, a fur-trimmed travelling cap, and a scarf. Inside are boxing-gloves, a packet of *James's Powders* (the famous patent remedy (1746) of Dr. Robert James), and a parcel of *Rags for Wounds.* On the floor are the cocked-hat case inscribed *Will Blockhead*, battledore and shuttlecock, portfolio and paint-box: *Newmans Colours*, skates, bottles of *Cherry Brandy* (two), *Fryars Bals*[*am*], *Epsom Salts* standing on two books: *Domestic Medecine* and *Hamilton Moore* (author of *Naval Sketches*, B.M.L. ed. 1840); a large box marked *Preserved Meat—W.B.*, on which stand a model ship and a toy cannon, three jars of *Pickles*, a big canister of *Green Tea*, a cricket-bat, a boot-jack, a Prayer Book and a *Holy Bible*, on which stand a bat, trap, and ball; a cockaded top-hat, a box marked *Portable Soup—W.B.* Tail-coat and trousers hang on a chair. The naval traditions of the Blockheads are shown by a H.L. portrait of a naval officer with an empty r. sleeve, a sword in the l. hand, standing by the muzzle of a gun in action, with a naval engagement as background. This is flanked by smaller pictures of a naval engagement. Below the design:

"He hails in life's advancing day"
"Amusive hopes or prospects gay"
"Nor in the wide horizon round"
"Can e'er one little speck be found"
to cloud the scene" Anon

Blockhead has Marryat's profile, and the series illustrates his own experiences. C. Lloyd, *Captain Marryat*, 1939, p. 23. Cf. Nos. 13176, &c., 13457, &c., 14921.

Reproduced, C. Lloyd, op. cit., p. 12.

Marryat's study, in water-colour and pen, is in the B.M. It has been altered and elaborated by G. C., who has added many accessories, including the bill-covered table. Mr. B., a civilian, sits quietly by the fire. ($7 \times 10\frac{5}{8}$ in.) Binyon, i. 284 (24). 200. b. 5.

$6\frac{11}{16} \times 9\frac{3}{4}$ in. With border, $8 \times 10\frac{7}{8}$ in.

14091 FINDING THINGS NOT EXACTLY WHAT HE EXPECTED—[1] *Plate 2*

—G Cruikshank sculp[t]

London Pub[d] by G. Humphrey 27 S[t] James's S[t] 1820

See No. 14089. W. B., in very smart uniform, descends a companion ladder, directed by a sailor who stands at the foot, pointing to the midshipman's berth, a small enclosure on the lowest (orlop) deck, almost filled by a table lit by one candle. In this midshipmen are larking, nose-pulling, and drinking and eating; one plays a fiddle, another a flute. A grinning negro stands in the doorway, holding a lighted taper; he watches W. B., who drops his cocked hat in dismay. Outside the enclosure (l.) is a second table at which the more sedate 'oldsters' are seated. Against the front of the enclosure are sea-chests; on one a midshipman sleeps: another leans from within to hold a lighted cigar to his nose. On the next chest are basin, towel, cracked mirror, tooth-brush, &c., and trousers; a little barelegged midshipman sits beside it, on a chest of *Grape 24 p.*, blacking his shoes from a jar of *Day & Martin*. Across the front of the deck in the foreground is the opening into the well of the ship, filled with barrels, one of which is being raised by a tackle. Down below are a sailor smoking, and another inspecting a barrel with a lantern. Below the design:

"A Cavern lies, unknown to cheering day"
"Where one small taper lends a feeble ray,"
"Where wild disorder holds her wanton reign"
"And careless mortals frolic in her train"—Falconer—

See Marryat's autobiographical *Frank Mildmay* for an account of just such an introduction to his berth or mess. See also Nos. 13458, &c., 14287, 15335.

Marryat's design in water-colour and pen is in the B.M. 'M[r] B' stands at the foot of the ladder, in place of the sailor; the latter stands behind him. ($7\frac{1}{16} \times 10\frac{5}{8}$ in.) Binyon, i. 285 (25).

$6\frac{1}{2} \times 9\frac{15}{16}$ in.

14091 A An impression of the 1835 reissue, with border, $8\frac{1}{16} \times 11$ in.

Reproduced, C. Lloyd, op. cit., p. 24.

14092 M[R] B. ON THE MIDDLE WATCH—*"cold blows the wind & the rains coming on"*—[2]

See No. 14089. A section of the deck with the steering-wheel on the extreme l. The boy walks miserably (l. to r.) in the face of driving rain or sleet, his short jacket and trousers cling to his drenched body. The steersman and the three other men on deck wear greatcoats; one sits holding a speaking-trumpet; a negro servant wearing only a shirt dashes towards him with a decanter. Below the design:

"Or sailing on the midnight deep
When weary messmates soundly sleep
The careful Watch patroles the deck
To guard the Ship from foes or wreck—
And whilst his thoughts oft homeward veer." &c. alls well

[1] Above the title in (?) G. C.'s hand: 'Master B introduced to the Mess &'—; seria number altered to 3.

[2] Signatures and imprint as No. 14091.

Marryat's design in water-colours and pen is in the B.M. ($7\frac{1}{8}\times 10\frac{1}{4}$ in.). Binyon, i. 285 (26); reproduced, C. Lloyd, op. cit., p. 152.
$6\frac{9}{16}\times 9\frac{3}{4}$ in.

14092 A An impression of the 1835 reissue. *P. 3.* added to the pl.
With border, $8\times 10\frac{15}{16}$ in.

14093 MR B. MASTHEADED—OR, ENJOYING THE FRESH AIR FOR THE 304TH TIME[1]

See No. 14089. The mast slants across the design backed by a sail bellying in the wind. W. B. sits miserably with closed eyes astride a spar, to which he has tied his r. thigh. His r. arm encircles the mast, and to his wrist is tied an open book: *Wilt thou upon ye high & giddy mast scale the ship* (?) *bays O yes & rock his brain.* Below the design:

Dialogue—Lieut —Pray Mr B, did you call the Master?
B. No, Sir, I thought
Lieut You thought, Sir! How dare you think
Have you mark'd the Board?—
B. No, Sir, I didn't think
Lieut Didn't think; why didn't you think Sir ?!!!—
up to the Mast head directly—

Cf. No. 13191. Marryat's design in water-colours and pen is in the B.M. 'Mr. B' is without his book. ($7\frac{9}{16}\times 10\frac{1}{2}$ in.) Binyon, i. 285 (27). Reproduced, C. F. Walker, *Young Gentlemen*, 1938, p. 144.
$6\frac{5}{8}\times 9\frac{15}{16}$ in.

14093 A An impression of the 1835 reissue. *P. 4* added to the pl. Reproduced, C. Lloyd, op. cit., p. 36.
With border, 8×11 in.

14094 MR B—"SEEKING THE BUBBLE REPUTATION—[2] *P. 5.*

See No. 14089. A boarding party on the deck of a French ship engaged in a furious mêlée. Mr. B. lunges forward, piercing an officer through the heart with his sword. A burly sailor stretches over his head to strike aside a spear which a Frenchman is about to plunge into the boy. Men are partly hidden by smoke; cannon-balls are in the air, dead or dying men on the ground. Frenchmen use muskets, English sailors axes and swords. Below:

"the pulse's maddening play
That thrills the wanderer of the trackless way
That for it self can woo the approaching fight
And turn what some deem danger to delight
No dread of death, if with us die our foes
Save that it seems e'en duller than repose," Byron—

A quite different design by Marryat in water-colour and pen is in the B.M. A French sloop or frigate is surrounded by ship's boats; the mêlée on deck is in the middle distance. ($7\frac{1}{8}\times 10\frac{3}{8}$ in.). Binyon, i. 285 (28).
$6\frac{3}{4}\times 9\frac{3}{4}$ in. With border, $8\times 10\frac{7}{8}$ in.

14095 *WAITING ROOM AT THE ADMIRALTY— (*No Misnomer*)[2] *P. 6.*

See No. 14089. A bare room furnished only by a small carpet and four upright chairs, two against each wall, is filled with applicants. Only two are in uni-

[1] Signatures and imprint as No. 14091; '5' added in pencil.
[2] Signatures as No. 14091.

forms: an elderly midshipman with an empty r. sleeve who looks down sourly at an arrogant but insignificant boy in foppish lieutenant's uniform, with cocked hat and sword. Most are thin, the chief exception being a paunchy man with a paper, *Vote & Intrest*, in his pocket; he holds by the hand a very young boy who is a little replica of himself. Against the wall (l.) leans a sturdy-looking man with folded arms, a self-portrait of Marryat. An elderly man (l.), seated, reads the *Morning Post*. Another (r.) draws with his stick on the boards the letters *D A M N A* . . . On the wall:

In sore affliction, tried by God's command
Of patience, Job, the great example stands
But in these days, a trial more severe
Had been Job's lot, if God had sent him here.

Below the design:

"*Tis the curse of service that preferment goes by favor & affection*" *Othello*"—

Reproduced, C. Lloyd, op. cit., p. 254.
$6\frac{11}{16} \times 10$ in. With border, $8\frac{1}{16} \times 10\frac{15}{16}$ in.

14096 MR B. PROMOTED TO LIEUT & FIRST PUTTING ON HIS UNIFORM.[1] *P.* 7.

See No. 14089. The Blockhead family, seemingly older by some ten years, admire W. B., now a sturdy young man, in smart tight-waisted lieutenant's uniform with knee-breeches. He looks over his shoulder at his reflection in a cheval-glass, beside which stands another young man dressed as a dandy (cf. No. 13029). A lap-dog shaved in the French manner looks at itself in the glass. Mr. B. sits delightedly in an arm-chair. Mrs. B., stouter and less fashionable, stands by W. B.; the toddling child of No. 14089, now a little girl, stands behind her. A tiny boy holds the sword and eclipses himself with the cocked hat. An elder daughter stands by her father's chair. Three admiring servants stand just inside the door: the fat cook (little altered), a neat maid, and a gawky footman. Below the design:

"*Some are born great, some atchieve greatness*" *Twelfth Night*—

Reproduced, C. Lloyd, op. cit., p. 152.
$6\frac{5}{8} \times 10$ in. With border, $8\frac{1}{16} \times 11$ in.

Six other designs by Marryat are in the B.M., [4] in pen and ink, the others in pen and wash; titles from Binyon: [1] 'The Ship in a Storm', a mast-head view of the slanting deck. [2] 'Mr. Blockhead [a lieutenant] and the Press-gang' (title seemingly incorrect: they appear to be convicts). He directs a file of men who carry a length of cable on their shoulders, while a convict in irons picks his pocket, two others stand by, one with a bunch of keys. [3] 'Mr. Blockhead [a midshipman] pressing sailors in a tavern'. A wild mêlée, with women and sailors; a 'Hot Press' based on Marryat's experiences, see Lloyd, op. cit., p. 184 f. [4] 'Enrolling Pressed Men.' Three officers sit at a table while Mr. B. introduces a man wearing a night-cap and with his arm in a sling. (This seems to be the design called by Marryat 'Invaliding' in a list of subjects on the reverse of [6].) [5] 'Lieutenant Blockhead keeping the Morning Watch.' He sits with a telescope under his arm while sailors holystone and scrub the deck. (Reproduced, C. Lloyd, op. cit., p. 152.) [6] 'Officers at their wine; Mr. Blockhead drunk.' A ward-room scene, cf. No. 13471; Mr. B. is carried off to bed.

200. b. 5.

[1] Signatures as No. 14091.

14097 THE PROPOSAL. *N° 6*

Marks fec[t]
London Pub[d] by J L Marks 17 Artillery Lane Bishopsgate [? *c.* 1820]

Engraving (coloured impression). Three young women, coarsely burlesqued, rest from haymaking under trees. One registers immoderate pleasure at a letter: *My der Sally if you wil be my wif i wol mary you nixt—Son Day & it wil mak me the hapest felo in the Country*. She squints violently and her mouth waters. Two others stand by grinning. All are much décolletée, and though hideous, are alluring. A man (r.) watches intently from behind a haystack. From behind a more distant haycock emerge the heads of a man and woman embracing.
$7\frac{1}{2} \times 9\frac{1}{2}$ in. 'Caricatures', vii. 126.

14098 NYMPHS BATHING. *N° 7*

[Marks.]
Pub[d] by J. L Marks 17 Artillery S[t] Bishopsgate [? *c.* 1820]

Engraving (coloured impression). In a landscape intended to be classical, with a small round temple on the curve of a hill, nude women, grossly burlesqued, disport themselves in and by the water. One only is handsome. She puts her hand on the shoulder of a seated woman, the only draped figure. The others have lank hair, coarse features, and are either clumsily fat or painfully thin. One splashes water at a fat woman on the bank. Some dive awkwardly from a low cliff. In the middle distance three are chased towards the water by a galloping bull. In the background is the sea, with a ship's boat near the shore. A naval officer stands looking through a telescope at the bathers. Cf. No. 11696.
$7\frac{3}{4} \times 11\frac{7}{8}$ in. 'Caricatures', vii. 90.

14099 SALT WATER

Pub[d] by J Sidebotham[1] 24 Low[r] Sackville S[t] [? 1820]

Engraving (coloured impression). A bathing scene, the women naked. An old bathing-woman and a girl help a stout woman into the water from the steps of a machine in which are two pretty girls ready for the sea. In the middle distance is a second machine, deeper in the water; a bathing-woman dips a frightened girl, another steps from the machine. In the background is a third machine, the wheels almost covered. There are canvas hoops over the machines which do not protect door or steps.
$6\frac{3}{4} \times 8\frac{9}{16}$ in. With border, $8\frac{1}{8} \times 9\frac{3}{4}$ in. 'Caricatures', vii. 28.

14100 JEALOUSY!

Marks fec[t]
London Pub[d] by J. L. Marks 17 Artillery S[t] Bishopsgate [? 1820]

Engraving (coloured impression). An ugly, lean, irate woman holding a red-hot poker opens the door at the head of attic stairs, saying: *Oh! the Brute*. She has kicked over a bucket which falls downstairs, spilling its contents. Through a window in the wall of the room are seen a good-looking man kissing a pretty girl.
$7\frac{1}{2} \times 10\frac{1}{4}$ in. (Border cropped.) 'Caricatures', vii. 29.

[1] Almost illegible.

14101 COSTUME ANGLO-FRANCAIS.

Chez Martinet [? 1820]

Lithograph (coloured impression). Below the design: *ah! quelle tournure.* Two women and a small child wear clumsy fur-bordered pelisses. One (l.), tall and gaunt, in profile to the r., pokes, tortoise-like, a grotesquely long neck towards the other who is short, immensely broad, and in back view. The former wears a bonnet projecting over her eyes and puts her hand (the arm absurdly long) on the child's shoulder. They stand by the base of a pillar (r.) backed by foliage.

$10\frac{3}{4} \times 8\frac{7}{8}$ in. 'Caricatures', vii. 43.

POLITICAL SATIRES

14102 STAND FORTH! THOU SLANDERER!!

18✠20 G Cruikshank Sculp
Pub^d Jan^y 1^st 1821 by G. Humphrey 27 S^t James's S^t

Engraving (coloured impression). The Duke of Clarence, knock-kneed and meanly malignant, stands in profile to the l., his back to the sea. He wears top-hat, tail-coat, tight pantaloons, Hessian boots, and gloves, holding a cane; under his foot is a paper: *Honor* [thy] *Father & thy Mother*. At sea is a man-of-war with furled sails flying the Royal Standard. Below the title: *Vide M^r Denmans Speech. Oct^r 25 1820*. Said to be a good likeness. See No. 14031, &c.

There is a second state, not in B.M., the title altered to *Royal Navy* [Cohn, No. 1926]. According to the Bruton Sale Catalogue, 1897, Humphrey was paid £50 to make the alteration, which was done by I. R. C. for G. C.'s indignant refusal.

Reid, No. 968. Cohn, No. 2003.
$7\frac{13}{16}\times7\frac{1}{8}$ in. With border, $10\frac{7}{16}\times8\frac{1}{16}$ in.

14103 THE LONG & THE SHORT OF THE TALE,—OR—, THE WHOLE OF THE CONCERN.

[? T. Lane.]
London Pub^d by G. Humphrey 27 S^t James's S^t 1821 Jan^y 1.

Engraving (coloured impression). The Queen, short and grotesque but not burlesqued, takes Bergami's l. arm, looking up at him amorously; he looks down complacently at her. He is tall, handsome, florid, with much curling black hair, moustache and whiskers, and wears three orders (see No. 13810); a miniature of the Queen hangs from his neck (see No. 13858). His much-braided (blue) tunic and white trousers embroidered with red mould his stalwart figure. She holds a pagoda-shaped parasol, wears an absurd hat of Lancer type, a décolletée over-dress open from the high waist to show frilled drawers or trousers. From her neck dangles a large miniature of Bergami. The pair are watched by a man and woman, Italian witnesses (see No. 13762, &c.), who register astonishment in the middle distance. In the background is the Villa d'Este, on the shore of Lake Como. Below the title: *Sure such a pair were never formed to meet by Nature* [adapted from Sheridan's *Duenna*, cf. No. 13131]. Cf. No. 14183. The pl. is a companion to No. 14109, and is depicted in No. 14206.

De Vinck, No. 10415.
$9\times7\frac{1}{8}$ in. With border, $10\frac{1}{2}\times8\frac{1}{8}$ in. 'Caricatures', xii. 170.

14104 THE PATENT HOLD-FAST WITHIN RULES; OR A DANDY SHERIFF REFUSING TO CONVENE A COUNTY MEETING.

Published January 1821, by J. Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). A scene in a road leading to a toll-gate beyond which is an obelisk, presumably that in St. George's Fields. In the

foreground a dandy is chained by the leg to a post inscribed *Ellenborough Patent Hold-Fast*, with the Royal Arms and a portcullis, indicating the Rules of the King's Bench Prison (known as Ellenborough Castle while Ellenborough was L.C.J., cf. No. 12523). He holds a paper in each hand: *Requisition of the Nobility Clergy and Freeholders.*, and *Gloster to Wit.* Other papers hang from his pockets: *Kings Bench Writ* and *Copy of Writ.* Three men in riding dress (l.) stand by; their spokesman says: *M^r^ Sheriff we are deputed by the Nobility, Clergy & Freeholders of the County to request you will convene a Meeting to Address her Majesty on the subject of the illegal Bill of Pains and Penalties—.* The dandy answers: *Gentlemen as I believe her Majesty to be guilty, I must decline calling such a meeting, besides I am completely trammel'd with business at present it would not be exactly convenient for me to attend.* The other two say: *What a Rascally Sheriff to pronounce the Innocent guilty*, and *I would like to Duck him in the Horse-pond at Gloster*; he holds a greyhound on a leash. On the r. a beggar with a begging dog sits on the ground, holding out his hat towards the dandy: *Look upon the poor distressed stone blind*— A sign-post points r. *To London*, l. *To Gloucester*: behind it is a street corner; (l.) *Dover Street*, (r.) *Temple Place.* Two bedizened prostitutes in the middle distance say: *Come along Bet, here is our Friend the Baronet that was with us in Dover Street last night—he'll give us a glass, Come along*, and *O damn his measley Carcase he's got no Spunk in him, besides he's chained to that there post.* Behind (r.), a man addresses the toll-man who is leaning on the gate: *I say Bill if you don't look sharp that Dandy Cove will bolt.* Answer: *Never fear Tom—he would not go if he could, besides I have six and thirty detainers against him.*

The shackled man is evidently Sir Edwin Baynton Sandys, Sheriff of Gloucestershire. A Gloucester County Meeting to petition the King to dismiss his Ministers on account of their proceedings against the Queen, was summoned by seven magistrates, 'the High Sheriff not being in a condition to do his duty'. *The Times*, 1 Jan. 1821. For Addresses to the Queen cf. No. 13934. Many meetings were held in December–January to pass resolutions for an Address to her on the failure of the Bill (see No. 13986), and an Address to the King. See Nos. 14027, 14118.
$8\frac{3}{4} \times 13\frac{1}{8}$ in.

14105 A SNUG MEETING TO GET UP AN ULTRA-LOYAL ADDRESS; OR A PEEP AT TEGG RAG AND BOB-TAIL.

Published January 1821, by J. Fairburn, Broadway Ludgate Hill.

Engraving (coloured impression). A city Ward or Precinct meeting, presided over by Thomas Tegg, who stands, holding an auctioneer's hammer, at a rostrum (r.) at the head of a table on which is a long scroll headed *Loyal Address*, and at which the (very few) addressers are seated. Tegg holds out a paper: *Cheap Resolutions—to be disposed of Cheap Ultra excellent Sermons!!!* On his desk are two books: *Qui hi?* [a verse satire containing violent attacks on those hostile to the Princess of Wales in 1813, see Nos. 12725, 12732] and *Sermons.* He says: *Gentlemen I am happy to meet so numerous and respectable a number to subscribe their names to this loyal address— I expect to be made a common Council Man on S^t^ Thomas Day and as you all know I am a loyal subject. I have sold all my old Copper plates and disposed of the remaining Charicatures!!!* On the rostrum is a placard: *To be Raffled for a number of Political*

Caricatures, Royal Conundrums, and Good Jokes. The man on Tegg's r. says: *I am very glad to hear it, better late than never, it adds one to our number and his name will fill up a blank.*. His vis-à-vis smokes, his back to the rostrum, saying: *What the Devil do you know about it.* A parson presides over the Address, saying: *I am afraid we shall have very few to sign it—but for the benefit of the Church we must support the Throne.* The Address is inscribed: *A B Vicar . . . Curate C. Warden, G. H Beadle, I. K. Constable, T. T.* [Tegg] *Factotum, William the Waiter, Old Nick, Vivat Rex.* Between vicar and curate is the only bottle of wine on the otherwise bare table, with two glasses; one held by the vicar. A beadle stands against the door (r.) which he pushes against a man who tries to enter, saying: *I am a Housekeeper* [rate-payer] *of this Ward, and demand admittance.* Beadle: *You can't come in Sir—this is a private meeting, and your name is not on the List.* The man on the vicar's r. (Goodbehere, Alderman of Cheap Ward, cf. No. 12809) says: *If we admitted every one in here, particularly the reporters of the press—we should be publickly ridiculed—but we will leave the address for signatures at the Bar.* His vis-à-vis, a small man (? the constable) answers: *Right Mr Alderman—dont admit them.* Behind his chair are bellows inscribed *Empty.* Next theAlderman is a man who turns to a puny waiter to say: *Come William put down your name to the loyal Address.* William: *I can't write Sir, but I will put my mark.* The last man, staring angrily towards the door, says; *This method of being lock'd up to pass resolutions reminds me of the Starchamber System under the precious Stuarts.*

A little dog befouls a paper: *Cheap Ward—Address . . . T.T.* Near the rostrum lies a caricature, *Royal Hobbies by T. Tegg Cheapside* [No. 13215, a gross attack on the Regent and the Duke of York, 1819]. Over the fireplace (l.) is a bust portrait of George IV, full face and grossly fat, surrounded by cock, hen, duck, &c.; this is *In The Poultry.* The fire-arms are chained to the grate, as in a thieves' kitchen, and the fender is inscribed *Not to be stolen.*

A satire on the part taken by Tegg of 111 Cheapside in a Loyal Address to George IV from the Ward of Cheap. Such Addresses, it was alleged, were hole-and-corner affairs in which the clergy took a leading part: 'Perhaps there is scarcely a smuggled Loyal Address that has not been "got up" by these loyal expectants . . .' *Examiner*, 7 Jan. 1821. The 'War of Addresses' was summed up, ibid., 21 Jan.: 'Ministers have got the Scotch Counties and the Ward of Cheap on their side. . . .' For Addresses to the Queen see No. 14104, &c. For Loyal Addresses, Nos. 14106, 14118. *The Times* styled the Addresses to the King 'Ultra-Loyal', those making them being 'Ultras'. Tegg is attacked as a renegade, and for renouncing the publication of caricatures. He did, however, reissue his 'Caricature Magazine' with a title-page dated 1821, see No. 11457.

9×13¼ in. 'Caricatures', xii. 141.

14106 THE HAMPSHIRE GREEN BAG OPENED; OR, THE SECRET SPRING OF ULTRA-LOYAL ADDRESSES, DISCOVERED AND EXPOSED.

[W. Heath.]

London: Printed and Published by S. W. Fores, 41 Piccadilly. [Jan. 1821] [*Price One Shilling*

Engraving. Heading to a printed broadside. Four well-dressed men hold open a large bag, resting on the ground, in which stands a fifth, in profile to the r., who says indignantly to one of the openers: *Oh here you are—now for the*

Truth, the whole Truth & nothing but the Truth, by whose authority did you make Tools of the Clergy, to create divesions [sic] *among their Parishione's* [sic], *& become sources of discord instead of Peace Makers.* The other draws back disconcerted, answering: *Indeed it was not my master but the Pit Club, to whom the Nation is so much indebted.* The first speaker rejoins: *Yes to whome the Nation is indebted 9 Hundred Millions.* A slanting blast issues from the bag to the l., carrying into the air Wellington astride a cannon, who turns round to look anxiously down at the bag, and is followed by a cannon supported on clerical arms and legs and ridden by a bishop. The latter says: *my Minor Cannon are of little use.* A little man (? Canning) runs in the blast, below Wellington. Smoke surrounds the bag. The text is the speech of Mr. Marsh at the Hampshire meeting on 12 Jan., when petitions to both Houses in favour of the Queen were resolved on. The pl. illustrates a passage from the facetious printed speech: 'Besides the Ultras had a terrible weight of metal for the fight. They could muster all the great guns from Portsmouth; and if these did not do execution enough, they had at hand the little canons of Winchester.'

Marsh made a similar speech at a Berkshire meeting on 8 Jan. *The Times*, 9 Jan. See also No. 14027. For the Addresses of the 'Ultras' see No. 14105, &c.; for the Green Bag, No. 13735.

$7\frac{1}{4}\times8\frac{3}{4}$ in. Broadside, $15\frac{1}{2}\times9\frac{3}{4}$ in.

14107 [*Frontispiece to* A LECTURE ON VARIOUS SUBJECTS . . *Also, a* CURTAIN LECTURE AT PALL MALL, . . .]

W H

[*London: Printed and Published by W. Benbow, 269 Strand; and sold by all other booksellers* [*c.* Jan.][1] *1821.*]

Engraving (coloured impression). Pl. to a verse satire by the author of that illustrated by No. 13867. The King sits up in a canopied bed, terrified at the Queen, who points sternly to him, holding up a scroll: *Innocence Thriumph . .* [sic]. She has been followed into the room by John Bull, with cudgel and dog, an Irish peasant, Paddy, flourishing a shillelagh, a Scot, Sandy, and a Welshman, Taffy, wearing a leek. All register indignation. A woman beside the King covers her face; he exclaims *Angels & Ministers of Grace Defend us* [*Hamlet*, 1. iv]. On the wall are two pictures: two fighting-cocks, or cock and hen, cf. No. 13842, and a caricature of King and Queen.

$4\frac{5}{8}\times7\frac{5}{8}$ in. 184. a. 2/9.

14108 A PEEP AT THE DIVAN!
[W H]

[Frontispiece to *A Peep . . .* [*&c.*] *By Tristram Pindar, Esq. F.R.S. London: Printed and Published by W. Benbow, 269 Strand.* [*c.* Jan.][2] *1821.*]

Engraving (coloured impression). George IV sits cross-legged on a dais under a canopy, surrounded by his Ministers. All wear a blend of Turkish and Chinese costume. On each side of him is a lady of the harem. The recognizable ministers are Liverpool and Castlereagh at the King's l. hand, Eldon 'The Mufti, his Grand Inquisitor', wearing a cap; Wellington (l.), 'Aga Nosey, Grand Captain of the Janizaris', facing the King, holding his sabre against

[1] Preface dated Dec. 17, 1820.
[2] Canning, who resigned in Dec. 1820, is still a Minister.

his shoulder; Canning, 'Ogden Froth', and Sidmouth (r.) holding his clyster-pipe. A large picture is partly concealed by a curtain, but the King is seen embracing a woman who says (in small reversed characters), *am i not Cuning* to show that she is Lady Conyngham.

Allusions in the text include the projected divorce, the bad character of Ministers, the almost equal worthlessness of Whigs. The King's reconciliation with his people is anticipated, cf. No. 14127. Canning had roused animosity by a reference in Parliament to 'the revered and ruptured Ogden' (who was imprisoned for sedition); for 'froth' cf. No. 13301. The street name for Wellington was 'Nosey'; it survived to *c.* 1850.

$4\frac{3}{4} \times 7\frac{15}{16}$ in. 184. a. 2/10.

14109 A WOODEN SUBSTITUTE, OR ANY PORT IN A STORM.

[? T. Lane.]
London Pub^{d} by G Humphrey 27 S^{t} James S^{t} Jan^{y} 19. 1821

Engraving (coloured impression). A companion pl. to No. 14103. Alderman Wood takes the Queen's l. arm, staring down at her and grinning. He wears a top-hat on the back of his head, black tail-coat with trousers; his l. hand is thrust under the buttons of his double-breasted coat. He wears an order and a star on which the Queen's head is depicted (see No. 13810). From her neck hang twin miniatures: Bergami and Wood. Her dress is a modified version of that in No. 14103: between open over-dress and Turkish trousers is a frilled petticoat reaching well below the knee; her feathered hat resembles that worn at her 'trial'. They stand in a wooded landscape with goats and rabbits in the middle distance. In the background, on the edge of a lake, is the tiny figure of Bergami, both arms raised.

For the Queen and Wood see (e.g.) No. 13734. H. E. Fox writes 10 Aug. 1821 that the 'barbarous and unmanly' conduct of her enemies 'was enough to make one as absurd about her as Alderman Wood'. *Journal*, 1925, p. 79. The pl. is depicted in No. 14206.

De Vinck, No. 10416.

9×7 in. 'Caricatures', xii. 171.

14110 THE Q—N'S ASS IN A BAND-BOX.

[? T. Lane.]
London Pub^{d} by G. Humphrey 27 S^{t} James's S^{t} Jan^{y} 22. 1821

Engraving (coloured impression). The Queen, grossly caricatured, sits on a zebra which stands in a round band-box with a hinged and upturned lid inscribed *a Present from Bar^{o} Bergami.* The zebra has the (profile) head of Wood, looking with greedy and imbecile satisfaction towards a sieve of food inscribed [*Wa*]*rden of S^{t} Catherine.* This is held out by two hands projecting from the l. margin. The Queen, with a grin both calculating and insane, sits full-face, negligently holding reins attached to Wood's mouth, her l. hand on her hip. She sits in a smaller (bottomless) band-box which surrounds her from hips to knees, the l. leg, in frilled drawers, being thrust forward from beneath it. She wears a décolletée dress; on her head is an erection of feathers and flowers rising from a circlet inscribed *Wood.* An owl (cf. No. 14199) flies by her head. In the background is Brandenburgh House, in front of which is a braying ass.

One of several coarse prints on the Queen, Bergami, and Wood, cf. No. 14109. Wood is eager to be made Warden of St. Catherine's, see No. 14131, &c.

A famous zebra belonging to Queen Charlotte was known as 'the Queen's Ass', and the name recurs in caricature, cf. No. 7156. The 'ass' is here an emblem of the visit to Jerusalem, see No. 13918, &c., as well as of Wood, see No. 14146. 'My ass on a band-box' was a coarse answer to the offer of anything inadequate to the purpose, as a band-box for a seat, see No. 7793. Nos. 14181, 14186 are counterblasts. The pl. is depicted in No. 14206.

De Vinck, No. 10417.

9×7⅛ in. With border, 10⅞×8⅜ in. 'Caricatures', xii. 166.

14111 LOW LIFE ABOVE STAIRS; OR, THE—HUMOURS OF THE GREAT BABY IN B***HT*N.

[Marks.]

London Pub. by J. L. Marks N° 28 Fetter Lane Fleet Street. Jan^y 24^th 1821

Engraving. Heading to an engraved broadside. A servants' ball in the Pavilion, the musicians in the gallery being Ministers (l. to r.): Sidmouth and Liverpool play a duet at a square piano, gaping at each other; Eldon blows bagpipes; Castlereagh plays a harp. George IV waltzes with a fat, plainly dressed cook; he says: "*How poor a thing may do a noble office!*" A negro footman dances with a fat lady; another lady dances amorously with a fat footman. One courtier (Bloomfield) dances with and embraces a fat cook, another has a more elegant partner. In the foreground stands Lady Conyngham (l.), distressed and alarmed, her husband's antlered profile is just behind her; both wear coronets. She says: *Ah! with his scullion! Titles & rank are my defence But what can save her insolence!*" He says: *If he has turn'd up my Wife I indeed may say* ——[citing Wolsey] "*Farewel! a long farewel to all my greatness!*" The wall and gallery are patterned with Chinese figures. The verses begin: *Releas'd from all the toils of State* . . . The 4th, 5th, 6th, and 10th of 12 verses:

"*I've supp'd within my kitchen range,*
"*But I'll descend no more;**
"*The scene this night I'll wholly change,*
"*Upstairs—invite uproar.*

"*No virtuous women visit me—*
"*They dread to lose their name—*
"*I'll condescend—with those make free*
"*Who never blush'd with shame.*

"*Twas wrong when C——e eat perchance,*
With Vassali and Bergami—
"*I'll eat with Cooks, with Scullions dance—*
"*I can't do wrong* [see No. 14133], *G—d d—n me.*" . . .

And Cunning-one moved not a limb,
But stood amazed with wonder!
To see the K——g's disgraceful whim,
And, Vow'd she'd pull 'm asunder. . . .

* *See Marks's Caricature of "He stoops to Conquer, or, R—l George Sunk"* [No. 13210]

Apparently an imitation of No. 13785; cf. No. 13208. For George IV and Lady Conyngham, No. 13847; for Queen Caroline in the kitchen, No. 13821; for the 'Great Baby' cf. No. 13764, &c.

6¼×9¼ in. With border, 6¾×9 11/16 in. Broadside, *c.* 13 7/16×9¾ in. 'Caricatures', xii. 208.

14112 JOHN BULL'S LITTLE DARLING.

[? T. Lane.]

Published by G. Humphrey 27 S^t^ James's S^t^—Jan^y^ 25 1821

Engraving (coloured impression). Queen Caroline, stout and raddled, with black ringlets, stands full-face and four-square, bending forward as if bowing, with a fixed stare from black beady eyes. She wears the feathered hat (caricatured) of the 'trial', and a fur-bordered pelisse. Under her r. arm is a rolled document, *List of* [Addres]*ses*; in her l. hand she awkwardly raises her skirts in order to bow. She stands on a grass plot in front of Brandenburgh House. Below the design: WHO IS SHE THAT WINNETH THE HEART OF MAN, THAT SUBDUETH HIM TO LOVE, AND REIGNETH IN HIS BREAST? *Lo! yonder she walketh in maiden sweetness, with innocence on her mind and modesty in her cheek.—*
Her hand seeketh employment; her foot delighteth not in gadding abroad.—
She is cloathed with neatness; she is fed with temperance; humility and meekness are as a crown of glory circling her head.—
Her breast is the mansion of goodness; and therefere [sic] *she suspecteth no evil in others.—*
Decency is in all her words; in her answers are mildness and truth.—
Submission and obedience are the lessons of her life; and peace and happiness are her rewards.—
Before her steps walketh Prudence; and Virtue attendeth at her right hand. Her eye speaketh softness and love; but discretion with a sceptre sitteth on her brow.—
The tongue of the licentious is dumb in her presence; the awe of her virtue keepeth him silent.—
Happy Bartolomeo [Bergami]*!!! he putteth his heart in her bosom, and receiveth Comfort.—*
Thus the prudence of her management is an honor to her husband, and he must hear her praise with silent delight.—!!!

One of a series intended to damage the Queen; her appearance is borne out (e.g.) by Creevey and by Place's account of her demeanour to Addressers, see No. 13989. Presentations were resumed on 22 Jan. after an interval of five weeks, see No. 14119. The pl. is depicted in No. 14206.

De Vinck, No. 10418, n.d., seems to be another state, with the title *Bergami's Little Darling.*

$6\frac{7}{8} \times 7$ in. With border, $10\frac{1}{2} \times 8$ in. 'Caricatures,' xii. 165.

14113 THE SECRETS OF TROP·PEAU DISCLOSED.

[W. Heath.]

Pub Jan^y^ 30 1821 by S W Fores 41 Piccadilly

Engraving (coloured impression). The title continues: *or the Imbecille Alliance of Tyranny to Crush the Universal Spirit of Liberty, defeated.* The three chief autocratic sovereigns of Europe, all in military uniform and sword in hand, sit on a section of a map of the globe which undulates violently owing to the fires beneath it, which are blown by winds, three cherubs' heads. This fire, which emerges at certain points in smoke and flames, is that of *Liberty*. Thus, the three Powers seem to be trying to blanket the fires of liberty. The centre figure is Alexander bestriding *Ptersburgh* [sic], one spurred boot reaching to *Portugal*, on which he places his sword, the other to *Cicily*. On his r. is Francis, seated on *Aus*[tria] and *Vienna*, the point of his sword rests on *Naples*. Frederick William (l.) sits on *Berlin*, his legs astride, his sword on *Cicily*. Behind them are burning fragments: *South America* and *Domingo*. The names on the map are placed regardless of geography. The blasts from the three

winds are inscribed (l. to r.): *The cultivated mind Disdains Slavery*; *The Breath of Liberty*; *Universal Freedom or Universal Death.* Above the heads of the sovereigns floats Fame, blowing through her trumpet the words: *Tyrants beware—the Spirit of Freedom is come forth. & Woe to them who dare Oppose its progress Mark England, America, Domingo, South America, Spain, Portugal Naples, Cicily & look to it. Russia Prussia & Austria, not even the Walls of China shall long arrest its March.*

The Conference met at Troppeau on 20 Oct. 1820; it adjourned for a further meeting at Laibach in Jan. 1821, its first object being to agree on means against revolution in the Two Sicilies. The 'principles' of the Holy Alliance were laid down in a Preliminary Protocol by the three autocratic Powers. Castlereagh replied by a Memorandum, 16 Dec., giving England's grounds for refusing to accede to the Protocol, and demurring to the Troppeau 'code of international police'. Webster, *Foreign Policy of Castlereagh*, 1934, ii. 257 ff.; A. W. Ward, *The Period of Congresses*, 1919, iii. 40 ff. In the Lords, 25 Jan., Liverpool denied that the British Government was associated with the policy of Troppeau. *Parl. Deb.*, N.S., iv. 116–18. 'Domingo' is a reference to the military revolt of King Christophe of Haiti (see No. 13249) and his suicide on 20 Oct. 1820. The *Examiner* (10 Dec.) said it seemed 'a direct imitation' of the Naples Revolution. For the Holy Alliance see Nos. 13514, 14123, 14132, 14133, 14169.
$8\frac{1}{8} \times 12\frac{3}{4}$ in.

14114 [ROYAL RUMPING.][1]

[? W. Heath.]
Pub Jan^y 31 1821 by S W Fores 41 Picadilly

Engraving (coloured impression). A scene at Court; beefeaters flank the dais of the empty throne (r.). George IV stands before it, turning his back angrily on Prince Leopold, who bows distractedly, dropping his cocked hat with its field-marshal's plume. The King: *You smell of Brandenburgh.* Prince Leopold: *I have performed my Duty as a Husband to the satisfaction of the Country— & I hope to do the same as a Son, & a Man;.* Others at the levée register astonishment. Behind (l.) a man in court-dress kneels facing the King, but is dragged away by three courtiers. He says: *Is this the answer to my Petition.* One of the three replies: *Yes this is the Way we answer.* Below the design:

We've heard of the rump Parliment,
Rump Chickens & rump't Dames [No. 6716].
But of all the boasted rumps we've heard,
This one most notice claims.
A Pugilist he rumps his man
The Dustman rumps his Brother
But here observe the R——l plan
A Prince must rump his mother
Rather than thus forego the Man
And virtuous feelings smother
'Gainst Persecution boldly stand
To save an Injured Mother.

Prince Leopold lost the King's favour by calling on the Queen (his mother-in-law) on 26 Oct. See Airlie, *Lady Palmerston*, 1922, i. 73. Marlborough House, moreover, was illuminated for her 'acquittal'. *The Times* reported that

[1] From MS. index. Title cropped.

at a levee 'an illustrious Prince . . . was *rumped* by an exalted personage'. The *Traveller* alleged that on the same occasion a man knelt down and began a speech complaining of the manner in which a petition he had presented had been received. He was forcibly removed by Lord Lake and others. Cited, *Examiner*, 4 Feb. See *Creevey Papers*, ed. Maxwell, under date 29 Jan., and No. 14125. Cf. No. 13670.

8 × 12¾ in. 'Caricatures', xii. 133.

14115 THE PALL MALL CONCERT.[1]

[? W. Heath.]

Engraving (coloured impression). Two cats on garden walls approach each other menacingly. One (l.) is white, with the features of Queen Caroline, the other a dark tabby with the features of George IV. Each miaows, raising an angry paw. The Queen is on a *Party Wall*, at r. angles to that of the King. In the garden below is a placard, *Malbrou*. She says: *Meyough you—you have no business to go Caterwalling*. He says: *Meyough you B—— you have no business to come so near me*. Below the design:

Like two Cats on a Wall; They Quarrel & Snarl
To amuse the Weak Minds of the Nation
They Squander large Sums, Expose their bare Bums,
For all which they deserve Castigation.

It was reported that the Queen had bought the lease of Marlborough House, 'situated between Carlton-house and St. James's Palace, contiguous to both'. *Examiner*, 21 Jan. 1821. On 21 Jan. Keppel Craven wrote to Liverpool saying she was negotiating for the lease (Prince Leopold was in occupation). This Liverpool believed to be a trick to discredit and annoy the King; the project was dropped. Add. MSS. 38289, fo. 22 ff. Cf. No. 13788, &c.

7 13/16 × 12⅝ in. 'Caricatures', xii. 172.

14116 "AND WHEN AHITOPHEL SAW THAT HIS COUNCEL WAS NOT FOLLOWED, HE SADDLED HIS ASS, & AROSE & WENT & HANGED HIMSELF &c"

—*G C*— [Cruikshank.]

Pub^d Jan^y 31^st 1821 by G Humphrey 27 S^t James's Street

Engraving (coloured impression). An imitation of No. 6015, Gillray's *Ahitophel in the Dumps*. Liverpool, emaciated and despairing, and much caricatured, rides an ass along a road on a desolate heath towards a gibbet (l.), to which carrion birds are flying. His arms are folded, his head sunk on his breast; from his pocket hang a noose of rope and a paper: *Paines & Penelties* [sic]. The bag to his wig is a green bag, see No. 13735, and to the ass's tail is tied a clyster-pipe, emblem of Sidmouth.

Liverpool's Ministry is represented as doomed owing to the failure to carry the Bill of Pains and Penalties, see No. 13986, &c. The King was intriguing against his Ministers and their fall had been expected, but the tide (though not the King's favour) had turned (see No. 14131) and Opposition had been routed in January. See *Letters of George IV*, 1938, ii. 387 ff.; Greville, *Memoirs*, 1938, i. 114; *Diary of Henry Hobhouse*, 1947, pp. viii, 47 f.

A pencil sketch in reverse is in the V. & A. (CC. 18 A).

Reid, No. 969. Cohn, No. 886.

8¼ × 12 1/16 in. With border, 9⅛ × 12⅝ in.

[1] Imprint as No. 14114.

14117 THINGS AS THEY ARE IN FEBRUARY 1821.

[G. Cruikshank.] [Feb. 1821]

Engraving. A section cut from No. 11888, with alterations. The King (apart from the removal of the coral and bells), Lord and Lady Hertford, and Yarmouth are as before, though the former Hertfords now stand for Conynghams (see No. 13847), and Yarmouth (presumably) becomes Lord Francis Conyngham. The other adjacent figures are removed. The pavilion is still inscribed *He[rtford] Nursery*. The design extends from the middle of the l. support of the pavilion, which is however removed, except for the head and shoulder of the woman supporting the drapery, to the r. edge of the r. support of the pavilion, which is as before, with satyrs, infant Bacchus, and nude women; the emblem of fool's cap, &c., is unaltered. The King says to Lady Conyngham: *My dear Coney you are my life, my soul, my only Joy if business did not call me from hence—I would never leave you, what with my Wife and the Cabinet together I have no peace except in your dear arms.* She answers: *Really my love you give way to fear take another glass—you have nothing to dread, we shall soon dispose of that vile woman—in my arms you are safe, continue with me at the Nursery, and we will soon form a new Cabinet if it is necessary.* The antlered Lord Conyngham, grovelling on the ground behind his wife, says: *I have got into snug quarters, Lady C—— knows how to manage him—he is welcome to occupy my premises as long as he pleases.*

For the King as an infant see No. 13764, &c.; for his dislike of his Ministers and intrigues against them, No. 14116. Lady Conyngham intrigued with the Opposition. *Diary of Henry Hobhouse*, 1947, pp. ix, 52.

Reid, No. 970. Cohn, No. 2030.

$7\frac{3}{8} \times 5$ in. Pl. $8\frac{3}{8} \times 5\frac{3}{8}$ in.

A reissue of No. 13714, *Feb^y 4 1821.*

14118 A SCENE IN THE NEW FARCE—AS PERFORMED AT THE ROYALTY THEATRE!—

G. Cruikshank inv^t & sculp—
Pub^d by G Humphrey Feb^y 14 1821—27 S^t James's Street

Engraving (coloured impression). George IV, dressed as Henry VIII and with cavalry boots decorated with rosettes, sits on the throne (r.), shrinking angrily from oxen wearing civic gowns who bow, presenting petitions. All the horns of the oxen are tipped with tiny caps resembling caps of Liberty; a slightly larger pair protects the prongs of a fork held up on the extreme l. above the massed heads of the beasts. On this a placard is speared: *Petitions from every Part of the World—(Hole's and Corner's excepted) to Dismiss the Ministers—signed by upwards of 999,999—Millions of the Brute Creation.* The petitions of the four beasts in the front row are headed: *Petition of Lord Mayor & Citizens of London to Dismiss Ministers*; *Petitions from every part of England & Wales to Dismiss Ministers &c &c &c*; . . . *ions from every Part of Scotland to Dismiss Ministers &c &c &c*; *Petitions from every part of Ireland* . . . [ut supra]. Hooves rise from cattle behind holding more petitions: *from Europe*; *From Asia*; *from Africa*; *from America*; *from every Honest Man.* The canopied throne is raised on a dais of three steps, the footstool is a cushion supported on a (carved) elephant; but the King's feet are drawn back. His r. hand is on his hip; he holds an oddly shaped sceptre in the l. hand. The

back of the throne is framed by carved mannikins with shackled hands and feet; a large crown rests on the heads of the two uppermost. The back of the canopy has a pattern of writhing serpents.

Ministers, much caricatured, stand on the r. and l. of the dais. In the foreground (r.) and on the King's l., Wellington, with the apron and steel of a butcher (as in No. 13288), with gauntlet gloves and with a star on his tunic, holds a blood-stained battle-axe. Sidmouth, as Court-fool, sits in profile to the l. on an apothecary's mortar, wearing a double-peaked fool's cap and a star, and holding a bladder which is his clyster-pipe. Behind is Eldon, scowling savagely and holding the mace and the Purse of the Great Seal. A bishop holding a crosier stands on either side of the throne, behind the Ministers. A staff supports an emblematical cask which a naked Bacchus bestrides. On the King's r. is Liverpool, holding a tall staff to which a green bag is tied (see No. 13735). Next him is Castlereagh, blandly sinister, holding a scourge, and with a bunch of keys hanging from his belt; he stares at the petitioners. A tiny Vansittart is beside him, in his Chancellor of the Exchequer's gown, with an *X* on his breast above a chequered pattern, hung diamond-wise. Immensely fat and absurd beefeaters stand along the back of the room under quasi-Gothic windows of stained glass. All hold tridents and turn their eyes towards the petitioners, grinning grotesquely. Each window is centred by an escutcheon on which a decanter is the chief object. The upper part of each is filled by a design of three large peacock's feathers (see No. 13299). The Gothic roof, caricaturing that at Carlton House (cf. No. 11727), is filled with tracery in the form of antlers. Below the design: *Historical Fact,—King Henry VIII, being petitioned to dismiss his Ministers & Council, by the Citizens of London & many boroughs, to releive his Oppressed Subjects, made the Citizens this Sagacious reply:—"We, with all Our Cabinet, think it strange that ye, who be but brutes, & inexpert folk, sh^d tell us who be & who be not fit for our Council" —Vide La Belle Assemblée for October 1820, p. 151.*

On 7 Dec. 1820 the Common Council moved an address to the King, presented 9 Dec., urging him to dismiss his ministers, referring to the proceedings against the Queen which had drawn forth 'the reprobation of the great body of the people' (cf. No. 14194). The King answered that it served only to inflame the passions and mislead the judgement of the less enlightened of his subjects. Sharpe, *London and the Kingdom*, iii. 320 f. See No. 14104. For the King as Henry VIII see No. 13664, &c.; for the 'hole and corner' origin of loyal addresses cf. No. 14105. It was an old joke that citizens were 'horned cattle', see Nos. 4369, 4401, 4473, &c. (1770). Here horns are also an emblem of Carlton House.

Reid, No. 972. Cohn, No. 1964.

$8\frac{5}{8} \times 13\frac{1}{8}$ in. With border, $9\frac{9}{16} \times 13\frac{5}{8}$ in.

14119 ——CARRYING COALS TO NEWCASTLE!!—[1]

[? T. Lane.]

London Published by G. Humphrey 27 S^t James's S^t Feb^y 16^th 1821

Engraving (coloured impression). A grotesque procession of brass-founders (braziers), carrying banners and emblems of brass on poles, burlesquing a

[1] Cf. Byron's epigram on the Braziers' address:

> The braziers, it seems, are preparing to pass
> An address, and present it themselves all in brass;—
> A superfluous pageant—for by the Lord Harry!
> They'll find where they're going much more than they carry.

Roman triumph. They march (r. to l.) past a sign-post pointing (l.) *To B——burgh House* and (r.) *To Turnham Green.* All wear loose jack-boots, spurred, and on each man's head is a brass utensil (or helmet), as made by the trade, and each carries a dish-cover (or shield) inscribed *C R.* Many wear makeshift breastplates. They wear ragged breeches, some partly covered by strips of metal on the thigh, in imitation of armour. The two goose-stepping leaders blow coach-horns to which banners are attached, inscribed *Blow Braziers Blow thy Sounding Horns*; their head-dress is a candlestick containing a tall lighted candle. They are followed by two trumpeters, with tea-kettles on their heads. Next comes a tall drummer, his drum inscribed *Hum Drum*, using ladles for drumsticks and with a coal-scuttle-helmet. Prominent among their trophies are pikes, to which banners are attached, each decorated by a large white favour. The first banner is inscribed *Hail Star of Como* [see No. 13857] *Brass is a Joke to thee.* Beside this, supported on a pole, is a model of a man (Bergami) on a galloping horse inscribed *Courier.* A pair of breeches hangs from a pike. Various objects are surmounted by a piece of drapery inscribed *Presents for Carey*, and by a banner inscribed *Men of Metal*; they include a bull, a goat, a stag's head, and a model of a Turk dancing inscribed *Dimma Dimma.* Behind these is an owl and, beside a banner inscribed *Pam* [knave of clubs] *& Qu—n for ever*, is a model of Bergami carrying the Queen on his back. A figure of Harlequin is inscribed *B B* [Bartolomeo Bergami]. Drapery is inscribed *Presents for Bat* [Bartolommeo]; beside this is a bust of Alderman Wood. *Furniture for the Barona* is on a banner flying over a woman (T.Q.L.) wearing a triple fool's cap and emerging from a stand: *Automaton Pitch.* A figure of *Columbine* capers awkwardly. The interstices among these objects are filled with household utensils, &c., held high, tongs, poker, shovel, &c. Below the design: "*Why look'ye M^rs^ Brazier!*" *I dont know in what quantities you sell brass· "at" Como"—But when you come "from" abroad, & ask a thinking people "to believe Black is White—D . . . me but your'e a Wholesale Dealer!!!—John Bull.*

On 22 Jan. (see No. 14112) sixty-five Addresses were presented to the Queen, including that of the City of London. Spectators were drawn to the processions 'yet a very small proportion of them betrayed an interest in the Queen, as formerly, by the exhibition of laurel leaves or white favours'. *Diary of Henry Hobhouse*, 1947, p. 47. Various trades (cf. No. 14129) went to Brandenburgh House (at Hammersmith) with flags and music, among whom 'the brass-founders were conspicuously brilliant. There were a number of men in complete suits both of brass and steel armour, and a variety of splendid insignia of the trade'. *Examiner*, 28 Jan. The 'Address of the Brass Founders & Braziers', with an engraved armorial heading, is in the Print Room; the 'Order of the Procession' shows that there were many 'Knights' in complete brass armour and a variety of 'Brazen Devices'. The Address was in 'a superb Brass Case of Roman Fasces, surmounted by a Dove . . .'. The armour and devices cost £7,000, the procession £150 more, the master-manufacturers provided the materials; each journeyman paid 2*s.* for the procession. *Parl. Deb.*, N.S. iv. 554. Other allusions are to items in the evidence: the Barona or Villa Pergami was given by the Queen to Bergami; for the allegedly indecent dance see No. 13929; it was identified by the defence with a harmless Moorish dance called 'dema dema'. At the Villa d'Este the Princess performed as Columbine; she also appeared as the Automaton (see No. 14120). The procession appears in No. 14196. The pl. is depicted in No. 14206.

De Vinck, No. 10420.

$7\frac{1}{2} \times 14$ in. With border, $9\frac{13}{16} \times 15$ in. 'Caricatures', xii. 182.

14120 "WINDING UP TO A PITCH" THE AUTOMATON SCARAMOUCH—.OR,— HARLEQUIN COURIER'S DELIGHT.

[? T. Lane.]
London Pub^{d} by G. Humphrey 27 S^{t} James's S^{t} Feb 17. 1821.

Engraving (coloured impression). Bergami, moustachioed, whiskered, and alluring, in a tight-fitting harlequin's suit over which is a short gold-laced jacket, sits on a tall stool, holding up a life-like puppet representing the Queen. He grasps it by the waist, and pulls a ribbon, making arms and legs fly up. She smiles delightedly down at him, her ringlets flying. She wears the décolletée over-dress of No. 14103, open to show frilled and spotted drawers. Bergami, part courier, part Harlequin, has a heavy queue of hair hanging from his black curls, and wears a peaked cap with a big gold tassel. A heavy postilion's whip projects from his pocket. He is directed to the l., towards an open French window and a vine trellis, with a view of Lake Como (see No. 13857). He raises his r. leg, looking over his l. shoulder, away from his puppet. On the floor are the courier's discarded pistol, powder-flask, holster, and saddle; behind his chair are portmanteaus, one inscribed *B · B.* A large book propped against a decanter inscribed *A Boire* is: *Hop Step and Jump, or, every man his own Courier. List of Postes on the high road from Dunghill, to Barona* [see No. 14119]. A partly dropped curtain (r.) reveals two figurines embracing below a shelf of books. The carpet is patterned with hearts.

Bergami's brother Louis was said (by Hownam) to have played Harlequin at the Villa d'Este, the Princess being Columbine. The Automaton was a part played by the Princess in a farce composed by herself: a woman (for sale) 'that you could wind up to anything', see No. 14119. *Parl. Deb.*, N.S. iii. 519, 1340. The figurines are statues of Adam and Eve which figured in the case against the Queen. Ibid., 564 ff. The pl. is depicted in No. 14206.

De Vinck, No. 10422.
9×7$\frac{1}{8}$ in. Border cropped. 'Caricatures', xii. 162.

14121 A REPOSO—TEMPTATION IN THE WILDERNESS.

[Williams.]
Pub^{d} Feb^{y} 1821 by. R, Fores 71 Leadenhall.

Engraving (coloured impression). A halt for refreshment in the Egyptian desert. The Princess sits on Bergami's knee, her arm round his shoulder, while he caresses her lasciviously. They sit with their back to an ass which brays: *Oh Tempora!!* She is very décolletée and wears trousers, and a feathered cap. A large miniature of Bergami, see No. 13858, dangles from her neck. Beside them on the ground is a basket of bottles, and overturned spirit-bottle and glass. A small boy, Willy Austin, stands staring at the pair, and blowing soap-bubbles. On the l., but disregarded, is Mahomet (see No. 14119) performing a dance with flexed knees; he holds up a crescent and a piece of drapery, looking towards the pair to say: *in his signis Vincetes!!*, parodying the words of Constantine's vision of the Cross. In the middle distance, beside a second ass, also braying, Louise Demont sits on the knee of 'the Jewish harper', see No. 13856, the harp beside them. Below the title: *Saint Caroline, with the young Saint Austin—Saint Bartholomew——Saint Colombiere* [see No. 13953]*—and suite—in their return from Egypt—are converted to Mahometanism! Sir Balaam (absolute Wisdom in Cog) and his Ass deplore their recreancy.*

For the visit to Palestine and the order of St. Caroline see No. 13918, &c.

The return was by sea from Jaffa; Egypt was not visited. Brougham called Wood 'Absolute Wisdom', see No. 13899.
$7\frac{13}{16} \times 12\frac{7}{16}$ in. With border, $9\frac{1}{4} \times 13$ in. 'Caricatures', xii. 177.

14122 GRAND ENTRANCE TO BAMBOOZL'EM.

[? T. Lane.]
Published by G. Humphrey 27 S^t^ James's S^t^ Feb^y^ 1821

Engraving (coloured impression). The Queen and Alderman Wood head a procession through the City, all riding asses (cf. No. 13918, &c.). They advance towards a group of Radical Reformers with placards who wave their hats. Notes below the design divided by vertical lines indicate the characters; these are centred by a description of the Queen, enclosed in an oval: *Her most Gracious M . . . . . y Columbine B——i, alias Mother Red Cap 2^nd^* [cf. No. 13975], *Queen of all the Radicals, Whigs, Hoaxers &c B . . . . . i in all her looks and Brandy in her eye* [see No. 14175]. Wood is dressed as a jester in party-coloured clothes, red and yellow, here indicating the royal liveries used by the Queen; he takes the Queen's r. hand; his r. hand is on his breast, and he looks with eager anticipation at the Reformers. Behind him is the profile of Lady Ann Hamilton, who plays a fiddle; she wears a much-feathered (military) Scots cap. They are: *Absolute Wisdom* [see No. 13899] *alias Mathew Jackall Master of the Ceremonies—A rare specimen of disinterestedness—a keen eye for the Loaves & Fishes*, and *Lady Ann Bagpipe principal Scotch Fiddler* [cf. No. 14110, &c.] *to her M . . . . . y with an accompaniment of All round the Rad pole how we Flock*. The Queen wears a red cap with the décolletée over-dress with frilled trousers of No. 14103, a large miniature of Bergami (see No. 13858) hanging from her waist. She holds the tail of the ass which she bestrides with ungartered stocking, her shoe having fallen to the ground; on her saddle-cloth: *B B Knight of S^t^ Columbine* [see No. 14120]. A fat décolletée woman, also in a red cap, rides just behind her; she is Countess Oldi, Bergami's sister (who was with the Queen in London), described as *Countess Patois Bourgois The Elegant & Accomplished Sister of Bart . . . . . o The Fancy-Man*. On the Queen's l. rides a thin young man, Wood's son, in quasi-dandy dress with red and yellow jacket, holding a banner inscribed *All Majesty & Grace*; he registers alarm at a small barking dog which causes his ass to stop and kick. He is *The Dandy Standard Bearer alias Young Absolute*. Just behind a youth, Willy Austin, rides, holding two children before him: *Billy By-Blow of Black-heath* [see No. 12027] *in charge of the Nursery*. Next him is a man wearing a braided coat or tunic and holding up a flag inscribed *Innocence*. He is not described, and is perhaps Keppel Craven. Close behind him is a turbaned Moor or negro (cf. No. 13929), in red and yellow. They are followed by two naval officers, one in civilian dress and wearing a Maltese cross. They hold a banner between them: *Rights and Privileges*. They are *Lieut^t^ Humm'en* [Hownam] *1^st^ Champion & Knight of S^t^ Columbine* and *Lieut^t^ Flim Flam* [Flinn] *2^nd^ Champion & Knight of the Smelling Bottle*. The last ass in the procession is ridden by a naked Bacchus, a wine-bottle in each hand, and a half-draped woman who puts an arm round his neck. They are: *Two Proteges and Bosom Friends of her M . . . . . y*. The procession continues, receding in perspective to the extreme r., as a dense crowd with bludgeons, banners, and staves supporting caps of Liberty. The banners are *Anarchy*, *Riot* (both tricolour), *Disaffection*, *Immorality*, *Indecency*. Description: *A long Train of concomitant Blessings to add to the Peace, Comfort, Relief, and Happiness of that first rate Martyr Broad-shouldered and patient Bull.*

The radicals face the procession in the foreground (l.) and are more

realistically drawn than the other figures. On the extreme l. is Hunt, smartly dressed, but with a chain dangling from one wrist. He is *The Hero of Spa and Peters Fields with a day rule from Ilchester*. Next him is Wilson: *Sir Robert Lavalette* [see No. 12706, &c.] *of Southwark KMT* [sic] *& MP*. Beside him is Hobhouse: *Jack Cam Westminster's Darling* [see No. 13501]. In front of Wilson is Sir Charles Wolseley, wearing a striped straight-jacket over fashionable dress, his arms (compulsorily) folded. He is *The Legislatorial Attorney for Brummigum* [see No. 13251] *with a day rule from St Lukes* [a lunatic asylum]. Behind him is Cobbett: *William Tompaine* [see No. 13525] *Cobt Weathercock* [see No. 14032, &c.]. In front of him is Burdett (now with frontal baldness in place of the former prominent lock of hair), standing between Waddington, a ragged, dwarfish fellow holding up a placard inscribed *Long Live Mother Red Cap*, and Harrison, a man with chained wrists holding up a cap of Liberty on a staff. These three are: *Sir Frank Demagogue Westminster's Jewel*; *Little Wadd* [see No. 14261]; *Parson Har . . s . n Founder of the Sect of Radical Methodists, with a day rule from Durance Vile* [see No. 13254]. The last also supports a tall pike which dominates the group, its head inscribed *Rallying Point*; to this are tied a cap of Liberty and two banners: *Revolution* (red) and *Radical Reform* (blue); the shaft transfixes a wig (emblem of the Whigs). Hunt, Wilson, Cobbett, and Burdett wave white top-hats (emblem of Hunt and the radicals) with red favours; Wilson and Waddington wear similar hats. All wear large red disks on the l. breast. From the crowd standing behind them emerge placards: [1] a Harlequin pattern inscribed *Q Columbine for ever* [see No. 14120]; [2] a wig, inscription: *Q a handle to the Wig*; [3] *Automaton for ever* [see No. 14120]; [4] *Poll Acre* [polacca, see No. 13818] *for Ever*. All the banners of both contingents are topped with caps of Liberty, and other caps of Liberty are supported on staves.

On the cobbles in the foreground a woman and a sailor sit drinking together, she holds out her arm towards the Queen. On the r. ragged men run forward, cheering the Queen. The farther side of the route is lined with butchers shouting and making rough music with marrow-bones and cleavers, as at Westminster elections. Behind these a dense crowd of spectators is indicated. Behind are the houses and (shuttered) shops of *Bridge Street*; cheering spectators lean from all the windows and watch from the roofs. Placards on two houses are: *Adam and Eve*, two nude figures, cf. No. 14120, and *Gill Tea Figs, &c*. This block is divided from the more distant houses by *Cannon Row*. From the roofs of the latter buildings cannon are firing at three winged figures in the air; all three fall, wounded; they are *Decency*, *Modesty*, and *Delicacy*. In the distance (r.) are dark clouds, an owl, and a violent flash of lightning.

One of a series of prints stressing the grossest of the accusations against the Queen. There is a catch-phrase (old in 1874) 'Red and yellow, Tom Fool's colours'. Partridge, *Slang Dict*. Wood's son (1796–1866, LL.B. Trin. Coll. Camb. 1821, ordained *c*. 1819) was chaplain and private secretary to the Queen. Hownam and Flinn did their utmost to defend the Queen in their evidence; the latter was thought by Creevey (10 Oct.) to 'have perjured himself three or four times over'. He fainted while giving evidence. The Radicals are accused of inciting to riot and revolution and of using the Queen for political purposes. Hunt was undergoing two years' imprisonment at Ilchester (see No. 14187) for conspiring to provoke a riot (at St. Peter's Fields, see No. 13258, &c.). Wolseley was tried with Joseph Harrison for inciting to tumult and insurrection at Stockport on 28 July 1819; both were sentenced (13 May 1820) to 18 months' imprisonment. *Ann. Reg*., 1820, Chron., pp. 148, 908–20. Waddington, see No. 14261, &c., was tried and acquitted for a seditious libel at the London Sessions, 21 Sept. 1820: he published a placard

calling on Englishmen to 'love the brave soldiers. . . . The soldiers to a man love your injured Queen; they are determined to support her rights . . [and will] support the rights and liberties of their country. Remember Spain and Naples! and love and respect the soldiers.' *Examiner*, 1820, p. 623. In 1822 he was sentenced for publishing a blasphemous libel. See *State Trials*, N.S. i. 1339 ff. The pl. is depicted in No. 14206.

De Vinck, No. 10421.

$8\frac{5}{8} \times 15\frac{1}{2}$ in. Border cropped. 'Caricatures', xii. 183.

14123 THE GHOST OF CHRISTOPHE EX-KING OF HAYTI, APPEARING TO THE UN-HOLY ALLIANCE!!

Published February 1821, by J. Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). A negro king strides, on the clouds which conventionally indicate a ghost in these prints, across the ocean from *Hayti* (l.) to *Europe*. He proffers two pistols to the sovereigns of the Holy Alliance. These include (incorrectly) George IV, who is seated in a chair with the three authentic sovereigns of the Alliance standing behind him. He tilts his chair and tries to ward off the apparition with hand and arm. Christophe wears a large crown, an ermine-trimmed robe and short tunic, with daggers in his belt, and is bare-legged. Blood streams from a bullet-wound in his temple. He says: *Unworthy Members of a cursed league take those and die and follow if thou canst a tyrants fate.* Frederick William, flinching back, says: *I am a very weak and feeble King—Naples by power compulsive must submit, and so must I—Avaunt dark Shade.* Francis I, who stands beside him, though alarmed, answers: *If Hell itself should gape and thou the Devil—I'll pass the Po Since now Napoleons gone.* George IV: *By all the glorious points upon my Stars —by all the glory of my tripple Crown I take not this, Black King or whatsoever thou art—be off—the Holy League I'll quit reform my life Kick off my Ministers and love my Wife.* He holds a paper, *Duett—by Myself and Miss Wilson.* Under his chair is a bottle of *Opium*; on the floor beside him are two papers: *Plan of Reform by John Bull—* and *Hints from Russia.* Alexander stands on the r. registering defiance. He holds up his r. arm, declaiming, *Such is the end of popular election. I shall be absolute! and all the World shall bow to Alexander.——!!!* He holds a paper: *Plan of the British Empire in India.* At his feet are papers: *Plan of General Slavery* and *Route to India through Persia.* On the island of *Hayti* [Santo Domingo] kneels a negro in a loin-cloth, raising both arms; he says: *Tank God de d—n Tyrant be dead and poor slave be at liberty. tol de rol—lol——*

For the Holy Alliance (characteristically and by custom misrepresented) cf. No. 14113, &c. England, of course, had not joined it, and in Dec. 1820 Castlereagh's circular letter had protested against the policy of intervention. Christophe, 'Henry I', of Haiti, on a revolt of his army, committed suicide, and his negro monarchy joined the so-called republic of the mulatto Boyer. The Conference of Troppeau marks the completion of Alexander I's regression from quasi-liberalism to autocracy and reaction. The latent fears of Russia's ultimate designs on India, stimulated by Tilsit (see No. 10750, &c.) and by the actual situation in regard to Turkey are expressed. The suggestion of reconciliation between George IV and the Queen is baseless, but cf. No. 14127. In January Mary Anne Wilson (1802–67) made a brilliant début at Drury Lane as Mandane (cf. No. 9765), or the allusion may be to Harriette, see No. 14837.

$8\frac{7}{8} \times 13\frac{1}{2}$ in. 'Caricatures', xii. 175.

14124 THE LOYAL MARRIED LADIES ADDRESS TO THE ****.

[Marks.]
London Pub^d by J. L. Marks 28 Fetter Lane Fleet Street [*c.* Feb. 1821]

Engraving (coloured impression). George IV sits on the throne, surrounded by kneeling women; he takes the hand of Lady Conyngham, who proffers their address: *Loyal Address of the Married Ladies.* She says: *We the humble and Loyal Married Ladies feel ourselves bound in due veneration to your most sacred person to present to you our sincere thanks for the many tokens of Love we the Loyal Married Ladies have laid under and we humbly acknowledge the favours our Husbands as* [sic] *experienced through the medium of us the Loyal Married Ladies!!!*— Behind her, a second lady, resembling Lady Hertford, looks startled. With them is a third, perhaps Mrs. Quentin. Behind the throne, which he clasps, stands Hertford (or Conyngham, cf. No. 13847) holding a staff topped by antlers; he gapes at the speaker, saying, *I never heard a speech from a Lady so Cunning*—. The King adds *Hum!* On his r. stands Bloomfield, looking slyly sideways at his master. Both wear frilled muslin boudoir-caps. There is no dais, and on the r. two grovelling women kiss, one the King's l. foot, the other his thigh. A third kneels beside them. On the l. is a hideous negress, who says: *God bless Massa he kiss his black servant in the kitchen at Brighton* [see No. 13208, &c.], *my good Massa, make no distinction, Black or White, Massa Love'm all.* On the extreme l. is the profile of a noseless prostitute. On the King's throne is half a (bisected) crown, emblem of the repudiation of Queen Caroline, see No. 13826. After the title:

> "*Which both by Art and Nature is*"
> "*The sport of sense, the toy of ladies.*" *Royal Fable.*

For loyal addresses to the King see No. 14105, &c. Lord Hertford was still Lord Chamberlain; he resigned on 23 July, and the King was anxious that Lord Conyngham should succeed him; this the Ministers were determined to prevent, and in December he became Lord Steward of the Household. *Letters of George IV*, 1938, ii. 448 f.

$8\frac{3}{4} \times 13$ in. Border cropped. 'Caricatures', xii. 135.

14125 R——L RUMPING!! OR, THE COURTLY INSULT TO AN ILLUSTRIOUS PERSONAGE.

[G. Cruikshank.]
London: Printed and Published by John Fairburn, Broadway, Ludgate Hill. 1821 [*c.* Feb.]. *One Shilling.*

Woodcut on title-page of a verse satire. George IV, in military uniform, wearing sword and jack-boots, stands in profile to the r., turning his back contemptuously on Prince Leopold, his hands behind his back, raising his coat-tails. Leopold, similarly dressed, stands with hand on hip, about to depart, but scowling at the King. Behind them is the throne. Below:

> "Rumping now and ratting sport,
> Appear the pastime of the court."

See No. 14114.

Reid, Nos. 3153, 4761. Cohn, No. 717.

c. $3\frac{3}{8} \times 3\frac{3}{4}$ in. 184. a. 3/10.

14126 THE SPEECH FROM THE THRONE, *&c. &c.*

[? I. R. Cruikshank.]
Printed and Published by T. Dolby, 299 Strand . . . 1821 (*c.* Feb.) *Price One Shilling.*]

Woodcut on leaf before title-page. Illustration to a verse satire. Eldon presides at a long table in the House of Lords. Behind him is the throne. One of the galleries erected for the Queen's 'trial' (see No. 13825) is depicted. Peers, all wearing stars, sit at the table, or watch from benches on the r. Only Liverpool (l.) is recognizable. The cut has little relation to the text, where 'the Speech' ends:

> In fine my Lords, we must unsheathe the sword, or
> Farewell, a long farewell, to social order [cf. No. 14133].

Actually, the Speech was conciliatory, see No. 14145.
c. $3\frac{3}{4}\times3\frac{5}{8}$ in. 184. a. 2/17.

14127 A BOLD STROKE FOR A WIFE—OR THE BENEFIT OF CLERGY.

Marks fec^t
London Pub^d by J. L. Marks 28 Fetter Lane [*c.* Feb. 1821]

Engraving (coloured impression). The Queen stands beside the King, taking his arm; he drives away and kicks Lady Conyngham, who is surrounded by four other fugitives. He says: *Out ye Harlots—for such as you Kings have come to beggary—for such as you Kings have been Idolist* [sic]*—for such as you Kings have been Adulterers;—yea even lost their crowns!—God save the Queen—.* Lady Conyngham answers, weeping, *Ah G—ge there was a time you did not use me thus—when you call'd me your Cunning -one.* One of the women has fallen prone; she exclaims: *O how hath the mighty fallen.* On the extreme r. and next the Queen stands a bishop with a drink-blotched profile. He reads from a book: *Thou shalt not commit Adultery.—Put no faith in a woman that is wife to another; for she who is not constant to her husband will never be so to you,—for she who hath her husband to deceive every day, can deceive a gallant at leisure!* After the title:

> —— *From the cottage to the crown,*
> *'Tis Folly all alike, he cries;*
> *How few endeavour to be wise.*

Baseless rumours of a pending reconciliation between King and Queen were afloat, cf. Nos. 14011, 14053, 14123, 14128. The Queen professed to Denman her expectation of a reconciliation. Arnould, *Memoir of Lord Denman*, i. 145 n.
$8\frac{1}{2}\times13\frac{9}{16}$ in. Border cropped. 'Caricatures', xii. 136.

14128 THE R—L LIBERTINE RECLAIMED, OR, THE ANTICIPATION OF A RECONCILIATION.

Marks fec^t
Pub^d by J. L. Marks 37 Prince's . . . [mutilated]. [*c.* Feb. 1821]

Engraving (coloured impression). George IV sits on the throne with Caroline beside him; his arm is round her shoulders and he turns to her to say: (*He that findeth a wife findeth good.*)*—My dear Q***n, If constancy & love can*

make any amends for my past follies, I still may hope of a Reconciliation, do not go abroad again. to stay at home, is a great sign of the loyalty of marriage. "Beneath the glitt'ring weight of crowns he'd groan", "Unless the genial bed relieve the throne." You may depend on it, I have turn'd up all those wanton Devils, I am sick of fat, I think no better of them than M. Raggou's Mistress who was whore to the whole troop. "A worthy Woman, saith Solomon is a Crown to her Husband! He is caricatured, wearing royal robes and ruff. The Queen, who wears a small crown and royal robes, is handsome, affectionate, and unrecognizable. Her foot is on the royal footstool, and the crown is beside her. Leaning against the dais is an open book: *Proverbs—She will do him good not evil all the days of her Life.* In the foreground (r.) lies a portfolio of *Bought up Caricatures.* On a projecting print is *Marks fec^{t}*, which serves as signature.

The King's l. arm is extended towards a crowd of angry and weeping women who are in a landscape which serves as background. Five in the forefront wear coronets. These say: *Oh! the wicked deceiver he shall know that women are either Angels or Devils*; *Oh! the Jerry Sneak* [from Foote's *Mayor of Garratt*]; *Let me come past, let me come past I'm going to drown'd myself*; *I shall hang myself*; *I wont go home to the Old Stick of my husband he can do nothing for me*; *Who would have thougt* [sic] *it after I experienced so much of his favour.* One of the undifferentiated crowd says: *I shall go to the Magdalen* [asylum]. In the background are tiny figures: on the l. a woman hangs from the branch of a rotten tree, above water in which one woman is almost submerged; another is about to plunge in, while a third runs towards it. On a hill on the r. six lean and antlered men wearing court-suits dance holding hands; one says: *Dance away my Bucks, we shall have all our Ribs returned.* See No. 14127, &c.

$8\frac{3}{4} \times 13$ in. Border cropped. 'Caricatures', xii. 137.

14129 THE C—R—L - - E COLUMN

R. H. B $^{++++++++++}$ *fecit* [? T. Lane.]
London Pub^{d} by G. Humphrey 27 S^{t} James's S^{t} Feb^{y} 28th 1821.

Engraving (coloured impression). The title continues: *to be executed in silver* THIS PIECE OF PLATE *is designed to complete the* SUBSCRIPTION SERVICE *and proposed to be presented by the* W—D *of* CRIP—L—GATE! Queen Caroline, not caricatured, wearing Bergami's miniature as in No. 14103, &c., stands on the summit of a column holding out a paper inscribed R+G+NA *still in spite of them.* Her l. hand supports a medallion, inscribed *Knight of Saint Caroline* [see No. 13810], on which is a realistic bust portrait of Bergami, wearing an order, the head much larger than her own. Beside it on the capital stand two billing doves. The pedestal, which stands on a triple plinth, is inscribed *This Column is intended to perpetuate the glorious adventures of an I - L - - T - - - - S F - M - - E* [illustrious female]. Two figures flank the pedestal, standing on the upper plinth: on the l. the Princess, in scanty draperies as the *Neapolitan Muse of History* [see No. 13890, &c.], holds an open book: *Boccaccio illustrated.* On the r., in contemporary dress, and garlanded with roses, she is *Columbine of Como* [see No. 14120, &c.]; she wears a simple garden hat in which are three peacock's feathers, cf. No. 13299, &c. This plinth is centred by a Maltese cross supported by lion and unicorn. Above the pedestal and at the base of the column crouch two satyrs holding between them a ribbon inscribed *Order of Saint Caroline* [see No. 13810, &c.] from which dangles a large Maltese cross; one holds up a bottle of *Acqua Vita*, the other a goblet of wine. On the column are five realistic little scenes, divided by captions on a spiral

border, incidents of the Princess's travels as related by the witnesses against her. These are, reading upwards: [Ri]*ding to Jerusalem*; she heads the procession on an ass (see No. 13918, &c.). *In the Tent*, she and Bergami on adjacent couches, see No. 13818. *Taking a bath*; Bergami fills the bath in which she sits (see No. 13819). *On board the Polacre* [see No. 13818]; Bergami sits on a cannon embracing the Princess who is on his knee. *Returning with pillow*; she walks from a room in which Bergami lies (see No. 13822, &c.). Above, and at the Princess's feet, is the inscription: *Pleasures obtained with 30.000 Per ann^{m}.*

The column is flanked by a trophy of eight banners, with inscriptions, all surmounted by emblems of societies which had supposedly presented Addresses to the Queen (cf. No. 14119). On the l.: *Ladies Address—Birds of a Feather signed Queens Own.* This is surmounted by a crouching satyr-Cupid aiming his bow. Next, surmounted by a brush: *Chimney sweepers—who says touching makes dirt.* Next, a banner with two white favours topped by a hand-bell: *Hon^{ble} Company of Dustmen—Dust-Ho!* Last, the flag of the *Taylors NB Patches put on*, is surmounted by goose (bird) and shears. On the r. a tattered flag supports a pair of breeches: *Breeches Makers—Where does honour lie.* Above this, a flag inscribed *Nightmen call it Filth Tis Cleanliness* is surmounted by a lantern and a bundle of rods. Next, a large white flag is inscribed *Bricklayers Plaisterers and Whitewashers*, and is surmounted by trowel, hod, line, and level. A flag with the butchers' emblem, marrow-bones and cleaver, is inscribed *Procumbit humi bos Bergamo.* The whole is flanked at the base by two figures: Wood (l.), wearing a furred gown, and with a long staff, shouts, holding up a huge cocked hat inscribed *Un-Adulterated*; on hat and breast are enormous white favours; in his pocket is a paper: *A powerful Substitute for Malt & Hops.* On the r. a ragged newsboy blows his horn; he holds a sheaf of *The Times*, and on his hat are a large favour and a paper: *Glorious News.*

One of a series of gross attacks on the Queen. *John Bull*, Theodore Hook's Sunday paper, published lists of ladies visiting her. *The Times* led the newspapers which supported her, cf. No. 14182. For Wood as chemist and maker of substitutes for hops cf. Nos. 11915, 13934 (title). A similar but seemingly grosser print is denounced in a letter to the *Examiner*, 28 Jan.: 'In the window of 46 Fleet-street belonging . . . to one of the Society for the Suppression of Vice there is exhibited a most filthy and disgusting Caricature, . . . it consists of a reproduction of a Colossal Pillar surmounted by a female in a most indecent attitude: The plinth is divided into compartments, each pourtraying the most odious scenes sworn to by the perjured Italians.' Both prints may derive from a sermon by R. Blacow which went through several editions, see No. 14251. The pl. is depicted in No. 14206.

De Vinck, No. 10424.

$14 \times 8\frac{1}{2}$ in. With border, $14\frac{13}{16} \times 8\frac{7}{8}$ in. 'Caricatures', xi. 178.

14130 THE ROYAL RUSH LIGHT—

G Cruikshank—fec^{t}
Pub^{d} by G Humphrey 27 S^{t} James's S^{t} London—March 3^{d} 1821—

Aquatint (coloured and uncoloured impressions). The King and Ministers, as domestic servants in déshabille, surround a rush-light, trying, with fierce intentness, to blow it out. The flame of the light encloses the head of Queen Caroline wearing her feathered hat; the rush is supported on a saveall formed of the head of Wood,[1] and placed in a kitchen candlestick standing on a

[1] Brougham, according to Reid, who is incorrect in some of the other identifications.

rectangular table. The centre figure is Eldon, his Chancellor's wig formed of a pair of breeches. He leans sideways and the King, wearing a night-cap, looks over his shoulder, blowing downwards. Next them is Wellington, whose blast is better directed than that of the others, but all miss the flame by blowing too low. On the l. are two old women, Sidmouth, using his (green) clyster-pipe as a squirt, and Liverpool, whose night-cap is a green bag (see No. 13735). Facing these are the Duke of York, next Eldon, and the Duke of Clarence on the extreme l., as a hideous negro, whose strong but ill-directed blast is inscribed *Slander* [see No. 14031, &c.]. Three other heads are in shadow, like the King; they watch with anxiety, but are not blowing; they are Castlereagh (l.) and two women (r.). Below the design:

"*Cook, Coachee, men & maids, very near all in buff*
Came & swore in their lives they never met with such a light;
And each of the family by turns had a puff
At the little farthing rush light,
The curst farthing rush light
But none of the family
Could blow out the rush light.!"

A satire on the failure of the proceedings against the Queen, oddly at variance with Humphrey's plates in 1821, see No. 14206. Cf. two earlier satires, No. 8283 (?1792) in which the light is George III, and No. 9233 (1798) where it is Pitt. Cf. No. 15243.

A pencil study for the Duke of Clarence is in the B.M. Binyon, i. 284. 199. c. 1/20.

Reid, No. 973. Cohn, No. 1929. Reproduced, *Letters of Princess Lieven to Metternich*, 1937, p. 96.

$7\frac{3}{4} \times 12\frac{5}{8}$ in. With border, $9\frac{9}{16} \times 13\frac{9}{16}$ in.

14130 A Another state (coloured) before aquatinting.

14131 THE MAN OF THE WOODS & THE CAT-O'MOUNTAIN.

[? T. Lane.]
London Pub^d by G. Humphrey 27 S^t James's S^t March 27. 1821.

Engraving (coloured impression). A kitchen scene. A monkey with Wood's head squats beside a plump cat with the head in profile of Queen Caroline. She sits gazing at the fire with an eagerly expectant smile. He puts his l. hand on her shoulder and takes her r. paw which is supported on his knee, looking fixedly at her with greedy expectation. Between the bars of the grate are four chestnuts like large potatoes. These are inscribed respectively: *Privileges, Rights, Liturgy, S^t Catherines*. Beside the grate and attached to a chain is a *Kettle of Fish*. Behind the cat is a big trap with steel teeth inscribed *50 000 per Annum*. Behind it is a dresser, neatly arranged above a cupboard inscribed *Lately from S^t Omers* [see No. 13730]. On the dresser are a teapot and butter-dish, each with a bust portrait of Bergami, and two cups, inscribed *BB*. There are also pans inscribed *Hash* and *Stew*, a *Tinder* box and bottle of *Brim-Stone*. On the chimneypiece, with other utensils, is a box of *Matches*. Below the title:

A Cat and Monkey tired of play,
Basking before the fire lay,
Pug in the fire a Chesnut spied,
Puss, lend me your paw, he slyly cried!
And we the Booty will divide!!!—Gay.

Popular enthusiasm for the Queen had subsided; the Whigs were in a painfully small minority on every question relating to her, the final trial of strength being on her exclusion from the Liturgy. Encouraged by the prospect of a large subscription to be got up by the Whigs, she first refused, on Brougham's advice, the Ministerial offer of £50,000 a year. The subscription was a failure, the Queen then accepted the £50,000 and ceased to be a subject of political controversy. Aspinall, *Brougham and the Whig Party*, 1927, pp. 119 f.; *Creevey Papers*, ed. Maxwell, 14, 16 Feb. See No. 14145. Wood, as in Nos. 14110, 14248, is anxious to become Warden of St. Catherine's by the Tower, a sinecure (still) in the gift of the Queens of England (cf. No. 14175). See *Diary of Mme D'Arblay*, 1905, iv. 84–7, 231, for an appointment in 1788. Cf.:

"Huzza!" says Mat
"I've found the Cat,
"Whose paw shall find the rhino." *John Bull*, 13 Apr. 1821.

The theme was introduced by Hook in *Tentamen; or the History of Whittington and his Cat*, by Dr. Vicesimus Blenkinsop, 1820 (a gibe at V. Knox, cf. No. 14136), attributed to a MS. volume in the B.M.: 'Messalina, 2'. The pl. is depicted in No. 14206.

De Vinck, No. 10423.

9×7 in. With border, $11\frac{7}{16}\times 8\frac{1}{16}$ in.

14132 PASSING THE PO; OR THE DOWNFALL OF THE UN-HOLY ALLIANCE.

Published March, 1821. by J. Fairburn Broadway, Ludgate Hill.

Engraving (coloured impression). A plank gangway leads up from the l. to a huge overflowing chamber-pot, inscribed *The Po*, representing the river, and down on the opposite side. The handle (l.) is inscribed *Divine Right*; the base, *Tyranny*. Where the plank crosses the Po it has broken: Frederick William has fallen in, Alexander (l.) and Francis I (r.) are falling. The former plank is inscribed *From Laybach*; from this falls Alexander, at the head of soldiers marching up the plank. The second plank is inscribed *To Naples*; from this Francis, who follows soldiers marching downwards, falls head first. The Tsar exclaims: *The Rascal who made this Bridge, "deserves the knout" we shall all get completely soused in this infernal Po*——. The King of Prussia shouts: *I wish I was out of this d—n'd Po, and safe at Berlin.* The Emperor of Austria, who, unlike the others, wears a crown, cries: *O! dear oh!—the Bridge is broke and we are all in the Po.* All hold standards on which is a double-headed eagle.[1] Sovereigns and bridge have been struck by lightning from clouds surrounding an irradiated cap of *Liberty* in the upper r. corner of the design. The soldiers are grenadiers with skull and cross-bones on their caps; they march with fixed bayonets. Underneath the sloping plank on the l., and facing the chamber-pot, the Pope grovels, holding a cross, his arms resting on a big book or block inscribed *Bigotry*. He says: *Alas! my Bulls have lost their horns, and I must submit.* George IV (r.) crouches under the opposite plank, his folded arms resting on a block inscribed *Imbecility*. He says: *Damn your Po's the Cottage under the hill for me.*

After granting a Constitution to revolutionaries in Naples Ferdinand appealed to the sovereigns at Troppeau, see No. 14113, &c., to restore his absolute power. It was decided at Laibach to send an Austrian army to Naples.

[1] A double-headed eagle for Prussia is a common error in these prints, cf. (e.g.) No. 9694.

The Neapolitan parliament declared war, and were defeated at Rieti on 7 Mar. An insurrection against Austria broke out in Piedmont on 10 Mar. before news of the Neapolitan defeat. News from Piedmont reached England before news of Rieti, and liberals assumed that the insurrection in the north would mean the defeat of the Austrians. The *Examiner*, 18 Mar., proclaimed 'the liberation of Italy is almost certain, and the liberation of all Europe will be its inevitable consequence'. The Austrians, attacked in the rear, 'must be utterly defeated and destroyed'. On the 25th the paper pronounced news of Rieti to be a stock-jobbers' trick, and declared that their disbelief was shared by 'all the respectable papers'. By 1 Apr. 'sanguine hopes' had been converted to 'painful anxiety'. Ibid., p. 201. The revolt in Piedmont degenerated into civil strife and was crushed with the help of Austrian troops.
$8\frac{7}{8} \times 13\frac{3}{8}$ in.

14133 THE RIGHT DIVINE OF KINGS TO GOVERN WRONG!

[G. Cruikshank.][1]
London: Printed for William Hone, 45 Ludgate Hill, 1821 [Mar.][2]

Woodcut on title-page of a verse-satire by Hone (reprinted in *Hone's Facetiæ*, 1827) dedicated 'To the visible and invisible members of the Holy Alliance'. The coronation of a tyrant. A savage fellow sits full-face in royal robes, a huge sword with notched blade in the r. hand, a fool's bauble in the l. as sceptre, topped by a tiny skull wearing a fool's cap, to which a bladder is tied. He has fierce gaunt features, bristling hair and beard, and huge teeth. He wears coronation robes with a girdle of nooses of rope and great spurs with three rowels. One foot is planted on a footstool in which a dagger is thrust. A fat and drink-blotched bishop stands on a ladder (l.) to anoint him with *Oil of Steel*, while in the l. hand is a lamp-lighter's (or incendiary's) oil torch inscribed *Discord*. A thin bishop (Manners-Sutton) stands on a sheaf of corn (emblem of tithes), raising two fingers in blessing, while he crowns the tyrant with an extinguisher (cf. No. 13504) topped by a crown. The head of the king and the torch are irradiated as if with flame. Below: "*The devil will not have me damn'd, but the oil that is in me should set hell on fire*" *Shakespeare* [Falstaff in *Merry Wives*, v. v].

By implication the tyrant is George IV, whose coronation was pending. A theme of the satire is a speech of the Bishop of London (Howley) on the divorce clause in the Bill of Pains and Penalties (7 Nov. 1820): 'It was a maxim of the constitution . . . that the King could do no wrong. It was said by an able writer, that the king could not be guilty of a folly much less a crime.' *Parl. Deb.*, N.S. iii. 1711. It is implied that the King is secretly a member of the Holy Alliance, see No. 14113, &c. Despite Castlereagh's circular of 19 Jan. 1820 to all British Representatives in foreign courts stating that England was not a party to the principles of the Alliance, or to their application in the case of Naples, the Ministry was attacked in Parliament for admitting Austria's right of intervention. Webster, *Foreign Policy of Castlereagh*, 1934, ii. 320 ff.; *Parl. Deb.*, N.S. iv. 742 ff., 837 ff. (Feb. 19, 21). Title from Pope, *Dunciad*:

> May you my Cam and Isis, preach it long!
> The Right Divine of Kings to govern wrong.

[1] Note on p. 4: '*The Drawings are by* Mr. George Cruikshank.'
[2] Advertised, *Examiner*, 21 Jan., 'in a week'; announced, ibid., 18 Mar., as just published.

The other cut is No. 14134. Cf. Nos. 14111, 14126, 14169.

Reid, Nos. 3156, 4758. Cohn, No. 695. Reprinted, *Hone's Facetiæ*, 1827.

c. $4\frac{3}{8}\times3\frac{1}{2}$ in. 184. a. 1/12.

14134 [TAIL-PIECE.]

See No. 14133. The crowned tyrant has become a monster and tramples over the bodies of men, women, and children, brandishing sabre and fire-brand, about to destroy the 'Tree of Liberty' (r.), a pole up which climbs a plant, and topped by a cap of Liberty. Its (crowned) head is a cannon-ball, with an aureole of daggers. The body is a mortar, the arms and thighs are shackles, the legs from the knee down are cannons, a royal robe floats from its shoulders. Buildings blaze in the background, and there is a scaffold, with two bodies hanging from a gibbet, while an executioner holds up a head. Below:

A thing of no bowels —— [*Troilus and Cressida*, II. i.]
—— *from the crown to the toe, top full*
Of direst cruelty [*Macbeth*, I. v]—*His Realm a slaughter-house* [*3 Hen. VI*, v. iv.]
The swords of soldiers are his teeth— [*John*, II. i.]
Iron for [orig. 'of'] *Naples hid with English gilt* [*3 Hen. VI*, II. ii.]
Shakspeare.

The allusions are to Peterloo, see No. 13258, &c., to the executions of 1820, see No. 13707, &c., and to the revolution in Naples, see No. 14132. The cuts are more explicit than the text. Cf. *Examiner*, 18 Mar., p. 169: 'Another sybilline leaf from Mr. Hone's shop. . . . The conspirators at Laybach seem as if they had been sitting for the picture. . . . The wood-cut at the end, representing a personification of Royalty in its excess is still more striking. . . . It is Spenser's *Iron Man* brought forward in his real character. . . .' Cf. No. 14169.

c. $3\frac{3}{4}\times3\frac{1}{4}$ in.

14135 THE SPIRIT OF DESPOTISM. *Dedicated to Lord Castlereagh.*

[G. Cruikshank.]

London: Printed for William Hone, 45, Ludgate Hill, 1821 [? Mar.] *Eighteenpence.*

Woodcut. Vignette on title-page of a reissue, edited by Hone, of a work by Vicesimus Knox, printed in 1795 and said to have been suppressed by him, see *D.N.B*; cf. No. 14131. A spaniel, one foot in its plate of food, licks a barbarously spiked scourge laid across a triangular stool.

The triangle, attribute of Castlereagh, cf. Nos. 12900, 13301, connotes the brutal punishments in Ireland in 1798 which he was (baselessly) alleged to have ordered or countenanced. 'Derry-down triangle' is explained in Jon Bee, *Slang*, 1823. The pamphlet appears in No. 14234.

Reid, Nos. 3154, 4757. Cohn, No. 770.

c. $1\frac{7}{8}\times2\frac{1}{2}$ in. 184. a. 1/17.

14136 THE WHITE CAT, WITH THE EARL OF GROSVENOR'S ASS.

Adorned with seven plates by Cruikshank.[1]

London: Printed for W. Wright, 46, Fleet-street. 1821 (? Mar.) *Price One Shilling.*

Woodcut on title-page of a verse satire parodying Hone's *House that Jack built*, No. 13292, &c.; cf. No. 13555. A cat (black) with the profile of Queen

[1] G. Cruikshank has initialled No. 14138 only, and pencilled No. 14139 'D° & I R C'.

Caroline, stands on its hind legs to put its paws into a cage containing a large crown. Justice advances from the r., blindfolded and holding evenly balanced scales, to place her sword vertically between cat and cage. The other cuts are Nos. 14137–43 (Reid, Nos. 3159–64).

Reid, Nos. 3158, 4765. Cohn, No. 838.

c. $3\frac{1}{4}\times3\frac{7}{8}$ in. 184. a. 6/23.

14137 THIS IS THE HOUSE WHERE THE CAT LIVES.

See No. 14136. A view of Brandenburgh House from the river. See No. 13852.

c. $3\frac{3}{8}\times4$ in.

14138 *These are* THE ARGUMENTS *the Rebels wish to use,*

See No. 14136. A guillotine with ladder, decollated head, shackles, basket, a block and axe, a coffin containing a body, spade, pickaxe, bones, pike and cap of Liberty, rope, gallows on a scaffold. 'Such is the wealth that lays In the House . . .'.

c. $3\frac{7}{8}\times3\frac{7}{8}$ in.

14139 *These are* THE VILE REBELS, . . .

See No. 14136. Queen Caroline stands in a ring of men who dance round her, holding up a pole topped by her feathered hat and a pair of stays. The dancers are (in front of the pole) Cobbett, Hobhouse, wearing a bonnet-rouge and dagger, Denman, and Brougham, both in wig and gown. Behind the pole: Waithman (?), Wood, Hunt (?), and an unidentified man wearing a bonnet-rouge.

c. $3\frac{5}{8}\times3\frac{7}{8}$ in.

14140 THIS IS THE WHITE CAT, *Whom all of us know,*

The same cut as No. 14136. The text continues: 'Is not quite so white, As "unsunned snow".' See No. 13975, &c.

14141 *This is* THE COURIER, *Neither shaven nor shorn,*

See No. 14136. Bergami, dressed as a hussar-courier, stands holding out a bugle and letters.

c. $3\frac{7}{8}\times3\frac{5}{8}$ in.

14142 *These are* THE BOLD KNIGHTS, *(of that Order so bright, . . .*

See No. 14136. Lieutenants Hownam and Flinn stand facing each other, one saying, *We'll swear any thing for money*. Both tried to defend the Queen, see No. 14122. For the Order of St. Caroline see No. 13810, &c.

c. $3\frac{3}{8}\times3\frac{7}{8}$ in.

14143 *This is* GREAT WHITTINGTON, *whom some style the brave.*

See No. 14136. Alderman Wood, in his gown but foppish, marches to the l. carrying across his shoulder a huge rolled document: *A Wooden Address*. He has no back to his head. He is Whittington in Hook's *Tentamen*, cf. No. 14131.

c. $3\frac{7}{8}\times3\frac{1}{4}$ in.

14144 DIDO IN DESPAIR.

[? T. Lane.]

London Pub^{d} by G. Humphrey 27 S^{t} James's S^{t} April 3rd 1821.

Engraving (coloured impression). A parody of No. 9752, Gillray's *Dido in Despair!* The Queen takes the place of Lady Hamilton, in a similar pose but tearing her long black hair with more of rage and less of grief. She wears a bracelet on each arm, one inscribed *BB* (for Bergami), the other *MW* (for Wood). On the floor are gifts to the Queen. Her bare r. foot rests on a large cake inscribed *MW* on which are various emblems: a large crown, which she kicks over, busts of Wood, Bergami, Lieut. Hownam, and an unidentified

person; also a goat, an ass, and a cat. This stands on a paper: *M^r Trifle's Love to the Q[ueen]*. A huge round of beef is ticketed *With M^r Suets Love to the Q—n*; with this is a roll of *Cat's Meat*. A model of a pair of stays enclosed in a glass case stands on two papers: *Glass-blower's Delight* and *O stay my love my Cary dear*. A pair of breeches of metal is *For Bat* [Bergami] *or Cat ad libitum from the Brazier*[s]. Caricatures lie near a pair of slippers inscribed *BB*; the uppermost is of Bergami drinking at a table between Wood and the Queen. A book is *Catalogue of Fancy Men*. The glass on the dressing-table is topped by a crescent; on it hang miniatures of Bergami and Wood (cf. No. 13858). The table is covered with decanters, one labelled *Brandy* [see No. 14175], glass, pill-box, and boxes of *Rouge*, *Brick dust*, and *Court Plaister*. The curtains of the bed are fringed with gold and hang from a pelmet. In place of Gillray's open sash-window is a closed French window; outside is a landscape, with two asses, and a lake (Como) with a sailing-boat. Below the title:

Ah! where, and ah where, does my gallant Courier lie,
For me does he oft on his downy pillow sigh,
I left him on the Continent, to claim my half-a-Crown.
And I wish to my heart, I could have him here in Town.

Gifts were made to the Queen by companies of artisans, &c., who presented Addresses; for the braziers see No. 14119. For 'half-a-crown' cf. No. 13826. The pl. is depicted in No. 14206.

De Vinck, No. 10425.

$8\frac{5}{8} \times 7\frac{9}{16}$ in. With border, $10\frac{9}{16} \times 8\frac{9}{16}$ in. 'Caricatures', xii. 205.

14145 THE ROYAL EXTINGUISHER, OR THE KING OF BROBDINGNAG & THE LILLIPUTIANS——

I R C inv^t G. Cruikshank fec^t
Pub^d April 7^th 1821 by G Humphrey 27 S^t James's Street London—

Engraving (coloured impression). George IV (T.Q.L.), surrounded by admiring Ministers, holds up a big extinguisher made of paper and inscribed *Speech from the Throne*, which he is about to place over a crowd of tiny Jacobins who surround the Queen and Alderman Wood. All these 'Lilliputians' are on a round table, whose top forms the base of the design except on the r. The terrified Jacobins fall on to papers inscribed *Libels*, *Address* [twice], *Sedition*. Alderman Wood steps on the back of one in a frantic effort to escape with the Queen whom he holds in his arms. She is a fat virago, holding up a fire-brand (cf. No. 13895) inscribed *Sedition*, whose smoke rises into the extinguisher, and a large money-bag, *50 000 per Ann*, labelled *Crumbs of Consolation*. Other Jacobins flee to l. and r., escaping the extinguisher, but either falling calamitously from the table, or about to be grasped by the hand of Eldon who sits at the table (l.). They have banners and caps of Liberty on poles (or pikes). Among the fugitives is a Don Quixote (l.) in armour, wearing Mambrino's helmet, galloping off on horseback, holding a banner. A terrified Jacobin (r.) drops a *Tailors Adress*. Ministers watch the approaching extinction with pleasure: Eldon has a grim smile, Sidmouth and Castlereagh behind him register, one eager delight, the other bland satisfaction. Wellington (r.), close behind the King, smiles triumphantly, Liverpool beside him, is in profile, surprised, pleased, and imbecile. The King, T.Q.L., is a cynical Adonis, in military uniform. Behind his head is a framed picture: an irradiated sun containing features dispels dark clouds, putting bats, serpent, owl, &c., to flight; beside it is a dark disk containing the features of the Queen, in eclipse (revers-

ing the situation in No. 14012). Above the design: *Ah! ha! Madam Q—!, —Mons^r W! Mess^rs Radicals, Addressers, & Co—!!—Where are you now?!!!— Ah he! ha! he! he!* Below the title:

> *"Confound their Politick's*
> *Frustrate their knavish tricks"—"God Save the King"!*

The King's Speech, 23 Jan., gave 'an immense impetus' to the 'refluent tide of popular feeling'. *Diary of Henry Hobhouse*, 1947, p. 47. When the Queen, notwithstanding a solemn pledge in November that she would refuse every offer of money while her name was excluded from the Liturgy, accepted the parliamentary grant of £50,000 a year (mentioned in the Speech); this was both a cause and a result of the ebbing of her popularity, cf. No. 14131. Lady Granville writes, 26 Feb.: 'The Queen is entirely forgotten. They have got up a thing at Drury Lane all full of justice, innocence, spies, and servants bribed to ruin their masters, but not a single hint is taken. . . .' *Letters*, 1894, i. 209 f. Lady Williams Wynn, 3 Apr.: 'the truth is that she & all her *dirt* is entirely swept away & the Idea of her very large Income & two Houses has removed everthing like a shadow of interest for her . . .'. *Corr.*, 1920, p. 270. Brougham told Creevey the ferment was transitory, comparing it with the Clarke scandal of 1809. *Creevey Papers*, 17 Jan. 1821. The tailor is probably Place: he took an active part in organizing the Address (apparently drafted by him) from London, Westminster, and Southwark in September. Place Coll. Set 18, ii. See Nos. 14170, 14247. Cf. No. 8701 (1795) by I. Cruikshank in which Pitt as Gulliver extinguishes Lilliputian Jacobins. The pl. is depicted in No. 14206.

A signed pencil drawing, modified in the etching, and a rough pencil sketch are in the B.M. Binyon, i. 284 (199. c. 1/21, 22).

Reid, No. 978. Cohn, No. 1919. De Vinck, No. 10426. Reproduced, H. G. Schenk, *Aftermath of the Napoleonic Wars*, 1947, p. 96; *Letters of Princess Lieven to Metternich*, 1937, p. 107.

$8\frac{1}{8} \times 12\frac{1}{2}$ in. With border, $9\frac{7}{8} \times 13\frac{3}{16}$ in.

14146 BROOM VERSUS BRUSH WOOD, OR A GOOD DRESSING FOR THE IDENTICAL ANIMAL THAT CHEWS THE THISTLE

[? T. Lane.]
London Pub^d by G. Humphrey 27 S^t James's S^t April 12. 1821.

Engraving (coloured impression). A scene in *New Palace Yard* outside a stone building protected by posts and chains, its wall forming a background. Brougham (r.), in wig and gown, vigorously pushes a broom against the hindquarters of an ass with the head of Alderman Wood (cf. No. 14110). The ass, devouring thistles, kicks Brougham viciously. At the latter's feet is a bundle of papers: *Brief Proceeding Scourge MP versus Booby Ass.*

Brougham, who resented Wood's intervention, is alleged to have said: 'except the identical animal which chews the thistle, a greater ass does not draw the breath of life'. *Remarks on the Life and Character of Matthew Wood Esq.* . . ., 1821, p. 5. Before the Queen's return he wrote to Lord Hutchinson (see No. 13730): 'Wood the ass and alderman whom they call *Thistle*-wood . . .' (cf. No. 13707). He advised that Carlton House should insert squibs in the newspapers against Wood: 'This may keep her from listening to so great a blockhead if well done and quickly.' See No. 13899, &c. The pl. appears in No. 14206.

$8\frac{7}{8} \times 7\frac{5}{16}$ in. With border, $10\frac{1}{2} \times 8\frac{3}{8}$ in. 'Caricatures', xii. 200.

14147 A GOING! A GOING! THE LAST TIME, A GOING!———— DOWN—!!!

G Cruikshank fec^{t}
Pub^{d} April 13 1821 by G Humphrey N^{o} 27—S^{t} James's S^{t} London—

Engraving (coloured impression). Below the design: *To be sold by Public Auction, by M^{r} Squib—at Bullock's rooms——Lot 1. (for Exportation,) Xantippe, a Brazen Statue, supported by a Prime Block of soft Alder Wood, a matchless Article for the lovers of Virtue & admirers of Art, cost immense trouble & expence in bringing it to what it is:—in wonderful Preservation—!!—The Statue is composed of a precious German Ore—has been work'd upon by several first rate Artists but finished by a Great Italian Master* [Bergami]—*NB This being an uncleared lot, will be sold without the least reserve by the positive order of the Proprietor who is anxious to part with it——Vide—Cat a log.* A spectacled auctioneer (the well-known Squibb) stands full-face in his rostrum with hammer raised, pointing downwards at a misshapen brass (yellow) figure of Queen Caroline in quasi-classical draperies, her arms akimbo, and displaying an ungainly leg. She stands on a wooden head of Alderman Wood, both being directed slightly to the l. Her sandalled feet rest on two curving supports of the head, which resemble the drooping peaks of a fool's cap. Near it lies a bundle of bulky papers, *Defence of Innocence*, labelled *Lot 2 Waste Paper*. These two lots are on a table forming the base of the design below the rostrum. Behind the auctioneer less conspicuous lots are ranged on shelves: more bulky bundles inscribed *Waste Paper Lot 3—Times*. A box of bonnets rouges with tricolour cockades inscribed *To be Sold by Private Contract*, with other chests of caps and of daggers, both inscribed *Private*. A jar is *Lot 5 Unsunned Snow* [see No. 13975].

A satire on the decline in the Queen's popularity and the failure of the motions in her behalf by the Opposition, see No. 14145, &c. For the 'brazen' statue cf. the Braziers' address, ridiculed in No. 14119. For the association of the Queen with revolutionaries see (e.g.) No. 13738. *The Times* led the Press agitation in her favour, see No. 14182, &c. 'Uncleared' indicates the result of the 'trial', see No. 13986. The pl. is depicted in No. 14206.

Sketches for this in pencil and pen, signed, and with caricatures of Eldon and others, are in the B.M. Binyon, i. 284. 199. c. 1/22.

Reid, No. 979. Cohn, No. 876. De Vinck, No. 10427.
$8\frac{3}{8}\times6\frac{3}{4}$ in. With border, $10\frac{11}{16}\times7\frac{7}{8}$ in.

14147 A A close but weak copy (coloured) without imprint, *G Cooper fect.* Inscription as original, with minor errors: *thee* for 'the'. Dimensions as No. 14147.

14148 THE POLITICAL SHOWMAN—AT HOME! *exhibiting his Cabinet of Curiosities and Creatures—All Alive!*

[G. Cruikshank.][1]
London: Printed for William Hone, 45, Ludgate-Hill. 1821. [Apr.][2] *One Shilling.*

Woodcut on title-page of a prose satire by Hone (reprinted in his *Facetiæ*, 1827). A monster with seven hydra-heads, webbed wings, stands erect on the

[1] 'Note. All the Drawings are by Mr. George Cruikshank.'
[2] 'Fourth Edition, just published', advertised *Examiner*, 22 Apr.; eighth ed., ibid., 29 Apr. Perhaps identical with *The Triumph of the Press*, announced by Hone in No. 14135.

splayed legs of a bird of prey. The heads are those of sovereigns of Europe, crowned, and with the addition of bird's beaks. They are: the Pope, tonsure downwards, his tiara falling; Ferdinand VII, crown downwards, choked by bulky papers inscribed *Constitution* [see No. 13709]; Louis XVIII, looking up, a tricolour cockade in his beak; Alexander, at the apex, swallowing an orb; Frederick William III with a paper, *Promised Constitution*, in his beak; Ferdinand of Naples, head downwards, his gaping beak receiving the impact of an eruption from Vesuvius (the revolution of Naples, see No. 14132). On the monster's chest hang emblems of the Saint Esprit. Below: '"The putrid and mouldering carcase of exploded Legitimacy." *Mr. Lambton.*' The main theme of the pamphlet is the power of the Press, with Parliamentary Reform and Legitimate Monarchy as secondary topics. The other woodcuts are Nos. 14149–69 (Reid, Nos. 3104–25). Also proofs of all but No. 14148.

Reid, Nos. 3103, 4759. Cohn, No. 668. *Examiner*, 1821, p. 249. Reprinted, *Hone's Facetiæ*, 1827.

c. $4\times3\frac{7}{8}$ in. 184. a. 1/13.

14149 THE SHOWMAN.

See No. 14148. An animated printing-press, supported on human legs; the letters *P R E S S* are arranged to form the features, which are topped by an inkstand with pen-feathers as the hat. The whole is irradiated with flame and smoke. Below, quotations from Marvell's *Rehearsal transprosed*, 1672, and *A Whip for the Devil*, 1669, on the power of the Press.

c. $4\frac{3}{8}\times4\frac{3}{8}$ in.

14150 THE TRANSPARENCY, . . .

See No. 14148. Liberty stands beside a printing-press on which she rests a bust-portrait of Queen Caroline, framed in laurel (copied in No. 14180); in her l. hand is the staff of a cap of *Liberty*, also decorated with laurel. She tramples on broken fetters. She is the centre of rays which dispel the creatures of Nos. 14151–69, together with the head of the Duke of York and the jack-booted legs of George IV (see No. 14220) which project from water or mire and are encircled by a ribbon: *Honi Soit.*

A copy of the transparency painted by G. Cruikshank which Hone displayed, 11–15 Nov., 'in celebration of the VICTORY *obtained by* THE PRESS *for the* LIBERTIES OF THE PEOPLE . . .' (see No. 13986), and again on 29 Nov., when the Queen went to St. Paul's (see No. 14014). Here it is the Showman's 'Show-Cloth'. For the Press and the Queen see No. 13963, &c.; and Hone, No. 13644. Cf.:

> Now, there is the Radical rendezvous, there
> A Radical standard shall Ludgate-Hill bear;
> And the Radical flag streams long in the air,
> The Radical press—shall find liberty there,
> While press bright emblazon'd all power shall defy,
> Whilst the mob loud exclaims, 'This is Hone's All My Eye!'

$4\frac{3}{8}\times7\frac{1}{2}$ in. *Radical Chiefs* [see No. 14194], p. 8.

14151 BAGS.—*(a Scruple Balance.)*

See No. 14148. Eldon's ('Old Bags', see No. 12883) face, rectangular between two pendent bags representing his wig, is supported on a body formed by the Purse of the Great Seal. A hammer indicates the coal of his origin, cf. No. 13761.

c. $2\frac{3}{4}\times3\frac{1}{2}$ in.

14152 A CROCODILE.

See No. 14148. A quasi-realistic animal on a river bank, weeping, wearing

a judge's wig composed of a pair of bags (the Green Bags, see No. 13735), seemingly Leach,[1] the Vice-Chancellor, see No. 13740.
c. 2×4¼ in.

14153 A MASK.—*(an Incrustation—a Relique.)*
See No. 14148. A face covered by a black mask, supported on clerical bands, one inscribed *41* [? 1641], the other *39* [Articles]. It is framed by a bushy episcopal wig, and supports a mitre on which are crossed canons. This is topped by a weathercock on which sceptre and crown are poised. The Archbishop of Canterbury, cf. No. 13276.
c. 3¼×3½ in.

14154 THE LOCUST.
See No. 14148. A scaly and fantastic locust wearing coronet and mitre represents the bishops.
2⅛×3¾ in.

14155 A SCORPION.
See No. 14148. A scorpion with the (ferocious) profile of Wellington wearing a cocked hat. Its tail is a chain terminating in a sabre.
c. 3¼×4 in.

14156 THE LOBSTER
See No. 14148. A lobster's claws hang from a saucepan boiling on a grid over a fire of sticks. The steam is covered with repetitions of *Hiss s s s*. The military 'in hot water'. 'Lobster' is a disparaging term for a British soldier.

Reprinted as *Clerical Resemblance to Lobsters* in *A Slap at the Church*, 1832, p. 16.
c. 2¼×3⅛ in.

14157 A PRIME CRUTCH—*(From the Westminster Infirmary—Upper Ward).*
See No. 14148. The head of Liverpool in profile to the l. is supported on a breaking crutch. A large bag (his places) is tied to his wig. He is stigmatized as an imitator of Pitt.
c. 3×3⅝ in.

14158 THE OPOSSUM.
See No. 14148. An opossum hangs from a dilapidated tree inscribed *People*, his tail curled round a rotten branch inscribed *Lords*. An upper branch is inscribed *King*; a branch inscribed *Commons* projects over a printing-press (r.) which props the tree and is topped by a cap of Liberty (cf. No. 13296). The opossum is 'a boroughing creature' (a borough-owner in the Lords).
c. 3⅛×3⅝ in.

14159 BLACK RATS.—*(Stuffed.)*
See No. 14148. Two rats with the heads and wigs of the Attorney- and Solicitor-General (as in No. 13519), run in furtive haste from l. to r.

A tail-piece to this section is a trap composed of Crown, tilted on triangle and scourge (see No. 14135), the bait being money-bags and coronets. A little rat scampers towards it. (*c.* 1⅜×3¼ in.)
c. 3⅜×3¾ in.

14160 A CADGE ANCHOR—*(a Remora—a sucking Fish.)*
See No. 14148. The head of the Duke of Clarence is supported on a broken anchor round which twines a serpent inscribed *Evil be to him who evil thinks*; from its mouth issue clouds of smoke. See No. 14031, &c.
c. 3×3⅝ in.

[1] Gifford, according to Reid, but see No. 14159.

14161 A WATER SCORPION.
See No. 14148. The insect, formed of a Garter star, with claws, tail, and legs, inscribed *Honi . . .*, crawls towards water. It 'wastes twenty times as much as its appetite requires' and is clearly the King.
c. $1\frac{5}{8}\times3\frac{3}{4}$ in.

14162 DIRK PATRICK. *(a Petrified Putrifaction,—a Bloodstone.)*
See No. 14148. The head of Castlereagh, frowning to the l., rests on a dagger, whose hilt forms his extended arms, the blade, dripping blood, his body. In the r. hand is a scourge, in the l. a bleeding shamrock. See No. 14135.
c. $3\frac{1}{4}\times3\frac{1}{2}$ in.

14163 THE BLOOD HOUND.
See No. 14148. A dog with spiked collar tears at the fettered and prostrate Erin, her broken harp and cap of Liberty beside her. A shackle is inscribed *Union.* In the background are a wheel (instrument of torture), two gibbets, and a man tied to a triangle (see No. 14135). The text associates this brute with Spain as well as Ireland, cf. No. 13009.
c. $2\frac{1}{4}\times4\frac{1}{8}$ in.

14164 THE DOCTOR.—*(a Dejection.)*
See No. 14148. The head of Sidmouth, in profile to the r., rests on clyster-pipe (cf. No. 9849), whose inflated bag forms his body. The bag of his wig is inscribed *When taken to Be well Shaken.*
c. $3\frac{1}{4}\times4\frac{1}{8}$ in.

14165 THE BOOBY.
See No. 14148. A quasi-gull with bag-like body and bag-wig for tail. He is a stupid placeman and borough-member.
c. $2\frac{1}{4}\times2\frac{5}{8}$ in.

14166 A TWOPENNY FLAT FOR A COBBLER'S STALL;
See No. 14148. The booby of No. 14165, with a lighted wick held in its beak, is transformed into a lump of tallow, or makeshift candle.
c. $2\frac{7}{8}\times2\frac{7}{8}$ in.

14167 THE SLOP PAIL.
See No. 14148. Stoddart, 'Dr. Slop', empties a huge *Slop Pail* into a large overturned crown; a (tricolour) cockade floats in the contents.

The pail is the *New Times*, see No. 14207.
c. $3\frac{3}{8}\times3\frac{7}{8}$ in.

14168 MY EYE
See No. 14148. A giant eye, the pupil containing a tiny printing-press, cf. No. 13508, looks down upon characters represented in other illustrations of the satire, who lie in a confused heap, revengeful or despairing, while the 'Great Boots', representing George IV, see No. 14220, are in wild flight to the l. Wellington with his sword, and Castlereagh with dagger and scourge, attempt retaliation. The others are the Duke of York, Eldon, Liverpool, Sidmouth, the Archbishop, the Law Officers, and Clarence. Below: 'I'll watch them *tame* [him in orig.] *Shakspeare*' [*Othello*, III. iii.] See Nos. 13801, 14180 (a parody).
c. $2\frac{7}{8}\times4\frac{5}{8}$ in.

14169 THE LEGITIMATE VAMPIRE.
See No. 14148. A scaly serpentine monster with huge fanged jaw, a crown of spikes, webbed wings, barbed tail, and spouting like a whale, swallows a heap of tiny men and women, and crushes others.

A satire on autocratic monarchy and the Holy Alliance, see No. 14113, &c. Its existence is drawing to a close owing to the daily and weekly Press (see

No. 13963, &c.), 'accelerated by the powerful *exhibition* of the Wood Draughts [wood-cuts]'. Cf. Nos. 12797, 14133, 14134.
c. $4\frac{1}{4} \times 4\frac{3}{8}$ in.

Reissues of Nos. 13895, 13902 are both dated 25 April 1821.

14170 CAROLINE FAIR, OR MAT PUDDING AND HIS MOUNTEBANK.

[? T. Lane.]
Pub^d by G Humphrey 27 S^t James's S^t London April 16 1821

Engraving (coloured impression). Alderman Wood, as a zany at a fair, stands on a platform outside a booth addressing a crowd of spectators, H.L. figures in the foreground forming the base of the design. He points with his r. thumb to the Queen (l.), who is ready to perform, dressed much as in No. 14103 but more grotesquely. On the r. are Brougham and Denman, as beefeaters, with the letters *C R* on the breast, but with legal wig and bands; each has a trumpet; that of Denman, who blows it, has a banner *Solicit you in General.* Wood has ass's ears, wears a fool's cap and red and yellow gown (see No. 14122) over his suit, with big jack-boots. Under his arm is a bulky rolled document; he holds out a placard: *Signora Diable Humbuggina now exhibiting with most astonishing Effect.* His words are etched on a big tricolour placard above his head: *Now then Ladies and Gemmen, here ye has Signora Diable Humbuggina, the most wonderfullest conjuress that ever vas seed at home or abroad. The most perfect Amphibrous Nondescript Hannimal that was ever seed before or behind. She has exhibited her Genus to all the crowned Potentaties, and all the principalest Men in all Europe including the Day of Alljeers* [Tunis, see No. 12810] *von o' the best Judges in this here Universe. This here living vonder o' the world can conjure dunghill grubs and Knights of all sorts* [see No. 13810], *ride a Donkey* [see No. 14015] *a Zebra* [see No. 14110] *and her high-horse at von and the same time. Sleep 40 days & nights under the same Tent vith a man, and never be wicious* [see No. 13818]. *She can play with all the grace that ever vas, Columbine, Automaton* [see No. 14120, &c.] *Pilgrim* [see No. 14121], *or Dragon, and swallow all sorts of Spirity liquors by the Gallon and never be the Vorserer* [see No. 14175]—. *So now is the time before this most surprisingest exhibition closes. Blow the trumpet Denny—— Valk up Ladies and Gemmen— Vy dont you blow Broom?* The Queen, very décolletée, with an over-dress displaying frilled and spotted drawers or trousers, wears a barn-stormer's crown with towering peacocks' feathers. At her feet is a notice: *Juggling taught in all its branches.* At the feet of the beefeaters: *Books of the travels of this wonderfull Phenomenon to be had within.* Their booth is garlanded with fairy lights and surmounted by a cap of Liberty. In the background on l. and r. are other attractions of the fair. A beefeater with *G.R* on his breast blows his trumpet outside a booth flying a Union Jack, and inscribed *Here's your Works. All from Nature. No connexion with the Jugglers.* Outside it are pictorial placards, all of animals with human heads: an ass with the head of Lieut. Hownam, a creature with the head of Bergami, and an ape with the head of Wood as in No. 14131. Visitors crowd towards it. Before it is a woman in a swing. On the r. are two tents, one inscribed *Good Strong Caroline Brandy*, the other flying a tricolour flag inscribed *Ale and strong liquors.*

In the centre foreground stands John Bull, pointing up at the Queen, and addressing the gaping and amused spectators around him. He is a plump respectable countryman, his words engraved below the title: *Why dang-it I*

tell ye that ere business be all Impositioning like—Do na g'in, I mysel war taken in tother day ; but blow my wig if I ha any more to do wi that shew like.—do na g'in, It be all my eye [cf. No. 14180] *and Betty-Martin or my neame beant John Bull.*——

One of a series of gross attacks on the Queen; for J.B.'s changed attitude see No. 14145. The pl. is depicted in No. 14206.

De Vinck, No. 10428.

$12\frac{3}{4} \times 10\frac{1}{2}$ in. With border, *c.* $14\frac{3}{4} \times 11\frac{3}{16}$ in. (cropped).

'Caricatures', xii. 199.

14171 THE COMO-CAL HOBBY.

[? T. Lane.]

London Pub^d^ by G. Humphrey 27 S^t^ James's S^t^ April 20. 1821

Engraving (coloured impression). Below the title: *Set a Courier on Goat-back and he'll ride to the Devil.* Bergami, very swarthy, dressed as a courier, rides (r. to l.) a galloping she-goat with the head of Queen Caroline. She smiles, holding the rein in her mouth. Both look to the picture plane, the Queen pleased, Bergami complacent. He flourishes a heavy postilion's whip with a long curling lash. Behind are trees, Lake Como, and Villa d'Este, inscribed *Licenced Temple of Fancy.* Figures posture on the roof, as if dancing, as in No. 14189. In the middle distance a man brandishing a whip is carried on the shoulders of a woman.

One of a series of attacks on the Queen. For Como see No. 13857. The pl. is depicted in No. 14206.

De Vinck No. 10429.

$8\frac{11}{16} \times 7\frac{7}{16}$ in. 'Caricatures' xii. 168.

14172 WHATEVER IS, IS RIGHT.—*Pope.!*

I. R. Cruikshank fecit—

Pub^d^ April 1821 by G. Humphrey. 27 S^t^ James s Street London

Engraving (coloured impression). Below the title: *A weighty argument in favour of the Catholic Emancipation.* A scene in the House of Commons, showing the Ministerial benches, with the Speaker's Chair and the Table partly cut off by the r. margin. The Speaker (Manners Sutton) and one of the Clerks are just within the design. Castlereagh is speaking; he stands in profile to the r., hat in hand, with the Pope on his shoulders. The Pope holds crosier and keys, and wears an odd tiara. A demon crouches on his shoulders dressed as an acolyte, but displaying a cloven hoof; a mask with bland features (a device deriving from Gillray, cf. No. 11384) is tied in front of his black horned head; he holds up a lighted candle, and clutches the Pope's hair. Castlereagh, with a blandly disingenuous smile: *I have the authority of the Head of the Catholic Church, for saying that there is no solidity in the objection taken on the other side: thus I am legislating with the Pope at my back!!!* The benches behind Castlereagh are crowded; the members listening intently; all wear hats, except Peel who sits immediately behind Castlereagh's empty seat, on the corner of which he has put a hat, inscribed *Peel.* He looks up to say: *I hope that when the noble Lord observed that [he was legislating with the Pope at his back] he had no allusion to me, even if the noble Lord were willing to put the Popedom in Commission, I should not be willing to accept the office of one of the Commissioners.* Men look down from the gallery. On the floor is a paper: *S^t^ Steevens March 28 1821.*

In the debate on 28 Mar. on Plunket's Emancipation Bill, which passed its second reading in the Commons on 16 Mar. by 254 to 243, Castlereagh spoke the words satirized, in a protest against objections by the ultramontane

Catholics against certain provisions of the Bill. Peel had led the opposition to the Bill; he spoke shortly after Castlereagh to disclaim any desire by his party to oppose the provisions in question. *Parl. Deb.*, N.S. v. 1491–2. His words here may refer to his refusal to accept the office of President of the Board of Control on Canning's resignation in January. The House was in Committee, the Speaker therefore was not in the Chair. For Plunket's Bill see also Nos. 14177, 14178, 14179 (a sequel), 14240. The design may derive from No. 9843, *Sketch of the Interior of St. Stephens . . .*, by Gillray.
$11\frac{1}{4} \times 9\frac{1}{4}$ in. With border, $13\frac{1}{8} \times 10\frac{1}{16}$ in.

14173 CL——CE'S DREAM; OR, BINNACLE BILLY RECEIVING AN UNWELCOME VISIT FROM $\overset{E}{Y}$ OTHER WORLD.

[? I. R. Cruikshank.]
Pub^{d} April 1821 by T Dolby 299 Strand London

Engraving. The ghost of Mrs. Jordan appears to the grossly caricatured Duke of Clarence, who sits up terrified in bed, putting one foot to the ground and overturning a chamber-pot inscribed *Jordan* [cf. No. 7835]. He thus befouls papers inscribed *Linengen* [Leiningen, i.e. the Duchess of Kent], *Royal Navy*, and *Affair* [of] *State*. Mrs. Jordan (r.), wearing a shroud, stands in a coffin inscribed *Buried by Subscription at Paris*. She raises her r. arm, pointing upwards, and says: "*False, fleeting perjured Cl . . . . ce*"! [quoting *Richard III*, I. iv] *awake wretch! and behold the unhappy victim of thy avarice and debauchery. My untombed bones in a foreign land buried by the charity of strangers, call aloud for vengence, Awake thou Slanderer never more to sleep!* She is surrounded by clouds, according to the usual convention. Between her and the Duke is suspended a picture or vision, partly obscured by smoke, of a row of *Royal Bast . . ds dedicated to John Bull*. These are four (out of five) young women with feathers in their hair and four (out of five) young men, three military officers and a naval officer. Behind the Duke the Duchess sleeps calmly. He puts out an arm to ward off the vision, exclaiming, *Ah! I have done those things that now give evidence against my Soul, O spare me, Oh! Oh!*— On a dressing-table (l.) is a ship's lantern surmounted by a crown inscribed *Poop Lantern*, in this burns a flame of *Gass*.

Clarence is attacked as the slanderer of Queen Caroline, see No. 14031, &c. In the *Black Dwarf*, v. 749 (22 Nov. 1820), he is 'Jordan Clarence, whose intelligent questions about the binnacle of the polacre [see No. 13818] will never be forgotten'. See also, ibid., p. 888. Mrs. Jordan's death at St. Cloud, 1816, and her poverty, reflected seriously on the Duke. Strangers arranged for her burial, and, at a later but uncertain date, a tablet was placed on her tomb in Père-Lachaise. See C. Jerrold, *Dorothea Jordan*, 1924, pp. 394 ff. For the Fitzclarences cf. Nos. 9009, 12987.
$7\frac{7}{8} \times 13\frac{5}{8}$ in. With border, $8\frac{1}{2} \times 13\frac{1}{4}$ in.

14174 SYMPTOMS OF TRAINING, OR R—— METHOD OF COLT-BREAKING

[? W. Heath.]
Pub Ap^{l} 28 [or ? 22] *1821 by S W Fores 41 Picadilly*

Engraving (coloured impression). Above the design: *a la Chester-field*. George IV (r.) offers a purse to a pretty young woman in evening dress of theatrical type (r.). Through a window (or in a picture) is seen a large sign-post, pointing (l.) to *Chester* and (r.) to *Virginia Water* (the Cottage); behind

is a race, two jockeys nearing the winning post (r.). A large Chinese jar stands on the floor filled with flowers. Below the title:

Man, Delightfull Task to rear the tender Thought to Teach the young Idea how to shoot, to pour the fresh Instruction on the Mind, to breath the enlivening spirit, & Thus to aid the generous purpose in the glowing Breast [Thomson, 'The Seasons, Spring', Book 1].

Woman, Indeed, Indeed, The Temptation is so great, the prospect so flattering tis my ambition, not my Will consents.

Plate 1st a series of these Subjects will be continued to exhibit the force of example above precept, & to shew, the principles of Morality emonates [sic] *from the Great*

Qui Capet Ille habet.

An early allusion to Eliza Chester, b. 1799, a pretty actress who fascinated the King and according to Huish was appointed Reader to him at £600 p.a. See vol. xi.

$7\frac{9}{16} \times 8\frac{1}{2}$ in. Sheet, $13\frac{1}{8} \times 9\frac{3}{8}$ in. (cropped). 'Caricatures', xi. 128.

14175 DELICIOUS DREAMS!

[? T. Lane.]

London Published by G. Humphrey 27 St James's St April 30. 1821.

Engraving (coloured impression). Above the design: *Castles in the Air! Glorious Prospects!* A parody of No. 10979 by Gillray. Queen Caroline and her supporters, realistically depicted, sleep round the dinner-table after dessert (at Brandenburgh House), their dreams are supported on clouds which hide the upper part of the wall. The Queen (l.), dressed much as in No. 14103, but with trailing draperies, lies back in an arm-chair, arms extended, her knees crossed and shoes kicked off. She wears the accustomed miniature of Bergami, see No. 13858; her bracelets are inscribed *C B.* Lieut. Flinn leans on the back of her chair, looking down at her protectingly, the only one awake. At her r. hand sleeps Joseph Hume, identified by a paper in his pocket: *Humes motion upon Queenboro'*. Facing him and on the Queen's l. sits Lady Anne Hamilton, wearing a feathered (Scots) bonnet. In an arm-chair facing the Queen Alderman Wood (r.) leans back, one thin leg on the table. On his r. is Dr. Parr; on his l. Hownam, in naval uniform, bestrides his chair with his back to the table, his head buried in his hands which are folded on the back of his chair (inscribed *C R*). Decanters are labelled *C BR*; a (gold) centre-piece for fruit is supported by three naked nymphs. On the floor are glasses and many more decanters: *Brandy* (by the Queen); *Rum, Madeira, Port* by Wood. The carpet is patterned with hearts and arrows.

In the centre of the wall is a large fireplace flanked by fire-screens, each with a H.L. portrait surmounted by a crescent. On the chimneypiece are three dancing figurines: the Queen apparently as Columbine (see No. 14120) between a Turk (Mahomet, see No. 13929) and a Harlequin (Bergami as in No. 14120). Two bell-pulls terminate in satyrs' heads; similar heads decorate the chairs. The pictures are (l.) a H.L. of Bergami as a courier above two smaller pictures: a tent on a ship, see No. 13818, and the Queen walking with Wood. On the r. a H.L. of Bergami after his promotion above a picture of Bergami and the Queen walking together, and one of Bergami rowing her in a boat (on Como). A globe enclosing a lamp mounted with rams' heads hangs from the ceiling.

On the cloud, behind the lamp, is a vision of loaves and fishes, above, an open book inscribed *Bless the* [*Qu*]*een.* The topmost dream is a coronation, realistically depicted: the King, crowned, and Queen kneel face to face, the

Archbishop about to place a crown on her head. Peeresses stand behind the Queen, peers behind the King. On the r. and l. are two disks of light, which illuminate the scenes below. One is *R I G H T S* (the letters in a circle) above a view of Buckingham House ('the Queen's House'). The other is *P R I V I L E G E S*: the Queen, wearing a crown, stands on a dais, a lady kisses her hand, other ladies stand on the l. and r. Below the title:

Thus Queen Mab Gallops Night by Night
Thro' Lover's brains, & then they dream of Love;
Sometimes she gallops oe'r a Courtiers Nose,
And then dreams he of smelling out a Place,
And sometimes comes she as a tythe pigs tail
Tickling the parson as he lies asleep;
But, 'tis the baseless fabric of a Vision,
that leaves not a rack behind. Altered from Shakespeare.
[*Romeo and Juliet*, I. iv; *Tempest*, IV. i.]

A satire on the collapse of the agitation on behalf of the Queen (see No. 14145), and the disappointed hopes of her supporters, cf. No. 14131. One of several prints on the Queen's propensity to brandy: Lady Granville writes (14 Oct. 1820): 'They say that one of the Queen's habits to be proved by ocular demonstration every evening, is that of excessive drinking.' *Letters*, 1894, i. 188. See also Nos. 14122, 14144, 14170, 14188, 14191, 14205; Grantley Berkeley asserts that she drank only milk, tea, and coffee, but filled decanters with tea to deceive. *My Life and Recollections*, 1866, iv. 167. Hume, her active supporter in Parliament, moved on 12 Apr. the disfranchisement of Ordnance officials on the ground that their votes made Queenborough a Treasury borough. *Parl. Deb.*, N.S. v. 180 ff. Cf. No. 14196. The pl. appears in No. 14206. *Mother Cole*, pub. Humphrey, 20 July 1821, is also on brandy-drinking (De Vinck, No. 10450).

De Vinck, No. 10431.

$12\frac{3}{4} \times 10\frac{7}{16}$ in. With border, *c.* $15\frac{1}{4} \times 11\frac{3}{8}$ in. (cropped). 'Caricatures', xii. 198.

14176 AN ARM-FULL OF LOVE.

[? T. Lane.]

London Pub by G Humphrey 27 S^t James's S^t April 30. 1821

Engraving (coloured impression). The Queen (l.), short, fat, and grotesque, stands on tiptoe, on an ornamental slab, to reach Bergami who stoops to kiss her. She wears feathered hat, lace-edged pelisse, and short, projecting skirt. He is dressed as a postilion, with a short furred jacket, his whip projecting from a pocket. The floor is carpeted. Below the design: *This, to be fact is now admitted even by the Opposition!!! She doesn't stand upon trifles.* The pl. is depicted in No. 14206.

De Vinck, No. 10430.

$9\frac{7}{8} \times 8$ in. With border, $11\frac{3}{4} \times 9$ in. 'Caricatures', xii. 201.

14177 CONVERTS IN HIGH LIFE,—OR—AN ANTICIPATION OF THE CATHOLIC EMANCIPATION.

J L M [Marks] *fec^t*

London Pub^d by J. L. Marks N^o 163 Piccadilly.——2 Doors form [sic] *S^t James's Street* [? *c.* Apr.–May 1821]

Engraving (coloured impression).[1] George IV, dressed as a monk, stoops over Lady Conyngham (r.), placing a hand on her breast. He is clean-shaven, his

[1] Also an uncoloured impression, B.M.L. 1852. b. 9/113.

whiskers, inscribed *Transfered Whiskers*, form a border to a bald head, giving the effect of a tonsure. She is décolletée, dressed in white, with white drapery from her head, suggesting a travesty of a nun (cf. No. 5177). He says: *Speak freely thou Cunning-one, and by S^t George, I will give thee Absolution—(let me see) a Faux-Pas, is no deadly sin, and loving other men, it is our duty to love each other.* She says: *Since my Conversion (Holy Father) I feel much lighter you have put a new conscience into me.* They are large H.L. figures, hiding much of the background. Behind the King (l.) on a table are wine-bottle of *Holy Water*, goblet, open book, and crucifix. Above this is a picture of asses at table, drinking wine: *Feast of Asses in honour of Balaam's a[ss]*. Behind Lady Conyngham (r.) is a picture of a monk birching the bare back of her husband, who kneels, holding up a cross; on his forehead are large antlers: *S^t Francis Doing Penance*, placarded *NB The origin of this Picture may be seen at Hamilton Place* [see No. 13848].

See No. 14172, &c. Liverpool, though opposed to the Bill, was anxious that the King should not commit himself on the subject, and it does not appear that he did so. See *Letters of George IV*, 1938, ii. 424 f. For George IV and Lady Conyngham see No. 13847. In 1829 she was often depicted as influencing the King for 'Popery'. The pl. is advertised on No. 14178.

$8\frac{9}{16} \times 13\frac{1}{8}$ in. With border, $9\frac{3}{4} \times 13\frac{11}{16}$ in. 'Caricatures', xii. 210.

14178 DAYS OF YORE, OR A PEEP INTO FUTURITY!!

Marks fec^t
Pub^d by J. L. Marks 163 Piccadilly [? *c.* Apr.–May 1821] *NB Just Pub^d "Converts in High Life &c. ...* [see No. 14177].

Engraving (coloured impression). George IV kneels in profile to the r. at the foot of a dais, kissing the toe of the Pope, who sits enthroned and, with a reluctant frown, puts a hand on the King's pyramid of curls. The King wears military uniform with a rosary and cross hanging from his Garter ribbon. On the cross is the figure of a nude woman; he says: "*My tongue has sworn but still my mind is free* [referring to his (pending) Coronation oath]. On the ground beside him is the inscription: *Kissing the pope's toe, took its rise from the custom of kneeling to sovereigns, introduced by Dioclesian. Thence also the custom of a vassal's kneelin* [sic] *to his lord, in homage.* On the Pope's r. stands a fat and bloated monk holding a cross, on his l. an aquiline cardinal, holding a crosier. In front (r.) a little acolyte swings a censer.

Behind (l.), in open country, a large fire of faggots blazes under a gigantic *Catholic Gridiron* on which lie a man and woman, hands and feet tied; an ugly little man (Wilberforce, see No. 14179) kneels to blow up the flames with bellows. The Devil holding a trident advances towards him with an encouraging grimace. A man is about to throw a second woman on to the gridiron. Behind, men are completing the ruin of an ancient church inscribed *Church of England.* One plies a pickaxe, others haul on a rope by which they have detached the tower; the steeple, on which an exulting Catholic is perched, flies off.

See No. 14172, &c. Cf. No. 7629, &c., where dissenters similarly destroy the Church of England, and for Catholic atrocities, No. 13009.

$9 \times 13\frac{1}{4}$ in. Border cropped. 'Caricatures', xii. 102.

A reissue of No. 13711, *May 1^st, 1821.*

14179 POPE MISTAKEN;

I. R. C. fecit
Pub^d May 1821 by G Humphrey 27 S^t James's Street London

Engraving (coloured[1] and uncoloured impressions). A sequel to No. 14172. A scene in the House of Lords, the throne being conspicuous as a background (r.). The Pope, violently assailed by the Duke of York, Lord Eldon, and the Archbishop, is supported by Castlereagh (r.). York, in military uniform but wearing a mitre (cf. No. 11227), kicks his back with a jack-boot, holding a drawn sword; he says: *I am determin'd he shall not govern me, or any of my Family for we all hate him, and long bills, so kick him out or I will make a sive of the old Rogue.* Next him Eldon raises the mace to strike, saying, *Dash my wig let me have a bang at him, and I'll soon put him in Chancery.* Beside him is the Archbishop with his crosier hooked round the Pope's tiara, saying, *I'll have a touch at his Mitre.* The Pope looks over his shoulder at his assailants to say: *What not let me come in? tho so well recommended I am determined to have a place among you, and if you persevere in refusing me I will excommunicate you all you Cursed Heritics.* Castlereagh, bending forward in profile to the l., says with his bland smile: *My Lords you have not consider'd the matter sufficiently, pray take him by the hand, or Kiss his Toe.* A triangle (see No. 14135) hangs from his shoulders. The demon-acolyte of No. 14172 has fallen on his back; his candle and mask lie beside the Pope's triple cross, a leg with cloven hoof waves in the air, and he flourishes a hand-bell. Smoke issues from his mouth, with words inscribed on it: *Fire and Brimston! Father Pope, this great Toe of yours has hurt me infernally. I'll pay you off for this when we get below!* On the ground is the bulky [*Cath*]*olic Bill.* In the shadow between the Pope and Castlereagh, and supporting the former with his back, is a dwarfish man whose words show that he is Wilberforce: *I will by force support his Holliness.* Behind the three chief assailants are Wellington, saying, *Give him no Quarter my Lords*, and Liverpool, saying, *he wants to get into our Treasury.* The leaders are backed by a sea of heads whence shouts ascend: *Turn him out*; *No Pope*; *our livings are safe now*; *No popery*; *No Inquisition*; *Out out drive him out*; *out* [twice]; *out out out*; and (from a bishop) *Out with him.* Behind on the extreme r. (an intruder from the Commons like Castlereagh and Wilberforce) is the Speaker, shouting *Order Order!*

A satire on the debate of 17 Apr. when the Emancipation Bill was defeated in the Lords. It lasted till 3.30 a.m., the house being 'crowded with women'. *Journal of H. E. Fox*, 1923, pp. 68 f. The Duke of York, as heir to the Crown, opposed it for altering the constitution established at the Revolution, to which the Royal Family owed the throne. Eldon made a long intolerant speech which he published. Liverpool opposed the Bill in the interests of the Protestant Succession, and a Protestant Parliament, Council, and judges. *Parl. Deb.*, N.S. v. 281 ff. Wilberforce had strongly supported the Bill on 16 Mar. Ibid., iv. 1289–92; *Life*, 1839, v. 96.
$11\frac{3}{16} \times 9\frac{3}{16}$ in. With border, $12\frac{7}{8} \times 9\frac{7}{8}$ in.

14180 ALL MY EYE

I. R. Cruikshank fecit.
Pub^d may. 1821 by G. Humphrey 27 S^t James's S^t London.

Engraving (coloured impression). A parody of G. Cruikshank's *My Eye*, see No. 14168. The eye is as before but much enlarged, filling the design. It con-

[1] 'Caricatures', xi. 164.

tains a printing-press, inscribed *Radical Press*, and on it rests the Queen's bust portrait wreathed in laurel, closely copied from No. 14150. Below the eye: *See Hone's eulogium on the Radical Press*

I'll watch them [him] *tame.*
Shakespeare [*Othello*, III. iii; quoted in No. 14168].

See Nos. 14148, &c., 14194.
$5\frac{1}{16} \times 8$ in. With border, $5\frac{3}{4} \times 8\frac{11}{16}$ in. 'Caricatures', xii. 195.

14181 A COMPANION TO THE Q——NS ASS IN A BAND-BOX.

[? Williams.]
London Pub^d^ by S W Fores, corner of Sackville S^t^ Picadilly [May 1821]

Engraving (coloured impression). A counterblast to No. 14110, and an imitation of its manner, in the guise of a companion-pl. As in that pl., a zebra with a man's head stands in an oval bandbox, but in profile to the r. The head is (presumably) Lord Conyngham; the creature is grey, scraggy rather than plump as before, and with much longer (ass's) ears. On it sits Lord Francis Conyngham; in place of the Queen's bandbox is a larger box, torn to show that it contains fur, and inscribed *Lady Eliza*[beth's] *Muff Box*; this covers the rider from chest to thigh. In his r. hand is a rolled document: *Bishop* [of Londo]*n's golden rule Kings can do no wrong* [see No. 14133]. The zebra's neck is encircled by necklaces of jewels; in place of the sieve in No. 14110, a hand (the King's) from the r. margin holds out a plate of jewels close to its voracious mouth. The lid of the bandbox in which it stands is inscribed *Hertford* [lightly scored through] *Cunningham* [see No. 13847]. The box, which is patterned with roses, is full of papers: *Essays by exalted writers bought by the Pall Mall Booksell*[*er*]; *Croker Poetical Slanders*; *Malicious Anecdotes for John Bull*, and a newspaper headed *John Bull Sunday Mag* . . . Behind (r.) is the Cottage with a group of stag, doe, and fawn, and (l.) Windsor Castle.

A satire on the influence of, and gifts to, the Conyngham family, and on the Press campaign against the Queen, led by Theodore Hook's scurrilous but able Sunday paper *John Bull*: Croker was believed to be its main support. Brightfield, *J. W. Croker*, 1940, pp. 174–6. Lord Conyngham was appointed Groom of the Bedchamber and Master of the Robes in 1820. See Lady Williams Wynn, *Corr.*, 1920, pp. 238, 241. In December Greville recorded that he had (unofficially) supplanted Bloomfield as the King's private secretary and indispensable factotum. See *Memoirs*, 1938, i. 122. For gifts of jewels see No. 14366, &c.
$8\frac{7}{8} \times 6\frac{7}{8}$ in. With border, $10\frac{5}{8} \times 8\frac{1}{8}$ in. 'Caricatures', xii. 167.

14182 LUCIFERA'S PROCESSION. *Fairy-Queen*

[? T. Lane.]
London Published—by G. Humphrey 27 S^t^ James's S^t^ May 12 1821.

Engraving (coloured impression). Queen Caroline as Lucifera sits in a coach made up of objects which figured in the evidence against her. The driver is Bergami, whip in hand (thus representing Satan) on a high box seat; he turns to hand a bottle of wine to the Queen who holds a sack inscribed *50,000* [see No. 14145]. The beam or chassis is a cannon (see No. 13850), on this rests the body of the open coach, the front part being the prow of a boat (the polacca, see No. 13818), the centre part a tub, representing the bath, see No. 13819, the back part, half of the body of a travelling-coach, is surmounted by half

a conical tent (see No. 13818), the whole making a canopy over the Queen. On the tub-section a coat-of-arms is represented by a diamond-shape blank (hatchment-wise) with two supporters, Bergami and the Devil. Motto: *Ama et Aude*. The six animals harnessed single file and their riders are adapted from the 'Faerie Queene', relevant quotations being etched below, in eight compartments. The procession advances from the r., down a slope towards a slough, on the verge of which the leading animal, an ass, has fallen, throwing its rider, Alderman Wood in his livery gown, who has dropped two large stacks of papers: *Addresses ready made* [cf. No. 14119] and *Plate Subscription* [see No. 14196]. Below: *Ignorance Might seem the Wain was very Evil led, When such an One had guiding of the way, That knew not whether right he went or else astray*.—[I, iv. 19.] [He replaces the 'Idlenesse' of the original.] The next four carry banners, each topped by a bonnet rouge; the leader is Dr. Parr on a large pig, as 'Gluttony the second of the crew'. He smokes his accustomed pipe, holds an open book; on his banner is *Un-Sunned Snow* [see No. 13975]. Below: *And next to him rode loathsome Gluttony, deformed Creature, on a filthy Swine* [ibid. 21]. Next, on a goat, is Lord Grey, holding a banner inscribed *Purity* and a staff topped by a burning heart. He wears a garland of white roses over his shoulder. Below: *—Sir G Rat— In a Green Gown he cloathed was full fair, And in his hand a burning heart he bare* [ibid. 25]. (He is the 'lustfull Lechery' of the original.) He is followed by Brougham riding a wolf (fifth in the original), in wig and gown, holding a broom and a banner inscribed *Innocence*. Below: *And next to him malicious Envy rode upon a ravenous Wolf . . . . . He doth backbite and spitefull poison spews* [ibid. 30, 32]. Next (last in the original), riding a fierce lion, is Burdett wearing makeshift and partial armour, a small red cap, and a tricolour sash; he holds up a firebrand and a red flag inscribed *Victory or Death* [cf. Hunt's motto in 1819, see No. 13279]. Below: *And him beside ride fierce revenging Wrath, Upon a Lion loath for to be led, And in his hand a burning brand he hath, The which he brandisheth about his head* [ibid. 33]. Last (fourth in the original) a stout man mounted on a camel holds before him a copy of *The Times*, from a stack of the papers on his knee. He wears an apron with rolled-up shirt-sleeves (like a pressman) and top-boots, and is clearly Barnes (a fair portrait). Large saddle-bags are inscribed *Hush Money, Pub*[lic] *Money*, and *£500 Weekly*. Below: *And greedy Avarice next him did ride, Upon a Camel, loaded all with Gold For of his wicked Pelf his God he made, And unto Hell himself for money Sold* [ibid. 27]. The last two inscriptions (r.) describe Bergami and the Queen: *And after all upon the waggon beam Rode Satan with a smarting Whip in hand, With which he forward lashed the lazy Team, As oft as Ignorance* ['Slowth' in original] *in the Mire did stand* [ibid. 36]. *So forth She comes and to her coach does climb* [ibid. 17] *The which was drawn by six unequal Beasts, On which her six sage Counsellors did ride* [ibid. 18].

Queen Caroline is compared to Lucifera:

> That made her selfe Queene, and crowned to be,
> Yet rightfull kingdome she had none at all, . . . [ibid. 12].

Wood leads as champion and factotum *en titre*; Parr, see vols. vi–ix, was the Queen's first chaplain, and an adviser on the answers to Addresses (some allegedly paid for by the Queen, Airlie, *Lady Palmerston and her Times*, 1922, i. 70, see No. 14189). Grey's long speech on 3 Nov., see No. 14013, was an effective attack on the evidence against her; it was published and gained him much popularity. *Parl. Deb.*, N.S. iii. 1544 ff.; Trevelyan, *Grey of the Reform Bill*, 1929, pp. 191–7. Brougham is her chief legal champion. Burdett, just released from prison, was the most radical of her supporters in Parliament.

The Times led the defence of the Queen in the Press, see No. 13964; as a result the circulation of the paper rose from 7,000 to more than 15,000. *Hist. of the Times*, 1935. It was generally believed that circulation was the paper's first concern. The pl. is depicted in No. 14206.

De Vinck, No. 10433.

$8\frac{3}{16} \times 15\frac{1}{4}$ in. With border, *c.* $10\frac{3}{4} \times 16\frac{3}{8}$ in. (cropped).

'Caricatures', xii. 184.

14183 A PAS DE DEUX OR LOVE AT FIRST SIGHT.

[? T. Lane.]
London Published by G Humphrey 27 S^t^ James's S^t^ May 14 1821

Engraving (coloured impression). Bergami and the Princess of Wales dance vigorously, hand in hand, her r. hand in his l.; he flourishes his peaked and tasselled courier's cap and heavy whip. He wears smart postilion's dress with jack-boots, as in No. 14176. The Princess is very décolletée, with quasi-Turkish trousers, patterned with roses. Behind, her coach and four stands in a country road, a man and woman attendant stand by it, watching in astonishment. There is a background of low mountains. Below the title:

How I'd love you all the day
Every Night we'd Kiss and Play,
If with me you'd fondly stray
Over the Hills and far away.

An infatuation for Bergami, between his engagement as courier in Oct. 1814, on the Princess's arrival in Milan from England, and their arrival in Naples in Nov., was the starting-point of the charges against her. *Parl. Deb.*, N.S. ii. 744–7. Cf. Nos. 13731, 13920, 14044, 14184. The pl. is depicted in No. 14206.

De Vinck, No. 10434. Reproduced, R. Davies, *Caricature of Today*, 1928, pl. 2.

$8\frac{3}{16} \times 7\frac{5}{16}$ in. With border, $10\frac{3}{8} \times 8\frac{5}{8}$ in. 'Caricatures', xii 202.

14184 THE CHOICE OF HERCULES.

[? T. Lane.]
London Pub^d^ by G. Humphrey 27 S^t^ James's Street May 24. 1821

Engraving (coloured impression). Bergami (l.), dressed as a courier, stands full-face, arms raised in astonishment; he smiles down compacently at the Princess (r.), who is short, fat, very décolletée, and grossly caricatured; she puts her r. arm behind his waist, pointing to the r. with a coarse grin of invitation. Below the title:

The Dame was fair; but bold and forward was her mein.
Unguarded roved her eye:
All soft and delicate she lightly tripped along; the clear texture of her Robe betraying every Limb and adding to the charms it seemed designed to shade.
She, free and debonair, hanging round his waist (she could not reach his Neck) with winning kindness thus addressed him.
Dear Youth retire with me from Toils and Perils free
Leave Honor to the Wretch! Pleasures were made for Thee.

See No. 14183. The pl. is depicted in No. 14206.
De Vinck, No. 10436.
$8\frac{1}{4}\times6\frac{3}{4}$ in. With border, $11\frac{1}{4}\times8\frac{1}{16}$ in. 'Caricatures', xii. 164.

14185 A THEATRICAL FRACAS!! OR THE "LAMP-LIGHTER'S BOY" TRIMMING THE MANAGER!!! *Scene Old Drury*

[? I. R. Cruikshank.]
Published May 1821, by J. Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression); two designs separated by a vertical line. Above the design: (*Scene 2.*) "*Sirrah, this Insolence deserves a Drubbing*"—*Midas.* (*Scene 1.*), showing that Scene 1 is on the r. [1] The lobby of the royal box, with George IV in back view facing some very décolletée ladies in an opposite box. Winston, in court dress, orders two liveried attendants to remove a burly fellow (Glossop), who wears a garish laced coat with sword. Each treads on a play-bill showing his identity: Winston stands on *Drury Lane—Managers last Kick* [see No. 11814]; the other on *Cobourg Thatre—Bombastus* [sic] *Furioso.* Winston (Acting-Manager under Elliston), sternly arrogant, says: *Who are you Sir?—Here you Scene Shifters "Turn this Lamp-Lighters Boy out."* The other answers: *You insignificant up start, I'd have you to know I belong to the Household look at my Uniform, and see if I'm like a Lamp-Lighters Boy!!!* The attendants, tugging at his coat-collar, say: *Come, March off, Mr Lamp-lighter.*

[2] A fracas in the street outside the theatre-door which is placarded *Stage Door No Admittance except on Business.* Glossop, in morning dress and with his head enclosed in the globe of a street lamp topped with a crown and the inscription *Royal Cobourg*, strikes the slighter and more dandified Winston in the face, and lifts a riding whip to thrash him, saying, *An instant Apology or a D n'd good Horse-whipping in remembrance of the Lamp-lighters Boy:* Winston shrieks *Help, help, within there—Assist the Manager to douse his Day-lights.* Two startled actors watch from the doorway; one says: *Crack his Sconce and fly—Jerry Sneak will protect you* [showing that he is S. T. Russell whose great part was J. S. in Foote's 'Mayor of Garratt', and who had played it on 24 Mar.]. The other: *Our Manager Win's in the wrong Box.* A fish-wife, with a basket of fish on her head, shouts *Go it Glossy—Serve him out—he's a Dead Flat.*

George IV attended a second command performance at Drury Lane on 9 May, being received with enthusiasm and much ceremony; the corps of Gentlemen Pensioners, with the Clerk of the Cheque, J. Glossop, Esq. (*Royal Kalendar*, 1822, p. 118), being in attendance. A man in livery, understood to be the latter's servant, was ejected at Winston's order. Glossop next day waited for Winston (see No. 14286) at the stage door with a horse-whip, struck him and forced him to take refuge in the theatre. Winston charged him at Bow Street with the assault, despite Birnie's efforts to prevent publicity, and he was bound over to keep the peace. Winston had said that Glossop (Manager of the Coburg (afterwards the Old Vic), Planché, *Recollections*, i. 127) was the person of all others he wished to exclude, and that his servant had been a lamp-lighter. Press cutting, 20 May 1821 (Sunday), in B.M.L. 11795. k. 22. A noisy Queenite demonstration at the Coburg may have caused the animus against Glossop.
$8\frac{7}{8}\times13\frac{1}{4}$ in.

14186 THE [scored through], MY ASS IN A BAND-BOX.

[? Williams.]

London Pub[d] by R, A, Fores, Aldgate [name altered above an obliterated imprint, in which *May 1821* is just legible].

Engraving. The scene is a London street by a large corner-house in *Hamilton Place* [the Conyngham's town house]. The King, a flattering portrait, bestrides an ass in profile to the r.; he is covered from neck to knee by a muff-box, inscribed *Lady Cuna . . . Muff Box*. He is dressed as a Roman emperor (as in No. 13677), with a laurel wreath, a bare leg, and sandalled foot. The cylindrical muff-box is broken at back and front, showing fur, to give space for his bulky posterior and paunch. A sceptre projects from the box, over which the ass's rein, inscribed *Interest*, is looped. The ass, with Conyngham's profile, wears a mask on eyes and nose, inscribed *Incog[nito]*. It stands in an oval bandbox, the attached lid inscribed *Harness Box*, and is filled with antlers, coronet, and a Garter ribbon inscribed . . . *Soit qui Pense*. The box is patterned with shamrock (cf. No. 14237), the King's saddle-cloth with roses. A hand projects from the r. margin offering the ass a bucket of water inscribed *Virgini[a] Water* [an allusion to the Cottage].

A complementary pl. to No. 14181, one being an adaptation of the other, and both being satires on the relations of George IV and the Conyngham family. Both are imitations of, and counterblasts to, No. 14110.

$8\frac{7}{8} \times 6\frac{13}{16}$ in. With border, $10\frac{5}{8} \times 8\frac{1}{8}$ in. B.M.L. 1852. b. 9/114.

14187 A PEEP INTO ILCHESTER BASTILE

[*London: Printed and Published by Thomas Dolby, 299, Strand; and 34 Wardour-street, Soho:* [*c.* May] *1821. Price One Shilling*

Engraving. Frontispiece to a pamphlet on abuses in Ilchester Jail, containing a letter from H. Hunt (cf. No. 14122) dated 27 Mar. to T. F. Buxton, M.P. In a prison cell a jailer holding scourge and keys stands by the door, scowling at an emaciated man, heavily shackled to the floor and lying on the frame of a bedstead. A man in a striped prison suit is bent double because his ankles and wrists are chained to the floor. A woman sits with her legs confined in stocks.

The pl. has little relation to the text, except in connexion with a man who was allegedly punished by having wrists and ankles chained in solitary confinement. The chief grievance, however, is that visitors are not admitted before 9 a.m. or after 5 p.m.: '*This is a state of blockade that no gaol in England is subject to, with the exception of this Bastile.*' p. 11. Hunt wrote a letter of protest to T. F. Buxton, M.P., who had praised the regulation of the prison. *Parl. Deb.*, N.S. iv. 1171 (9 Mar.). Hunt's *Memoirs*, vol. iii, are filled with protests against the conduct of the jailer and the state of the prison. See No. 14406.

$6\frac{5}{8} \times 8\frac{7}{8}$ in. With border, $7\frac{3}{8} \times 9\frac{1}{4}$ in. 184. a. 2/24.

14188 INSTALLATION OF A KNIGHT COMPANION OF THE BATH.

[? T. Lane.]

London Published by G Humphrey 27 S[t] James's S[t] June 1. 1821

Engraving (coloured impression). The Princess (l.) sits in an ornate oval bath in a small boarded room. Bergami stands in the bath (r.), draping himself in

a towel from the waist down, and splashing water at his companion, who extends her arms towards him, with an encouraging smile. A man and woman, evidently Majocchi and Demont, peep from behind the door (r.). On the bath is a Maltese cross (see No. 13810), placed hatchment-wise between supporters, the Lion and Unicorn, who lie with closed and averted eyes. The Princess's feathered hat and the miniature of Bergami (cf. No. 14103) hang on the wall (l.). Beside her on a camp-stool are a bottle of *Brandy* [see No. 14175] and a decanter of *Essence of Bergami*. His postilion's boots and cap are on the floor. Below the title:

While she received the copious shower,
He got a step in honor's Path,
And grew from that conspicuous hour
A Knight Companion of the Bath.

For the bath see No. 13819, &c. The pl. appears in No. 14206.

There is a variant, not in B.M., *Installation of a Knight of the Bath, or delicate recreations on board a Polacre. Selim del^{t}. Pub^{d} Oct^{r}. 1820 by G. Humphrey, S^{t} James's Street.* ($7\frac{11}{16}\times 9\frac{1}{4}$ in, with border, $9\times 10\frac{3}{16}$ in.).

De Vinck, No. 10437.

$8\frac{5}{16}\times 7\frac{7}{16}$ in. With border, $10\frac{3}{8}\times 8\frac{1}{2}$ in. 'Caricatures', xii. 204.

14189 "RETURNING JUSTICE LIFTS ALOFT HER SCALE." *Pope*[1]

[? T. Lane.]

Engraving (coloured impression). An emblematical and composite scene, with a realistic background intended for Lake Como, with the Villa d'Este (r.), decorated with dancing figures as in No. 14171. In the foreground the Queen, between Bergami and Wood, falls from the tilting summit of a breaking pillar, supported on insecure props. She falls to the l., with Bergami, whose arm is round her waist. Wood, who holds her l. hand, falls to the r., weighed down by a block inscribed *Log* chained to his ankle. A small figure of Justice holding scales descends through the air towards them. The pillar resolves itself into separate blocks on each of which is a letter: *M O B | I L I T Y*. A board resting on a ram's head forms the tiny platform from which the trio are falling. The pillar rests on a slab inscribed *Adultery*. This is supported on the bewigged head of Brougham which is raised on three props: a massive broom, and two beams poised on a rectanglar cage in which sits a second and much smaller lawyer (Denman). The beams are respectively *Sham Addresses* and *Hired Processions* [see No. 14182]. These props are flanked by two ladders resting against the 'Adultery' slab, by which Bergami (see No. 14183) and Wood (see No. 13734) have reached the Queen. One (l.) is inscribed *Brass*; from it dangle emblems of Bergami: a postilion's boot, a whip, and a Maltese cross, see No. 13810. The other (r.) is *Wood*; from it dangle a bottle, a pestle and mortar, and a porter's knot. In the foreground (r.) are thistles, emblem of 'Thistle-Wood', see No. 14146.

On Lake Como sails (l.) a one-masted vessel with a tent on its deck, the polacca, see No. 13818. Beyond its shores and on the extreme l. are tiny buildings representing Jerusalem. A lake-side signpost, *To Jerusalem*, points in the same direction, and near it the Princess and Bergami ride side by side on asses (see No. 13918, &c.). On the r. is a travelling-carriage, with two horses and a postilion; in it sit the same couple. On the door are the letters *C·B*. In the lake behind it the pair are seen bathing, two nude figures standing waist-deep, holding hands. Near them is an empty rowing-boat inscribed *Como*.

[1] Imprint as No. 14188.

One of several satires on the Queen's rapid loss of popularity, see No. 14145. It was alleged that processions (cf. No. 14119) bringing addresses were financed by her; Sir R. Wilson on 9 Feb. denied this in Parliament. Wood was a manufacturing chemist and hop-merchant: 'Log' denotes logwood (cf. No. 13934), used in adulterating beer. The pl. is depicted in No. 14206.

De Vinck, No. 10439.

$8\frac{3}{4}\times7\frac{7}{16}$ in. With border, $10\frac{3}{8}\times8\frac{9}{16}$ in. 'Caricatures', xii. 207.

14190 MODESTY!

[? T. Lane.]
London Pub^d^ by G. Humphrey 27 S^t^ James's S^t^ June 7. 1821.

Engraving (coloured impression). An enlarged version of No. 13731 [1], with the same couplet below the title, and with the Arms of the Republic of Genoa on the wall. The Princess is very décolletée, with loose black curls and a curious four-cornered head-dress. The draped front of the box is decorated with two cupids holding a ribbon. A more realistic design than others in this series. The pl. is depicted in No. 14206.

De Vinck, No. 10442. A companion pl., *Dignity!*, with the same imprint, enlarged from No. 13731 [2], is De Vinck, No. 10443; both appear in No. 14206.

$8\frac{1}{4}\times7\frac{1}{4}$ in. Border cropped. 'Caricatures', xii. 163.

14191 MEDITATIONS AT BRANDYBURGH; OR AN ADDRESS TO THE SUN.

[? T. Lane.]
London Pub^d^ by G Humphrey 27 S^t^ James's S^t^ June .9. 1821.

Engraving (coloured impression). Queen Caroline, much burlesqued, stands (l.) in the grounds of Brandenburgh House, looking up in angry distress at an irradiated sun in the upper r. corner of the design containing a bust portrait of George IV and surmounted by a crown. She flinches to the l., holding up an ermine-bordered cloak to screen herself from the rays. In her r. hand is a decanter of *Brandy* [cf. No. 14175]. She has loose black ringlets, and wears a heavily-feathered black cap; frilled drawers are attached to a very high-waisted and décolletée bodice and display absurd ankle boots with the turned-up toes common in these prints. The rays from the King are inscribed: *Westmorland*, *Camden*, *Eldon*, *Liverpool*, *Harrowby*, *Clarence*, *Gifford*, *Copley*. In the background (r.) is Alderman Wood, wearing his gown, running towards her, his arms extended, and followed by two braying asses. In the foreground are thistles, like the asses an emblem of Wood, see No. 14146. Below the title:

To thee I call but with no friendly voice, and add thy name O K - - g—
To tell thee how I hate thy beams, that bring to my remembrance from what State I fell.

The design, with the quotation from *Paradise Lost*, derives directly or indirectly from Gillray's *Gloria Mundi*, No. 6012, where Fox is the Devil addressing the sun, adapted to Napoleon and the Regent in No. 12593; cf. No. 13896. The rays are four of the peers in the Ministry, with Camden (a Tory peer of small political importance), the two Law Officers (cf. No. 13948, &c.), and the Duke of Clarence whose violence against her was

generally condemned, see No. 14031, &c. Actually, the King and his Ministry were on bad terms throughout 1821, cf. No. 14116. Cf. Greville, 11 Feb. 1821, 'it is one of the phenomena of the present times that the King should have Ministers whom he abuses and hates, and who entertain corresponding sentiments of aversion to him . . .'. *Memoirs*, 1938, i. 114. For 'Brandyburgh' cf. No. 14205. The pl. appears in No. 14206.

De Vinck, No. 10444.

$8\frac{7}{16} \times 7\frac{5}{8}$ in. With border, $10\frac{3}{8} \times 8\frac{3}{8}$ in. 'Caricatures', xii. 206.

14192 AN OLD FRIEND WITH A NEW FACE OR THE BARON IN DISGUISE

[? T. Lane.]
London Pub^d^ by G. Humphrey 27 S^t^ James's S^t^ June 25 1821.

Engraving (coloured impression). A bonassus or bison (r.), with the head of Bergami, is embraced by the Queen, who kneels on one knee to kiss the large face. He affectionately places a hoof on her knee. She wears white frilled trousers, with short slashed and tasselled jacket, feathered cap, scarlet high-heeled shoes with turned-up pointed toes; the usual miniature of Bergami dangles below her waist. The scene is the beast's pen. Wood, wearing his gown, rushes up from the l., arms raised, distressed at the rencontre. A grinning beefeater stands by. On the wall is a placard headed: *Her Majesty | Bonassus*. Below the title:

Altho' Bonassus does not roar,
His Fame is widely known,
For no dumb Animal before,
E'er made such noise in Town.

According to *John Bull*, 15 July, p. 244, '. . . with the exception of the Bonassus, at the back of St. Clement's, we know of no living creatures who have admitted her [the Queen] to their houses, excepting always Alderman Wood, and Mr. Waithman . . .'. The pl. is depicted in No. 14206.

De Vinck, No. 10447.

$8\frac{5}{8} \times 7\frac{1}{2}$ in. Border cropped. 'Caricatures', xii. 203.

14193 THE RIVAL CHAMPION!! OR LITTLE WADD PREPARING FOR THE ONE EYED CORONATION.

[? I. R. Cruikshank.]
Published June 1821 by J. Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). A man in armour, his vizor up, rides a dray-horse in profile to the l. over the cobbles of a London street; he is preceded by a ragged herald and followed by a rabble carrying makeshift banners. The stout herald is John Bull; this is shown by the arms on his tabard; the four quarterings and fess point being bulls rampant, bulls passant, and bulls' heads. He blows a trumpet inscribed *Irony*; words issue from it: *Proclamation. Oyes! Oyes! Oyes! Whoever denies that this here Country of Bulls Land is the most prosperous & happy of all possible Countries! that the people are all free and contented! that the K——g (God bless him) is a very proper Gentleman and loves his Wife to distraction! that his Ministers are all honest men! that the Taxes are moderate! and the National Debt nothing at all! that the Parliament is pure!*

and the Clergy religious! and lastly that the Bridge Street Gentry are all virtuous! I say he lies in his throat like a false traitor, and the Champion here, little Radical Wadd is ready to prove the same—So God save the King—and the Queen—Come along my boys Huzza!—Huzza!! The route is lined by a cheering proletarian crowd, who shout *Huzza!! Reform.*

The champion holds a shield inscribed *Rights of Man*, and a tilting-lance on which is a cap of *Liberty*. His (blinkered) horse has a collar inscribed *Whitbread's Entire*, and is decked out with white favours, as worn by the Queen's supporters; the harness is *Universal Suffrage*. The banners are *Quartern Loaf Sixpence*; *Porter 3 Pence Per Pot* [carried by a woman], and *No Pensions. No Sinacures*; all are surmounted by caps of Liberty.

A satire on the Challenge at the forthcoming coronation ('one eyed' because without the Queen, cf. No. 14203) by Dymoke, the King's Champion, cf. No. 14205. 'The Bridge Street Gentry' are the members of the 'Constitutional Association for opposing the Progress of Disloyal and Seditious Principles', founded in Dec. 1820, their chief object being to put the law in action against 'a licentious Press, which, without excepting even the day of sacred rest, inundates the nation with an unexampled profusion of slanderous, seditious, and blasphemous publications'. See Wickwar, *Struggle for the Freedom of the Press 1819–1832*, pp. 180 ff.; No. 14221, &c. For Waddington see Nos. 13273, 14261. 'Whitbread's Entire' was used as a synonym for factious froth; cf. (e.g.), No. 9240; his two sons were in Parliament, Samuel Charles, M.P. for Middlesex, being a Reformer and a supporter of the Queen. For sinecures cf. No. 12781, &c.
$8\frac{3}{4} \times 13$ in.

14194 THE REVOLUTIONARY ASSOCIATION.

I R Cruikshank Fecit [*c.* June–July]

Engraving (coloured impression). Frontispiece (probably also sold separately) to *The Radical Chiefs, A Mock Heroick Poem, Embellished with a suitable Caricature, By Mr. Cruikshank. . . . Published by William Turner, Stationer to His Majesty, 69, Cheapside; and sold by all Booksellers, . . . 1821* (written before the Coronation). Radical leaders of all shades and in merging groups, are flanked by revolutionary mobs. In the r. centre is a low table or platform on which stand Waithman and Wood, both with ass's ears and wearing alderman's gowns, the latter with the usual miniature of the Queen dangling from his neck (cf. No. 13858). Waithman declaims, holding a large paper: *A Speech Hell Wide* [cf. No. 14244], and trampling on one inscribed *Truth*. Wood holds across his shoulder a huge rolled document: *Bill of Fair at Mother Woods* [see No. 13734]. Behind the table (l.) is Hone (a good portrait) with pistols in his belt. He holds up a red cap like an extinguisher and a *Parody*, and says, with a sinister stare at Waithman: *No King no Church no order on the face of the Earth.* Behind Hone and Waithman are Cartwright, inconspicuous except for *The Majors Balloting Box* which he holds, and (?) Place (who is mentioned as 'Tailor', p. 19), spectacled, and with writing materials.

On a low slab or platform in the foreground (r.), inscribed *Penny Subscription*, and (inconspicuously) *Gammon*, is a large ostrich with the head of Burdett in profile to the r., addressing a mob with pikes, bludgeons, and the marrow-bones and cleavers of the butchers at a Westminster election. He says: *My worthy Friends and Citizens You shall all have Liberty to do as you please, the time approaches fast, when every thing will be bottom over top.* They shout *Burdett for ever* and *Huzza*. Seated on Burdett's slab is Hobhouse in profile

to the l., with ass's ears and a fool's cap; he writes busily at papers on his knee: *Hobling lines—Newgate* [see No. 13501].

A pendant to Hobhouse is G. Cruikshank, poring over a drawing headed *Black Designs*; he removes a pipe to expectorate into a *Spittoon* which is an inverted crown; on a puff of smoke from his mouth are the words *Damn all things*. Crooked in his elbow is a giant-pencil inscribed *Brookman & Lan . . .* [illegible]. Just behind him, and facing l. instead of r., is I. R. Cruikshank, meditatively smoking a similar pipe in the smoke of which are the words *Much may be said on both sides* [cf. No. 13738].

With his back to G. Cruikshank is *Thistlewood* sitting on a *Powder* barrel, one of a group of conspirators. He raises a dagger and points eagerly to the word 'Commons' on a large sheet held out to him by Watson: *Burn London Hang up Judge and Jury—Blow up the House of Lords and Commons Assassinate his Majesties Ministers Murder and Rob ever body* [sic]. On his arm *Cato Street* is inscribed (see No. 13707, &c.). Watson, facing him, also holds a dagger; he sits on a mortar, as in No. 13001, and is out-at-elbows. With these two leaders are Carlile (a good portrait) holding Paine's *Age of Reason* [see No. 13274]; Hunt holding a spiked bludgeon inscribed *Spa Feilds* [see No. 12819], and Preston fiercely smoking a short pipe and holding his cobbler's hammer. Looking over their shoulders is Mary Ann Carlile, holding a paper inscribed *Carlile*. Towering above her and addressing this group is the Devil with a trident; on a smoke-cloud issuing from his fanged jaws: *Go it my dear Boys, do all the Mischief you can and I will give you a warm place in my Dominions*. On the extreme l. is a little group of three: Wooler, a 'Black Dwarf' as in No. 12988, writing his *Black Dwarf*, and, facing *Puff Newsman*, a very tattered ragamuffin seated on stacks of papers: *Lies*, *Trash*, *Scandal*, *Waste Paper* (? Benbow, who is mentioned (p. 23), with Dolby and Thelwall). Between them, full-face, is Cobbett, holding a bludgeon inscribed *Cobb^{t} Pol^{l} Reg^{r}*; he wears a hat in place of the bonnet rouge worn by all the others in the design.

Behind the two groups on the l. is a dense crowd of revolutionaries with pikes, the army of the Devil; they have a tricolour flag inscribed *Uneversal Destruction*, and a banner: *Queen Mab or Killing no Murder*. Slightly to the r., and directed towards the Cruikshanks, are two more banners: *Seditious Publications* and *Infamous Caricatures*. Behind Hone is a guillotine topped by three skulls on spikes, and crossed axes, dripping blood; it is flanked by draped tricolour flags topped by bonnets rouges and inscribed *Glorious Equality*; *Liberty*; *Blood or Liberty*; *Riot*. There are also two double gibbets, one behind Alderman Wood. Other symbolical objects are scattered in the foreground: swords, daggers, and pistols beside the Cato Street gang, with tankards, one inscribed *Whitb . . . Entire* [cf. No. 14193]. Beside G. Cruikshank, a paper, *Anarchy*, and a box inscribed *Gunpowder in Boxwood* [i.e. his wood-blocks]; on this is a guttering candle in a bottle. Opposite Hone: books, including *Paine*, a hone (see No. 12886) inscribed *all my Eye* [see No. 14180], and ink-ball. On the table before Hone are papers: *The Times* [see No. 13964, &c.]; *Sed*[*ition*]; *No Coronation no nothing*. Under Place's section of the table: *Plots* and *Libles*. Before Waithman and Wood: a saucepan inscribed *A Caroline Stewpan with a Wooden handle*; papers: *Private meetings*; *City Address* [see No. 14118].

The verses are a serious attack on the radicals and the Queen, with praise for the King and the Constitutional Association, see No. 14221, which is defended against Hone. M. A. Carlile, Carlile's sister, who carried on his business while he and his wife were in Dorchester Jail, was sentenced to twelve months' imprisonment from July 1821. Shelley's Godwinian *Queen*

Mab (privately published in 1813) was pirated and republished in June 1821, when it attracted attention. H. B. Forman, *Vicissitudes of Shelley's Queen Mab*, 1887. Penny subscriptions were raised by Hunt for his legal expenses in 1820 (see No. 13655, &c.), see his *Memoirs*, iii, 1822, *passim*, and by Cobbett (see No. 14039). Public subscriptions, not limited to pence, were raised for Burdett's fine of £2,000 imposed 8 Feb. 1821, see Patterson, *Burdett and his Times*, ii. 523. A touch of irony or ridicule is given by the portraits of the two Cruikshanks, but G. C.'s woodcuts are highly praised in the text (pp. 11–12) as the sole merit of Hone's productions. For the portraits and grouping cf. No. 13677.

$4\frac{3}{4} \times 14\frac{1}{8}$ in. B.M.L., c. 116. e. 3/1.

14195 MINISTERIAL HUSBANDRY—OR—CUTTING UP THE USEFULL PLANTS, AND NOURISHING THE THISTLES—IE—SAVING AT THE SPICKETT AND LETTING OUT AT THE BUNG HOLE.

[Williams.]
Pub^{d} [? July] *1821, by S. W. Fores 41 Piccadilly.*

Engraving (coloured impression). A fantastic road-side scene. In the foreground a man kneels to cut corn with a sickle, a paper in his pocket: [?] *Cro . .*, seems to indicate Croker, Secretary to the Admiralty. Beside him are four small sheaves being devoured by rats, one of whom, distended with grain, walks off on crutches; a gardener (l.) waters a large clump of thistles with a watering-pot inscribed *Husky's Son*; the plants are inscribed *2,000*, *2,500*, *1400* [&c., &c.]. On the r. Wellington, in uniform, fires a cannon point-blank at a beehive, *Industry*, which he overturns so that the honeycomb falls out and bees fly off. He turns, with a gesture of negation, towards Justice holding up her scales; in the lighter scale is a paper inscribed (?) *Injuries*. From the hive the road branches l. and r., beside a signpost pointing (l.) *To Long's Hotel* [a fashionably raffish hotel in Bond Street, cf. No. 15198, here used as a pun] *£3.500 miles* and (r.) *To Bromley Hall £750 miles*; along the latter a coach and four drives off in the background. On the l. are two gibbets from each of which a cat dangles; rats dance at the foot of a gibbet and run up the posts. A dog runs off with a bag of *Cats* [?] *meat*. Four (?) dogs on hind-legs carry coffins on their shoulders. Behind, the trunk of a decayed tree is placarded:

Truly the case of Clerks will n'er be mended,
Till like the Cats, the Rats are all suspended.

A satire on national finance. Its general tenor may reflect the debate on Hume's motion for economy and retrenchment (27 June), *Parl. Deb.*, N.S. v. 1345 ff. The prominence of Huskisson implies a reference to the famous Report on the depressed state of Agriculture (18 June). The thistles are sinecures, &c. The signpost derives from the *Black Book*, p. 59, in which Charles Long's receipts are given as a pension of £1,500, a salary as Joint Paymaster of £2,000, with a pension to Mrs. Long of £750 from his death. Long (see vols. vii, viii) lived at Bromley Hill, Kent (*Royal Kalendar*). The couplet implies economies by the dismissal of ill-paid clerks, cf. No. 12786. For the spigot and bung-hole theme cf. Nos. 7842, 12762; it was repeated in 1830.

$8\frac{1}{2} \times 12\frac{7}{8}$ in.

14196 THE EFFUSIONS OF A TROUBLED BRAIN. OR EVIL COMMUNICATIONS CORRUPT GOOD MANNERS.

[? T. Lane.]
London Pub^{d} by G Humphrey 27 S^{t} James's S^{t} July 10. 1821

Engraving (coloured impression). A fantastic and complicated design. Queen Caroline leans back in an arm-chair, pen in hand, staring as if at a vision, her black locks flying outwards and upwards. Above her head, as if sprung from it, is an owl with the cross of the Order of St. Caroline (see No. 13810) in its beak, and on its head a fool's cap with bells. She wears a décolletée dress with voluminous gathered trousers, as in many prints; her r. foot is placed regally on a footstool. Her r. arm rests on a table and on the paper on which she writes: *To the King.* She listens to a serpent held up by Dr. Parr, brandyfaced and naked except for his wig, one of several figures pressing round her, partly obscured by shadow. Lieut. Hownam looks over her r. shoulder, two other faces are partly hidden, one may be Flinn, the other resembles Burdett. The aquiline profile of Hobhouse is behind Parr. On the r. stands a broom, supporting a wig and gown (Brougham); another wig and gown beside it must indicate Denman; both are in back view. On the l. and in the foreground stands Wood, as a devil, hairy and naked except for a furred gown, symbol of the alderman. He turns towards her, holding a baton, topped by a little cap of Liberty, and strings attached to two tiny processions: a state-coach (the Queen's) drawn by four horses and a band of armoured men on horseback, with banners, one inscribed *Brass* [the braziers' procession, see see No. 14119]. They are surrounded by clouds of dust. Over his shoulder look Cobbett, wearing a red cap with tricolour cockade and brandishing a bone (Paine's, see No. 13525). To l. and r. of these advisers are evil gangs (cf. No. 14194): a procession (l.) of men with tall staves or pikes topped by caps of Liberty, and with a tricolour banner inscribed *No Church no King no Constitution Universal Suffrage & Annual Plunder for ever.* They wave their hats and cheer; their leader wears an apron. Above them floats a figure of Justice holding scales and a crown. Behind on the r. naked arms raise firebrands, fanatical faces loom from the shadow; one at least has the snaky locks of Discord.

The ornate round table at which the Queen writes is piled with boxes; on the largest, inscribed *Secrets of the Baron*, stands a small lifelike image of Bergami dressed as a courier. Other objects are a wallet from which projects a paper: *50,000 Per Ann* [see No. 14145], a vase of flowers, a decanter labelled (punningly) *Tent* [see No. 13818]. On the floor are two figurines, one in back view, the other of Mahomet dancing (see No. 13929). At the Queen's feet are her much-feathered four-cornered cap, and papers, one headed *My dear Ca . . .* and signed *BB* [Bartolomeo Bergami], the other beginning *My dear C* and signed *Mat.* [Wood]. By the broom are bulky bundles of papers: *Brooming Correspondence* and *Defence of Moth*[er Red Cap, see No. 13975].

The owl is the base of an irregular inverted cone, formed of cloud-borne objects from the Queen's head. These are: *Cobbets Register*, *The Times* (see No. 13968), *The Champion* (see No. 13677), realistically depicted; three conical caps of Liberty with tricolour cockades inscribed respectively *Bat*, *Cat*, *Mat* [for Bergami, the Queen, and Wood; the title of a print, see No. 14206 [23]]; *Letters to Watch Makers* [*of*] *Coventry C B*, over which hangs a watch and chain. Two large sketch-books, open: [1] *Journal of a Tour to Jerusalem* [see No. 13918, &c.] with a view of a large mosque inscribed *Temple of Solomon C.B del.* [2] [*Mem*]*oranda of the* [*Vi*]*lla d Este*, facing a view of a large lake-side villa (see No. 13857); this partly covers a third sketch:

[*Bucki*]*ngham House* [the Queen's House as in No. 14175]. Three large bundles of letters: *Letters to the Baron* [Bergami]; *Wooden Headed Addresses Below Par*; *Answers to Addresses above Par* [i.e. composed by Parr, see No. 13934]. In a picture of a royal coach drawn by six horses and with three footmen behind the tiny passenger seems to be the Queen. Next this along the upper edge of the cone are pieces of plate decorated with a crown: urn, salver, goblet, candlestick, spoons, &c., with a paper: *Plate Subscription.*

The Queen seems to write one of her memorials 'To the King's most Excellent Majesty in Council . . .', praying to be crowned at the approaching Coronation. Brougham addressed the Council on her behalf on 5 July; on 10 July the Council decided that a Queen Consort had no right of coronation. *Examiner*, 15 July, pp. 441 f. The watch was presented by a deputation from Coventry on 14 June. Ibid., p. 378. It was exhibited at Coventry 5–6 June, when further subscriptions were asked for, giving *John Bull* (10 June) an opportunity to assert that 20,000 inhabitants had not yet raised £60. In 1820 a subscription for a service of plate for the Queen was set on foot (cf. No. 14182), the treasurer being Wood; for the trustees, &c., see B.M.L. 1852. b. 9/10. *John Bull* (i. 324–5, 348, 356) alleged that the plate was never bought or the money accounted for. For another service of plate see No. 13768. For the Queen's attempt to be crowned see also Nos. 14197, 14200, 14202, 14203, 14205. The design seems to derive from No. 7721, Gillray's satire on Thicknesse 'Inspir'd by Alecto'. Cf. also the smoke-borne visions from Burke's over-heated brain in No. 8825 and from Canning's in *Delicious Dreams!*, No. 10979 (imitated in No. 14175). The pl. appears in No. 14206.

De Vinck, No. 10451.

$13\frac{1}{2} \times 10\frac{3}{8}$ in. With border, $15\frac{3}{8} \times 11\frac{3}{8}$ in. 'Caricatures', xii. 192.

14197 A CORONATION STOOL, OF REPENTANCE.

[? T. Lane.]

London Pub^d^ by G. Humphrey 27 S^t^ James's S^t^ July 19. 1821.

Engraving. The Queen sits in profile to the r. on a huge crown, her l. foot on a footstool. She partly hides her face and an ambiguous grimace behind a fan inscribed *C*; in her r. hand is a handkerchief. She is fat, very décolletée, and bejewelled, with monstrous ostrich feathers in her hair. See No. 14196, &c. Published on Coronation day, see No. 14199, &c.

De Vinck, No. 10452.

$8\frac{5}{8} \times 6\frac{3}{4}$ in. With border, $10\frac{5}{16} \times 7\frac{1}{2}$ in.

14198 PREPARING FOR THE CORONATION.

[Williams.] [*c.* July 1821]

Engraving (coloured impression). John Bull bows to the Archbishop of Canterbury, offering him a crown, smaller than the one which the latter holds. J. B., a stout good-natured-looking 'cit', says: *Your sarvant Master Bishop preparing for the Shew I see! so am I and I have just brought you the article for our Caroline, which you can clap on her head at the same time, or depend upon it there will be a D . . . . d Row!* The Archbishop, in surplice and mitre, is tall and aquiline, like Manners-Sutton, and unlike the usual grotesque of these caricatures. He turns his head in profile to the l.: *Why Johnny at present I am only going with the old Crown to see if the* [sic] *cannot be used again, you see we have an eye to Economy Johnny! we don't wish to exceed a £100,000, a trifle for a sight thats* [sic] *happens so seldom, I don't think we shall wan't your*

crown, so I may as well take the jewels and add them to ours by way of Economy! They stand on a pavement with the west front of Westminster Abbey in the background. Below the title:

> *This World is a Fair where the crowd is bent wholly*
> *On Gew Gaw and Rattles, noise, nonsense and Folly. Holcroft.*

For the coronation see No. 14199, &c.; for the Queen's demand to be crowned, No. 14196, &c.
$7\frac{3}{8} \times 4\frac{13}{16}$ in.

14199 ADULATION OR A CORONATION ORATION, BY THE GEORGE [scored through and replaced by] JACK PUDDING OF THE NATION

[Williams.]
Pub^d^ July 1821 by Fores, Piccadilly

Engraving (coloured impression). George IV, crowned, and with orb and sceptre, sits on a coronation chair in Westminster Abbey (r.). The Archbishop, well characterized, stands beside him, holding his mitre, his r. hand on the chair. On the King's r. hand stands Londonderry (Castlereagh) in Garter robes; other peers stand behind him. All watch the antics of Canning, dressed in parti-coloured clothes as a merry-andrew or buffoon. He kneels on the dais at the King's feet, arms flung wide; at his feet is a high-crowned hat with a peacock's feather; on the back of his tunic are the letters *M P* and *P C*. He declaims: *The delight of the Nation at the Celebration of your Majesty's Coronation, the Exultation throughout the Creation exceeds all Imagination. the Expectation to which the Anticipation of this Consumation has given occasion is beyond Contemplation; we offer the Oblation of our Congratulation, without Hesitation or Trepidation; no Tribulation can effect a Cessation of the Sensation which pervades every Station; no Situation in whatever Deprivation will utter an Execration for the Association are in Preparation to effect an Extirpation of all Defamation. We hope the Expectation of a Decollation will produce Annihilation of all Deviation from strict Regulation; we submit to Subjugation without Hesitation, and we offer our Oration with gratefull Adoration upon this Jollification.* The King composedly touches (or kicks) Canning's chin with his toe. Peeresses stand in a gallery across the north transept, holding their coronets. Above them is a second and more crowded gallery.

One of several satires on Canning as a jester or buffoon,[1] cf. Nos. 13301, 14400, 15395. The public was not aware of the King's hostility to Canning (see No. 14500), who is here represented as trying shamelessly to ingratiate himself. See *Corr. of Charles Arbuthnot*, 1941, pp. 22–4, 27; Brock, *Lord Liverpool and Liberal Toryism*, 1941, pp. 130 ff. Cf. No. 14500. For the Coronation (19 July) see *Gent. Mag.*, 91. ii, pp. 3 ff. (with plan); *Creevey Papers*, ed. Maxwell, 1912, pp. 358–60; *H.M.C., Hope Johnstone MSS.*, 1897, pp. 132–6; *Corr. of Sir W. Scott*, 1934, vi. 494–502; *Autob. of B. R. Haydon*, 1926, i. 313 f. Cf. Leigh Hunt's 'Coronation Soliloquy', *Examiner*, 29 July; *Poetical Works*, 1923, pp. 204 f. See also Nos. 14198, 14200, 14203, 14204, 14227; cf. Nos. 14133, 14193.
$8\frac{3}{4} \times 13$ in. 'Caricatures', xi. 138.

[1] Hazlitt called him 'the more pitiful jack-pudding [than the Merry Andrew at . . . at Bartlemy Fair] that makes a jest of humanity in St. Stephen's Chapel'. *Yellow Dwarf*, 25 Apr. 1818. *Works*, ed. Howe, vii. 288. Lamb called him 'the zany of debate'.

14200 TO BE, OR, NOT TO BE!

Marks fec^{t}
London Pub^{d} by J. Johnson. 98 Cheapside. [? July 1821]

Engraving (coloured impression). The Queen (l.) and King sit side by side on a double throne, almost back to back, while turning their eyes warily towards each other. They wear royal robes, the King is caricatured; at his knee is a rosette in the centre of which a bottle is depicted; he holds orb and sceptre. She is comely but stout, her dress unduly defining her figure. The Archbishop, gross and bloated, stands behind the throne, sourly placing a large crown on the King's head. The Queen, who holds a fan, says: *Oh! the Brute, but I'll teaze him.* He says: *What a D——n'd thing I cannot shake her off, she is as artfull as the Devil,—curse Matrimony.*

The date is uncertain, and the print may belong to 1820, cf. No. 13769. For the Queen's demand to be crowned see No. 14196, &c. See also No. 14199, &c.

De Vinck, No. 10397.

$12\frac{1}{4}\times 9\frac{1}{8}$ in. 'Caricatures', xii. 156.

14201 MEMORIAL OF NAPOLEON.

London. Printed for W. Hone, 45, Ludgate Hill, [c. July] *1821; by J. M^{c}Creery, Tooks Court. Sixpence.*

Five woodcuts (coloured) illustrate a black-bordered broadside. Below the title: *Born, 15th Aug. 1769—Died; 5th May, 1821.* Three overlapping bust portraits in profile to the l. of Napoleon, Marie Louise, and the King of Rome form a heading to the text, an eulogy on Napoleon signed *Hazlitt*, beginning 'He put his foot on the neck of Kings', and ending 'Tyranny in *him* was not 'sacred' . . .'.

These are passages, rearranged, from the Preface to 'Political Essays . . . 1819'; they were reprinted in the *Examiner* of 15 Aug. 1819. In the l. and r. margins are four W.L. flattering portraits of Napoleon.

News of Napoleon's death reached London on 4 July. Cf. No. 14259. The print was advertised in *Slap at Slop*, see No. 14207.

Broadside, $17\times 10\frac{7}{8}$ in.

14202 A NON-CORONATION!

[G. Cruikshank.]
London: Printed and Published by John Fairburn, Broadway, Ludgate-Hill [One Shilling.] [July 1821]

Woodcut on title-page. The same cut as No. 13743, altered by the removal of Dover Castle, and by the suspension of the crown above the Queen's head, see No. 14196, &c. Illustration to a verse satire in praise of the Queen, written after news of Napoleon's death. The tail-piece is No. 13862, with the title: *Marquis of Cuckholdom, alias The Cornuted Animal!!!*

Reid, No. 4737. Cohn, No. 605.

c. $5\times 3\frac{3}{8}$ in. 184. a. 3/3.

14203 [FRONTISPIECE TO THE ONE-EYED CORONATION; OR A PEEP INTO WESTMINSTER ABBEY.] [July 1821]

[? Marks.]

Engraving (coloured impression). Pl. to a verse satire, *Printed for J. Johnston, 98, Cheapside.* A brandy-faced Archbishop places a large crown on the head of George IV, who sits in profile to the r. on a double coronation chair, the seats back to back; the seat on the l. is filled with a huge bottle of *Brandy* (here pertaining to the King not the Queen as in No. 14175, &c.). 'One-eyed' (as in No. 14193) because of the Queen's exclusion, see No. 14196, &c. See No. 14199, &c.
$7 \times 4\frac{3}{4}$ in. 184. a. 4/7.

14204 THE CORONATION OF KING PUNCH!!!

Marks fec^t [July 1821]

Engraving (coloured impression). Frontispiece to a verse satire, *The History of the Coronation of Punch and the Humours of his Wife Judy . . . Printed and Published by J. L. Marks, 163 Piccadilly—1821—Price One Shilling.* George IV sits before a huge bowl of punch placed on a three-legged stool, one gouty leg resting on a cushion. He jovially holds up goblet and ladle while one burlesque Archbishop places a chamber-pot on his head, the other pours dark liquid on to his face, saying, *With oil and Treacle—I anoint thee,—and King of jolly dogs—appoint thee.* See No. 14199, &c.
$7\frac{1}{8} \times 5\frac{1}{2}$ in. 184. a. 5/16.

14205 THE GRAND CORONATION OF HER MOST GRACELESS MAJESTY C-R-L- -E COLUMBINA THE FIRST QUEEN OF ALL THE RADICALS &c &c &c JULY 19TH 1821,

[? T. Lane.]
[*London Pub^d by G. Humphrey. 27 S^t James's Street August 5^th 1821*][1]

Engraving (coloured impression). A burlesque coronation of the Queen. She sits enthroned on a dais, raising her r. foot with tipsy joviality. In her r. hand as sceptre is a rod topped by a tiny cask which a naked Bacchus bestrides. The orb in her l. hand is a decanter; on her head is a tilting punch-bowl. She watches her champion Wood (l.) (acting the part of Dymoke, cf. No. 14193), a grotesque figure in armour on a caparisoned ass (see No. 14146). He has just thrown down the glove, pulling his braying mount on to its haunches, and looks up with a fatuous stare at the Queen. His helmet is topped by an owl from which clouds of smoke ascend (cf. No. 14196). John Bull (r.), a 'cit' wearing an ill-fitting wig and top-boots, stoops to pick up the glove, supporting himself by a cudgel inscribed *My God My King a[nd my] Country.* Between these two foreground figures stands a ragged newsboy holding his horn, the paper in his cap inscribed *Brandy burgh* [cf. No. 14191] *Gazette*; slung from his shoulders is a large sheaf of his newspaper, *Brandyburg Gazette Extraordinary—Baron B . . . . . i to be Il Baron par Excellence—Ad- W - - d to be Earl Log* [see No. 14189]—*Lady A H* [Anne Hamilton] *to be Spinster for Life—L. H - - d to be Marquis Doodle.* Attendants are grouped round the Queen on the dais, which is under festooned curtains. These are

[1] Cropped; from De Vinck.

(l. to r.): Denman and Brougham, in wig and gown, applauding and gesturing; two turbaned Turks; Bergami, handsome and complacent, at the Queen's r. hand. Slightly behind are a simian face, Lady Anne Hamilton wearing the feathered Scots cap of No. 14175, and another woman, Italian in appearance (probably Countess Oldi). Behind the Queen's chair on the r. are two hooded figures, the more prominent, who holds a decanter, being Viscount Hood, the other perhaps Keppel Craven. Two naval officers must be Hownam and Flinn. On the canopy of the throne behind the Queen are her arms; the quarterings are wine-glasses, bottles, a tent (see No. 13818), and a bath containing a tiny figure (see No. 13819). The supporters are a satyr and a goat; the motto, *Bergami and My Bottle* [see No. 14175]. On the extreme l., supported on Gothic arches, is a gallery crowded with ladies, as in Westminster Abbey at the Coronation. On a lower level, seen through the arches of the Abbey, is a dense proletarian crowd with banners, pikes, and caps of Liberty. The characters are indicated by inscriptions divided by vertical lines, as in No. 14182, and centred by a cartouche. These are (l. to r.): *Mobility in Attendance. The Champion of Absolute Wisdom* [see No. 13899] *on his renowned Steed. The Keepers of her Majesty's Conscience* [her Counsel]. *Her Majesty's Lord Great Chamberlain Her Majesty's Privy Counsellor Knight Commander of the Bath Chief Performer of the Canopy Service and Courier Extraordinary* [Bergami]. *Hooded Doodles in Waiting* [Lord Hood and his companion]. *Barons of the Bedposts. Performers of the Canopy Service* [the naval officers]. In the cartouche: *If any Person of what degree soever, high or low, shall deny or gainsay our Puppet C . r . l . . e Columbina* [see No. 14120] *of Brandy-burgh House, of the United Kingdoms of Soberness and Chastity, Defender of the easy Virtues &c &c the Right of being Crowned with a crown Bowl of Imperial Punch, or that she should not enjoy the same, here is her Champion, who saith he doth not care a Drug, being ready in person to lay a bet that she is, and in this wager will venture his Eighteen Pence against a Shilling wherever, and whenever his Adversary may choose.*

A satire on the ménage at Brandenburgh House, cf. No. 14175, and on the Queen's demand to be crowned, see No. 14196, and, presumably, on her attempt to enter the Abbey on 19 July.

De Vinck, No. 10453.

$8\frac{1}{2} \times 15\frac{1}{8}$ in. Border (with inscription) cropped.

14206 HONI . SOIT . QUI . MAL . Y . PENSE.

[? T. Lane.]

London Published by G. Humphrey 27 St James's St August 12. 1821.

Engraving (coloured impression). Title on a blue Garter ribbon. A view of Humphrey's shop-window, architecturally as in Gillray's well-known print (No. 11100), but seen at closer range, H.L. figures of a crowd of window-gazers forming the base of the design, which is cut off at the base of the glass panes in the door (r.). There are three curving rows of seven panes; in the highest row each pane is filled with a large upright print ([1]–[7]); each pane of the next row is filled with four smaller prints ([8]–[35]); in the third row are large horizontal prints filling the upper half of the panes; a lower row of prints is indicated between the heads of the crowd. All the prints are careful copies from the series published by Humphrey attacking the Queen. They are, reading from l. to r. and downwards: [1] *The Caroline Column*, No. 14129. [2] *Delicious Dreams*, No. 14175. [3] *The Time Piece*, No. 13738. [4] ['Design for'] *A new Coat of Arms* ['Dedicated to Mother Wood Windsor & Co & all

the Fancy Queens'], the central device: Bergami and Wood, as satyrs, are the supporters of a shield covered with imputations on the Queen's character (1 May 1821, De Vinck, No. 10432). [5] *Caroline Fair*, No. 14170. [6] *The effusions of a troubled Brain*, No. 14196. [7] *The Radical Ladder*, see under No. 13895. [8] *Little Darling*, No. 14112. [9] *A Pas de Deux*, No. 14183. [10] *The Choice of Hercules*, No. 14184. [11] *An Arm full of Love*, No. 14176. [12] *Automaton Scaramouch*, No. 14120. [13] *The Como-cal Hobby*, No. 14171. [14] *A gentle Jog*, see under No. 14015. [15] [Travelling] *Tete a Tete* (25 June 1821, De Vinck, No. 10449), the Queen and Bergami in a travelling chaise, a mounted courier looking in at the window. [16] *Dignity*, see under No. 14190. [17] *Tent-ation*, 25 June 1821, De Vinck, No. 10448. The Queen and Bergami in the tent, cf. No. 13818, &c. [18] *Knight of the Bath*, No. 14188. [19] [The] *Modern Genius* [of History at her Toilet], 20 May 1921, De Vinck, No. 10435, cf. No. 13890, &c. [20] *National Love*, De Vinck, No. 10440, cf. No. 13731 [4]. [21] *Modesty*, No. 14190. [22] *The long & the Short*, No. 14103. [23] *Bat Cat & Mat*, 1 June 1821, De Vinck, No. 10441. The Queen at Calais between the distressed Bergami and the delighted Wood, cf. No. 13730. [24] *Parting Hug* [at St Omer!], 1 June 1821, De Vinck, No. 10438. The Queen takes passionate leave of Bergami before following Wood, cf. No. 14144. [25] *A Wooden Substitute*, No. 14109. [26] *Moments of Pleasure*, No. 13989. [27] *Cat & Monkey*, No. 14131. [28] *Band Box*, No. 14110. [29] *Bonassus*, No. 14192. [30] *Address to the Sun*, No. 14191. [31] *Dido in Despair*, No. 14144. [32] [The] *Whole Truth*[, or John Bull with his eyes opened], 1 Feb. 1821, De Vinck, No. 10419. A travesty of 'Macbeth', nine lines beginning 'Out damned spot'; the Queen regards her dress where stains have the forms of her lovers: Manby, Austin, Sir T. Lawrence, Wood, and Bergami; John Bull watches horror-struck. [33] *Auctoneer* [sic], No. 14147. [34] *Returning Justice*, No. 14189. [35] *Broom and Wood*, No. 14146. [36] *Bamboozl'em*, No. 14122. [37] *Stewards Court*, No. 14013. [38] *Arrival at Mother Woods*, No. 13734. [39] *The Royal Extinguisher*, No. 14145. [40] *Kings Head v Mother Red Cap* [see under No. 13975]. [41] *Brass Founders*, No. 14119. [42] *Lucifera's Procession*, No. 14182.

The window-gazers point and stare, amused or shocked; all are men except for a boy and two fashionably dressed women (l.) who are not looking at the prints. Through the glass-fronted door is seen a fashionably dressed man (? G. Humphrey) who holds a sheaf of caricatures, pointing to a figure of a man firing a gun with the inscription [Shoot] *Folly as it flies* [Pope, 'Essay on Man', Ep. 1]. A John-Bullish fellow looks over his shoulder, much amused.

The campaign carried on by Humphrey against Queen Caroline began in earnest in January 1821; before that date plates attacking the Queen were interspersed with occasional plates hostile to the King, cf. Nos. 13988, 14031. Cf. No. 14049, embodying Queenite caricatures. In August 1821 Humphrey published *The Attorney General's Charges against the late Queen . . . on Saturday August 19, 1820*, illustrated with fifty coloured plates; these are, according to De Vinck, Nos. 12889, 12890 (1817), the 42 plates of this window display, Nos. 13736, 14015, 14197, 14206, and *Mother Cole*, pub. 20 July 1821, the Queen drinks brandy with Wood (De Vinck, No. 10450), and a fiftieth (unspecified) pl. There is a commentary, 'humouristique, généralement en patois' [? the showman's patter, cf. No. 14013]. A copy of the book is in the Bibliothèque Nationale (Tf 134), but not in the B.M.; see De Vinck, No. 10405.

De Vinck, No. 10456.

9 × 15 $\frac{9}{16}$ in. (cropped). Border cropped.

14207–14232

Woodcuts by G. Cruikshank to A SLAP AT SLOP AND THE BRIDGE STREET GANG [i.e. at Stoddart and the Constitutional Association], *Printed by and for William Hone, 45 Ludgate Hill, London; and sold throughout the Kingdom 1821. Price 1s.*, a newspaper folio imitating *The New Times* except for the illustrations. The text (in prose and verse) by Hone is dated August 2: 1821. An enlarged 13th edition was advertised, *Examiner*, 13 Aug., 'with an additional cut' (No. 14232). Copies of the 2nd and 27th editions are in the Print Room, of the 2nd and 25th editions in the B.M.L. (1852. b. 9/86, 87). It was reissued as a pamphlet in 1822, price *2s. 6d.* (184. a. 7/1), and reprinted in Hone's *Facetiæ*, 1827; in this form the cuts are differently arranged. There is also a set of proofs on India paper of all but No. 14227. The order followed below is that of the first state with the addition of No. 14232. Reviewed, *Examiner*, 6 Aug. 1821: 'the richest of all his [Hone's] productions'. Cf. No. 13790. Reid, Nos. 3126–53, 4760, 4862. Cohn, No. 709.

14207 THE NEW TIMES.

An old woman (Stoddart) sits on a stool blowing with bellows at a fire enclosed in a reversed crown, on which stands a covered and steaming slop-pail. A dandified man (George IV), wearing the boots which are the emblem of the King, see No. 14220, stands by, drinking from the saucer of his steaming mug. A boy walks off, clasping his stomach. Behind is a shop-front, *Printing Office Crane Court.* Used for the title-page of the pamphlet edition.

A satire on Stoddart's paper, cf. No. 13517, described as 'Royal Red Hot Slop, seven-pence per pail; spooned out every morning . . . at 153 Fleet Street . . . NB Serves Carlton House'. It is 'the chief support' of 'Members of the Bridge Street Society', see No. 14221. Cf. *Examiner*, 27 May 1821, 'the raving Ultras of the *New Times*'. Hone, having called Stoddart Dr. Slop, see No. 12545, styled his paper the slop-pail, see No. 14167, and here makes it the pail of the street-seller of saloop (sassafras tea).

$3\frac{3}{4} \times 2\frac{3}{4}$ in.

14208 THE FINE OLD SUBSCRIPTION VESSEL, THE REGENT'S BOMB—

A fantastic two-masted ship representing George IV whose profile head forms the bows (l.); on the bulging poop is mounted the Regent's Bomb, see No. 12799, &c. The sails are women's gowns; bells, signifying folly, hang from the spars. On one flag a Royal Standard is suggested, on the other is a woman's cap. Stars (Garter) decorate the hull. She is for hire 'At the George and Vulture'.

$2\frac{3}{4} \times 2\frac{7}{8}$ in.

14209 VICTORY OF PETERLOO.

A monument in a black border inscribed *Manchester August 16. 1819.* On a base bordered by skulls and flanked by shackles is an equestrian statue: one of the yeomanry slashes at prostrate figures, a woman and infant being conspicuous. The base is decorated with a crown irradiated by daggers and bayonets. See No. 13258, &c.

$3\frac{5}{8} \times 2\frac{3}{4}$ in.

14210 A PETERLOO MEDAL.

A man dressed as a soldier, but with the apron and steel of a butcher, raises an axe to smite a kneeling and ragged man, who pleads for mercy. A black border is patterned with skulls and cross-bones. Side margins: 'Q. "Am I not a man and a brother?" A. "No!—you are a poor weaver!"'

Diam., *c.* $2\frac{7}{16}$ in.

14211 BRIDGE STREET GANG DEFEATED

A negro crossing-sweeper stands before an obelisk which serves as post for two street-lamps; he extends his hat. The title is from a placard on the obelisk. The text is a statement by the sweeper that he has refused to become a member of the Constitutional Association, signed with a broom (depicted), 'His Mark'.

$3\frac{1}{8} \times 2\frac{7}{8}$ in.

14212 JOHN KETCH. HIS MARK.

A gibbet is formed of a wooden leg or peg, representing Sewell's withered leg (see No. 14223), which supports a leg at r. angles; from this dangles a tiny corpse. This is the signature of a letter from the hangman to the Constitutional Association.

Two drawings by G. C. (not used) for Sewell and his leg are in the Print Room (199. c. 1/35 (reverse)).

$1\frac{1}{16} \times \frac{3}{4}$ in.

14213 ROYAL CUCKOO CLOCK.

On the dial of a wall-clock stands a bird saying *Cuckoo*, with a tail of three peacock's feathers, cf. No. 13517; the pendulum is a crown, the weights are jack-boots, see No. 14022. Cuckoo (slang) = fool.

$4\frac{5}{8} \times 1\frac{3}{16}$ in.

14214 THE TENTHS, OR KING'S OWN.

The Archbishop of Canterbury sits on a horse holding a crosier-pennant as an officer in the Tenth ('Prince of Wales's') Hussars (see No. 14640, &c.); behind his saddle is a tithe-pig; sheaves of corn represent tithes. Behind, a bishop gallops after a pig, using his crosier as a lance.

An attack on the 'higher clergy' inspired by their attitude to Peterloo and to the Queen, cf. Nos. 13281, 14251, 14407.

One of many satires on tithes, cf. (e.g.) No. 6209.

$2\frac{5}{8} \times 2\frac{7}{8}$ in.

14215 THIS MAGNIFICENT PYRAMID, . . .

A pyramid rests on its apex, a crown, shored up by swords, cannon, and bayonets. It is inscribed, reading downwards: *Commons*, *Lords*, *King*, the words decreasing in size. It has been 'completely Reversed'. Cf. No. 13559.

$2\frac{1}{8} \times 2\frac{7}{8}$ in.

14216 THE NEW INDIAN JUGGLER.

Wellington viciously rams a sword down the mouth of Britannia, who kneels, her wrists tied behind her. Behind him is a pyramid of cannon-balls. He was a subscriber to the Association. Cf. No. 13302.

$2\frac{1}{8} \times 2\frac{7}{8}$ in.

14217 WARREN'S BLACK-RAT BLACKINGS

A rat (Charles Warren, of Chester-Place), standing on a *Cheshire Cheese*, looks at itself in the polished surface of a jack-boot (see No. 14220); its reflection wears a judge's wig. This is to be the reward of 'ratting', i.e. of flattery to George IV: 'By the *first* application of this *varnish* to Boots'.

Charles Warren was appointed Chief Justice of Chester in 1819, the last holder of the office, abolished in 1830: 'Warren's Blacking' was much advertised.

$1\frac{1}{2} \times 1\frac{3}{8}$ in.

14218 ANTI-SOCIETY ASSOCIATION.

Two legs, from the thigh downwards, directed to the r. One is withered and bent back from the knee and supported on a peg, as in No. 14223. The legs of John Sewell, President of the Constitutional Association, are chosen for the arms of the Association.

Sir John Sewell appeared in the *Black Book* (see No. 13277) for a pension of £401 and a salary of £2,000 as Chief Justice of the Admiralty Court, Malta.
$1\frac{5}{8} \times 2\frac{5}{8}$ in.

14219 FEROCITY EXEMPLIFIED, BY COMPARATIVE ANATOMY;
The title continues: 'or, an Illustration of the Facial Line in Man and the Brute, showing the natural gradation from the ferocious to the human being . . .'. Three profiles (l. to r.): an ape; the Duke of Clarence, sub-human and malignant, his 'facial line' almost simian; a handsome young man resembling self-portraits of G. Cruikshank. See No. 14031, &c.
$1\frac{1}{2} \times 2\frac{7}{8}$ in.

14220 A NONDESCRIPT.
George IV, walking to the r., down-hill, is constructed of 'great boots', spurred like a game-cock, a crown for body, mitre on which are crossed canons, sceptre, and a tailor's shears (cf. No. 13237) for arm and hand. Three peacock's feathers project like a tail (see No. 13299). The text is a jumble of print.

'Great boots' are an emblem, or attribute, of the King in this and other satires by Hone, cf. Nos. 13305, 14150, 14168. For the construction of the figure see vol. ix, p. xxiv.
$3\frac{1}{8} \times 3\frac{5}{8}$ in.

14221 "THE DAMNABLE ASSOCIATION;" OR, THE INFERNAL INQUISITION OF BLACK FRIARS:
The title continues: *An Interior View of the Den in Bridge Street, with the Gang at Work.* Heading, printed from three blocks, to the second page; three scenes in a continuous design.

[1] *Truth*, holding her mirror, stands with her arms chained to a horizontal beam, while Stoddart (l.), wearing a Jesuit's biretta, with a (tricolour) cockade denoting the ex-Jacobin, pulls at a lever to apply torture. A masked bishop, as Grand Inquisitor, stands rigidly (r.). The vaulted stone cell is lit by a hanging slop-pail, *Slop's Press* [see No. 14207], with rays inscribed *Darkness Visible.* Liberty, holding her staff, hangs by one wrist, chained to the roof; a large weight marked by a crown is tied to her ankles.

[2] Three inquisitors, all wearing the biretta of a Jesuit, demolish a printing-press which has been set on fire. Two wield axes, one inscribed *Sharp* (to indicate J. B. Sharpe, an hon. sec. of the Association, said to have been twice bankrupt); the third, a masked bishop, uses a mallet.

[3] More inquisitors burn caricatures and pamphlets in a large fire blazing on the stone flags of a cell like that in [1], a demon capering joyfully in the foreground. A grotesquely imbecile inquisitor, holding an axe, presides (r.) in a chair raised on a pedestal. Sewell (l.), with his withered leg (see No. 14223), holds No. 13790 spiked on a pitchfork; a large brief-bag is in his l. hand. Wellington rams a pamphlet, *House Jack Built* [No. 13292, &c.], into the flames on the point of a huge cross-hilted sword. The King's booted legs (cf. No. 14220) are depicted on another print. Curtis, grossly bloated, faces the fire holding a knife and fork. Two decadent peers and a man in a tall fool's cap complete the group. The cell is lit by a large crown suspended from the roof; its rays are *Places*, *Pensions*, *Preferments*, *Reversions*, *Promotions*, *Translations* [of bishops], *Rank*, *Public Money*.

The Constitutional Association ('Bridge Street Gang'), a subscription society, was founded Dec. 1820, to be a political counterpart of the Society for the Suppression of Vice, for undertaking Press Prosecutions, in view of the inactivity of the Law Officers, and on the ground that while former libels were only to drive a Minister from office, the current ones aimed at the dethronement of the King and overthrow of the Constitution. It was attacked

in Parliament, 3 July, on a motion by S. Whitbread, who compared it with 'the inquisition of Spain: it was nothing more than an inquisition on the press'. *Parl. Deb.*, N.S., v. 1486 ff. Thelwall called it 'a detestable self-constituted inquisition'. *Champion*, 6 May 1821. *The Times* became hostile, and Grand Juries soon defeated the discredited Association by throwing out the indictments which it proposed. See W. H. Wickwar, *The Struggle for the Freedom of the Press, 1819–1832*, 1928, pp. 181 ff. See Nos. 14193, 14194.

A pencil sketch (signed) for Curtis is in the B.M. Binyon, i. 285 (199. c. 1, 35 rev. Cf. No. 14320).

$4\frac{1}{2} \times 14\frac{1}{8}$ in.

14222 PRIESTIANITY.

A fat, knock-kneed parson, hat in hand, stands beside his 'grotto', a bee-hive-like erection of oyster-shells topped by a bayonet to which a pistol is tied. Below: "Please to remember the *Grotto*!" Heading to a list of ten bishops who subscribe to the 'Anti-Social Association' (see No. 14221).

London children constructed their 'grottos' of oyster shells, &c., on St. James's day (25 July), cf. No. 8402. The practice survived into the twentieth century.

$2\frac{1}{8} \cdot 2\frac{7}{8}$ in.

14223 THE NEW DEVIL UPON TWO STICKS.

Sewell, see No. 14218, with a sinister scowl, supports his withered leg, resting on its peg, by using a crutch formed of a gibbet with a dangling noose. Behind him is an overturned slop-pail, see No. 14207, surrounded with smoke. For the 'Diable Boiteux' cf. No. 10525.

$2\frac{7}{8} \times 2\frac{3}{4}$ in.

14224 UNIVERSAL SAFETY LAMP.

A lamp-globe (for gas) containing a tiny printing-press, as in No. 13296, &c., directs its rays upon five smaller and darkened globes, mere 'Parish Lamps', 'requiring a multitude of hands to feed and trim them'. On it stands a figure of Liberty. The other lamps contain faces, two topped by coronets, two by mitres, the latter pair flanking a pear-shaped globe, George IV's face, which is topped by a crown.

$3\frac{1}{8} \cdot 2\frac{7}{8}$ in.

14225 DR. SLOP'S OBSCENITY.

A copy of No. 13287, *A Free-born Englishman!*; the axe is inscribed *Law of Libel*; the (broken) sword, *Justice*. The book under John Bull's foot is *Rights of Englishmen*.

The original, according to Hone's explanation of the cut, was styled 'an indecent Caricature' in the *New Times*' report of the Attorney-General's speech on 3 July 1821; the print was bought at King's shop.

$3 \cdot 2\frac{7}{8}$ in.

14226 A *NEW* VISION, BY ROBERT SOUTHEY, ESQ.! LL.D.!! POET LAUREATE!!! &c!!!! &c!!!!! &c!!!!!!

Southey stands directed to the r., chanting *Sing we Now Apollo's praise*; from his neck a large barrel is slung, in the manner of an orgue de barbarie. He applies a corkscrew to a hole, from which liquid inscribed *Vision of Judgement* gushes into a reversed crown. He is dressed as a medieval jester, but wears a (Jesuit's) biretta decorated with a dagger and a (tricolour) cockade, emblems of the ex-Jacobin, see No. 12877. Towering above him is George IV as Apollo (as in No. 12082), playing a lyre, and naked except for scanty drapery and cavalry boots (see No. 14220), with peacocks' feathers for spurs (cf. No. 13299). One toe is poised on the base of the peg-leg of Sewell, whose legs (see No. 14223) emerge from a steaming slop-pail (see No. 14207), in which

he is immersed to the waist. The King's head is irradiated in the manner associated with Louis XIV.

Heading to a parody of Southey's *Vision of Judgement*. A violent attack on Southey, the Ministers, and George IV, burlesquing Southey's unrhymed hexameters. The title in the pamphlet edition is *Doctor Southey's New Vision*. For Byron's *Vision* . . . see No. 14496.

A signed sketch, with differences, is in the B.M. Binyon, i. 284. (199. c. 1/21, reverse.) On this are portrait heads of G. C. and Hone.

Reproduced, Hackwood, *William Hone*, 1912, p. 297.

$5\frac{3}{4} \times 5\frac{1}{2}$ in. [two blocks].

14227 JACK IN THE GREEN.

A satire on the Coronation. Heading to a song with the refrain: 'Round let us bound for this is Punch's holiday; | Glory to Tom-Foolery!—*huzza! huzza!*' The King is Jack, his boots (see No. 14220) issue from a cone of green leaves topped by garlands forming a crown, and draped with a Garter ribbon. He dances between two posturing courtiers (Doodle and Noodle from Fielding's 'Tom Thumb', cf. No. 10680), and two be-feathered Court ladies. Wellington (r.) beats a drum in the form of a slop-pail (see No. 14207). Two chimney-sweeps, fantastically dressed, caper, beating shovel and brush. John Bull, in tattered clothes, gapes at the towering mass of greenery while a dwarfish Vansittart picks his pocket. Slung from the latter's shoulders is a box, *Xchequer*. Behind him, the Archbishop of Canterbury holds up a crosier to which a pair of spurs is tied. A pear-shaped balloon, symbol of George IV, ascends, with a basket in the form of an inverted crown; from it extend, l. and r., sword and sceptre with attached pennants, and the King's spurred boots. Behind is Westminster Abbey; behind Wellington, Westminster Hall; the Royal Standard flies from a staff made of the peg-leg of Sewell (see No. 14223), who stands on his head on the apex of the roof.

A balloon ascent from the Green Park on 19 July was part of the Coronation festivities, see No. 14199, &c. Jack in the Green, a man covered by a cone of green leaves, was a May Day celebration in the London streets surviving at least to the late nineteenth century.

$4\frac{3}{8} \times 8\frac{1}{2}$ in.

14228 REFORM.

A view of Old London Bridge, with its 'narrow and decayed Borough Arches', is contrasted with a new bridge, of three arches inscribed respectively *King*, *Commons* (the largest), and *Lords*. On 25 May 1821 a Committee on the State of London Bridge recommended the building of a new bridge of not more than five arches. The title in the pamphlet edition is *Borough-Bridge Reform*. (Boroughbridge was a pocket borough of which much was heard in 1831.)

$1\frac{7}{8} \times 2\frac{13}{16}$ in.

14229 THE TRIANGLE.

Design in a black border. Castlereagh savagely scourges a naked man suspended by one wrist from a triangle formed of three converging poles. Beside him is an open coffin. See No. 14135.

$2\frac{11}{16} \times 2\frac{3}{4}$ in.

14230 A SLAP AT SLOP.

An old woman (Stoddart as in No. 14207) empties a slop-pail down a grating in a squalid court. A dark entry behind her is placarded *Back Way to the Hole & Corner King & Co^s Entire*.

Heading to p. 4: 'The Life of Doctor Slop, and the origin of the Bridge-Street Gang.' The first cut after the title-page in the pamphlet.

$2\frac{1}{8} \times 2\frac{3}{8}$ in.

14231 [THE PAW.]
An imitation of the newspaper stamp, printed in red, on the upper r. corner of p. 1. A feline paw, with claws extended, issues horizontally from a crown. Inscriptions: *Dieu et mon Droit* and *On Every Thing He Claps His Claw.* Cf. Nos. 13290, 13504, 14777.
$1 \times 1\frac{7}{16}$ in.

14232 THE QUEEN'S DEATH.
Heading to the first column of editions published after the Queen's death on 7 Aug. In a black-bordered hatchment is a dagger, its point resting on a scroll inscribed *Persecution.* The article begins: 'Her Majesty *died by the dagger of Persecution.*'

For the Queen's death see Nos. 14233, 14236, 14238, 14239, 14241, 14243, 14255; for her funeral, No. 14242, &c.
$2\frac{3}{4} \times 2\frac{3}{8}$ in.

14233 [FRONTISPIECE TO LAST MOMENTS OF QUEEN CAROLINE, QUEEN OF ENGLAND. . . .]

[Williams.]

Engraving. Pl. to a verse satire *Printed for J. Johnston, 98, Cheapside.* The Queen lies with closed eyes on a four-post bed festooned with drapery. A weeping woman sits by the bed (r.), two others stand, five men register despairing grief. The text relates the visit of her ghost to the King while asleep on his yacht on the journey to Ireland.

See No. 14232, &c. The King heard the news on 11 Aug. during the crossing to Ireland; he was affected, but not afflicted. See *Croker Corr.*, 1884, i. 201, and No. 14236.
$7\frac{1}{8} \times 9\frac{1}{4}$ in. 184. a. 4/10.

14234 SAY'S THE KING OF THE RADICALS "HURT NOT THE SOLDIERS" ÆTAT 28.

Simon Pure invt [Richard Dighton f.]
Pub^d Aug^t 1821. for Simon Pure. & to be had of all Printsellers.

Engraving. Above the design, as a second title: *The Devil alias Simon Pure.* A prim-looking man stands stiffly beside a velocipede in profile to the r., his l. arm extended in a rhetorically admonishing gesture; from closed lips issue the words: *Cry "he will not have the Queen".* In his r. hand is a book: *Spirit of Despotism Pub^d for Will^m Hone Ludgate Hill London* [see No. 14135]. He is plainly and neatly dressed, with a triple (Jacobin) cockade in his hat. His velocipede, see No. 13399, is carefully drawn, and has a gadget which enables it to stand erect.

On 11 Sept. the subject of this print, one Charles Wheatfield Squires, presented a paper containing this caricature to the Lord Mayor, saying that a copy had been sent to Lord Bathurst (Secretary for War). He was dressed as a Quaker, with a beaver hat and tricolour cockade, as in the print. For some days he had been conspicuous in London, having come to town on a velocipede with a plan which 'it was given out, will astonish and benefit the nation when it is divulged'. *Examiner*, 9 Sept., p. 576. Accounts of his eccentricities appeared in the papers and he was identified by his brother as insane. *John Bull*, 30 Sept. As Simon Pure, the Quaker in Mrs. Centlivres's *A Bold Stroke for a Wife* (1717), he is the real, authentic, Radical leader.
$12\frac{7}{8} \times 9\frac{3}{4}$ in.

14235 THE COURT BOW, OR PREPERATION FOR THE KING'S VISIT TO IRELAND.[1]

[? W. Heath.] [*c.* Aug. 1821]

Engraving (coloured impression). Eight figures arranged in two rows, each practising a bow, as in No. 7439 (1788), from which the design may derive. Each has a caption; all but the second and fourth wear bag-wigs, all but the fourth and eighth have opera-hats. A courtier, poised on his toes, bows facing the ground: *Ease and Grace.* An absurdly prancing attitude, with a complacent grimace: *Elegant action & dignified deportment.* A man drops his hat, crouching abjectly: *Reverential awe for right divine.* A man in Highland uniform bends from the waist, feet together, sweeping the ground with his feathered cap: *Caledonian reverence & dutiful attachment.* The fifth bows with head thrown back and a florid gesture: *Sweetness ineffable.* A man on tiptoe bends low: *Grecian sublimity.* A clumsy fellow extends both arms, dropping his hat: *Imposing Attitude.* A similar man bends with curved elbows: *Line of Beauty.* For the visit see No. 14246, &c.
$8\frac{3}{16} \times 12\frac{7}{8}$ in. (cropped).

14236 MIDAS. WITH NEW READINGS AS ALTERED BY THE MANAGERS.

[Williams.]
Pub^d by J. Johnston 98 Cheapside London. [*c.* Aug. 1821]

Engraving (coloured impression). George IV as Midas in O'Hara's burletta dances a pas seul, holding up his hands. He wears old-fashioned dress, with long flowered waistcoat and a large wig which falls back, revealing his own curled toupet. He sings, the words adapted from Midas's song (II. i), as in No. 14241:

Oh! what pleasures will abound,
Now my Wife is laid in ground,
Strange Earth does cover her.
I can't dance over her.
Never mind, she's laid in Ground!

Oh! how happy I shall be
When a young Nisy pigs with me,
How I'll mumble her;
Touze and tumble her;
Sixty is not sixty three!!

In the middle distance (r.) Eldon, in wig and gown, and Sidmouth as Pan dance together, the latter holding up a frothing tankard. Sidmouth has a bare torso, goat-skin breeches, and cloven-hoof shoes, but not the wreath of vine-leaves and grapes of Pan in the play. Eldon has dropped the mace and the purse of the Great Seal; he sings:

Oh! how happy I should be
Was but this the case with me
Oh what prancery!
I'd cut Chancery!
What comfort then at home for me.

[1] The title has been pasted to the print.

How gloriously you then shall dine,
Fish, Flesh, Fowl, wash'd down with Wine
No more thinking,
But keep drinking,
Peace to her Soul with 9 times 9.

In the background (l.) Castlereagh (Londonderry) and Sidmouth sit at a table outside a rustic Irish inn, with the sign of the Crown and the word *Whisky* on the lintel. The hostess brings a bowl of punch, saying to Liverpool: *You have got the Old Gentleman in good humour at last.* He answers: *Yes and now we must get him a young wife to keep him so.* Castlereagh holds a scourge, cf. No. 14135.

News of the Queen's death (see No. 14232) reached George IV on his way to Ireland (see No. 14246); 'strange earth' indicates her burial in Brunswick. For Eldon and his wife's parsimony see No. 15380.

Cf. similar (broadside) verses, *Let Earth cover her!*, on the Queen's funeral, &c. B.M.L. 1852. b. 9. fo. 78. See also Nos. 14021, 14241; for other adaptations of 'Midas', cf. Nos. 7393, 7498, 12559, 14241.

$12\frac{1}{4} \times 8\frac{9}{16}$ in. 'Caricatures', xi. 168.

14237 A BIT OF TEMPTATION—PATS SPECULATION—OR—A MATCH IN CONTEMPLATION.

[Williams.]
Pub^{d} Aug^{t} 1821 by S W Fores Picadilly.

Engraving (coloured impression). The interior of an Irish cabin. Parents, brothers, and sisters admiringly inspect a huge coarse-featured young woman, standing bare-legged in a ragged petticoat which hangs from below her breasts, which are partly covered by a tight bodice, simulating a fashionable corsage with shoulder straps. The father says: *Devil burn me if Judy arnt as pratty a bit of flesh now she's dressed as any in all Ireland; and just the cut to his taste. Och she's a delicate morsel of temptation, I warrant his mouth will water when he sees her,—and then arnt I decene'd from the Ould Kings of Ulster, so there is plenty of Royal Blood in her, By S^{t} Patrick it will be the making of Ould Ireland, arrah its all over with Lady Cunningtail.* The mother holds out an infant towards her, saying, *Hould up your head Child you need not be basfull here's a big specimen of your abilities.* She answers: *I shall soon be cured of basfhullness* [sic] *when I get to Court Mother.* An elder brother says: *She has such nice lips for kissing Father; Jud get me made an Exciseman och how I'll swig the Whisky.* There are three ragged children, and two others completely naked; one lies against a sow, the other grabs potatoes from a steaming dish on the table. A hideous child rushes in at the door, shouting, *He's a comeinig* [sic] *he kicks up such a dust daddy.* Outside is mountainous moorland. After the title:

Younglins [sic] *fond of female chaces,*
Mount our hopes in wedlocks races,
Some for fortunes, some for faces.——Doodle, doodle do.

See No. 14246, &c. This un-Irish theme probably relates to George IV's journey to Slane Castle to stay with the Conynghams, cf. No. 14245.

$8\frac{5}{8} \times 13$ in. 'Caricatures', xi. 180.

14238 A SOLILOQUY ON DEATH.

Marks fec[t] [*c.* Aug. 1821]

Engraving (coloured impression). Heading to a printed broadside, a parody of Hamlet's soliloquy spoken by George IV, beginning 'To be or not to be?' and ending 'I'd rather drink and revel here in secret, | Than fly | Where I might meet her face to face'. The King, much burlesqued, stands with legs astride on the boards of a theatre, framed by curtains patterned with grapes, bottles, glasses, crowns, and antlers. On the back-cloth are crude Chinese figures. He has a huge head, with heavy drink-blotched face crowned by the towering curls of his wig, and holds a full goblet and a bottle of *Curaco*. With an expression of calculating melancholy he meditates suicide, on account of 'The scorns and satire of an injur'd Nation', but fears to meet his wife's ghost.

For the Queen's death see No. 14232, &c.; for the parody cf. No. 10104.

$6\frac{13}{16} \times 8\frac{5}{8}$ in. Broadside, $16\frac{1}{4} \times 10\frac{1}{2}$ in. 'Caricatures', xi. 176.

14239 DEATH OF QUEEN CAROLINE; OR THE SETTING OF THE STAR OF BRUNSWICK.

Printed and Sold by T. Bloomer, 42, Edgbaston-street, Birmingham [1821].

Black-bordered broadside, with woodcuts. Above: Britannia mourns beside a tomb, the urn inscribed *Queen Caroline*, with the dates of her birth, marriage, and death. Two cherubs, blowing trumpets, support an irradiated crown ($5\frac{3}{4} \times 6\frac{3}{8}$ in.). Below: *The Star of Brunswick*. A bust portrait of the Queen in a circle inset in a many-pointed star ($6\frac{3}{8} \times 5\frac{7}{8}$ in.). On the lateral margins are the portraits of Brougham and Denman from the cuts (much worn) of No. 14048. The text consists of the adaptations of three hymns to the glorification of Queen Caroline, and an *Elegy* (71 ll.): 'Dear sainted shade . . .', ' . . . Dear injur'd Queen . . .', 'Impious persecution . . .', 'Thy more than father . . . Great George the third . . .'.

See No. 14232, &c.; for George III and Caroline, No. 13894. For the broadside elegy, a traditional form both of eulogy and satire, see J. W. Draper, *A Century of Broadside Elegies*. See also No. 14243.

Broadside, $19\frac{7}{8} \times 14\frac{1}{2}$ in. B.M.L. 1892. b. 9/83.

14240 THE MERRY-THOUGHT—OR—CATHOLIC QUESTION RESOLVED.

[Williams.] [*c.* Aug. 1821]

Engraving (coloured impression). A sequel to No. 12016 (1813), by G. Cruikshank, with the same title, though different in format and manner. George IV stands with one foot on each side of the *Irish Channel*, the name on a floating plank. He holds over his head an arch shaped like a merry-thought except that the apex terminates in a large loop where the inter-clavicle of the bird's bone should be. Through this are thrust the shafts of two crossed flags; one waving over the Irish shore is inscribed *Mary* below a Protestant martyr burning at the stake. The other, which hangs over England, is inscribed *Henry–VIII* with a bust portrait of that king. On the English shore (r.) stand three fat bishops, tugging at one side of the arch or bone; they say: *Pull away! Pull away! the Church is in Danger*, and *We shall have the best half however!* One of them pulls at the apex-loop with his crosier, and the arch which is inscribed *Eman* | *c[ip]ation* breaks, leaving part on the Irish side, where two jolly Irishmen tug at the bone and a third joyfully throws up his arms, saying, *By my Shoul but its comeing Pull away Honeys*. The other two say: *We shall*

get a bit of the bone Teddy! and *Well and wont that do Murphy for sure he brings us plenty of flesh as well my Jewell.*

For the King's visit see No. 14246; for the Catholic question in 1821, No. 14172, &c.

7×4⅝ in.

14241 AN IRISH WAKE, OR THE WHISKY CLUB, SINGING A REQUIEM TO THE MANES OF THE PERSECUTED AND ——— QUEEN.

[Williams.]
Pub^{d} Aug^{t} 1821 by S W Fores Pickadilly

Engraving (coloured impression). A carousal at a long table, the ends of which are cut off by the margins, the table laid with a scanty dessert. George IV sits full-face in the centre of the design, singing jovially; he holds out a glass in the r. hand, in the other a fur cap of military pattern. He wears uniform, with spurred boots (cf. No. 14220) and a crape scarf on his l. arm. Londonderry (Castlereagh) stands on his r. hand, Bloomfield on his l., both with glasses extended and looking down at the King. The former says (parodying Pitt): *Save* [scored through] *Flog oh Flog my Country* [see No. 14135]. In the middle of the table is a black-bordered copy of *The Times*, with a large coffin on the page. Sir William Curtis (l.) places on the table a big green pail: *Slop Pail Whisky* [cf. No. 14207]. He says with a delighted grin: *I'll shew my Zeal upon this occasion.* In his pocket is a paper: *Instructions for the Dublin Cooks for dressing Turtle.* Facing Bloomfield sits the Lord Mayor of Dublin, in a livery gown, with a large mace lying across his lap. His curled wig terminates in a bag issuing from a small (baron's) coronet. There are five other plainly dressed guests, who hold up their glasses. They have the coarse features of the Irish in caricature; three remain seated. On the ground is a scroll headed:

> *"Ah What is Man when his own wish prevails*
> *How rash, how swift to plunge himself in Ill!*
> *Proud of his Pow'r and boundless in his Will!*

On the wall are two pictures: (l.) *The Victim*, Queen Caroline in an open boat with four companions on a stormy sea, driving towards the shore and in great danger; (r.) *The Cunningham Frigate*, a yacht-like vessel with furled sails, and with George IV as a carved figure-head. On deck sits a fat woman; one attendant holds a parasol over her, another fans her. Above the King's head are the words of his song from 'Midas':

> *O what pleasures will abound;*
> *Now the Queen is laid in ground*
> *Let earth cover her,*
> *Wee'l dance over her*
> *Now the Queen is laid in Ground.*

The second verse is as in No. 14236, except for the last line which is *When little Nysa pigs with me.*

A satire on the King and his wife's death (see No. 14232, &c.) and on the magnificent dinner given by the Lord Mayor and Corporation of Dublin on 23 Aug., the room for which was built for the occasion. *Corr. of Croker*, 1884, i. 205; when the King left his carriage at Phoenix Park, on his arrival (see No. 14246), he made a speech which ended '—drink my health in a bumper; I shall drink all yours in a bumper of *good Irish Whiskey*'. *John Bull*, 19 Aug., confirmed by *The Times*. Except at one levee the King wore crape round his

arm: 'It was not easy I learn to persuade him to this.' Croker, op. cit., p. 201. From 8 to 17 August *The Times* (cf. No. 14182) was heavily black-bordered; on 15 August it displayed a woodcut of the Queen's coffin.
c. $8\frac{1}{2} \times 12\frac{3}{4}$ in. (cropped).

14242 THE FUNERAL PROCESSION OF QUEEN CAROLINE AUGUT [*sic*], 14 1821. AT CUMBERLAND GATE, HYDE PARK.

[? I. R. Cruikshank.]
Pub Augut 1821 by T Dolby 299 Strand

Engraving. Bound with Dolby's *A Full Report of the Evidence given before the Coroner's Inquest on . . Honey*[1] [Sept. 1821]. Mounted Life Guards are slashing and firing deliberately at a well-dressed crowd. Behind them is the plumed hearse which has just passed through the stone gateway. Heavy rain is falling and open umbrellas are held up under the Park wall from which a man leans to hurl brick-bats. Umbrellas, sticks, and stones are used as weapons.

On 14 August the mob were determined that the Queen's funeral procession should pass through the City, contrary to the orders of the Government. Collisions with the military escort occurred at various turning-points on the route, notably at the exit from Cumberland Gate, where the mob had barricaded Edgware Road and tried to force the hearse along Oxford Street, causing an 'unfortunate affray'. See *Letters of George IV*, 1938, ii. 455–64. See No. 14253; for the inquest which followed, No. 14249, &c.
$7\frac{1}{8} \times 12\frac{1}{2}$ in. 184. f. 17/2.

14243 AN ELEGY. TO THE MEMORY OF OUR ILLUSTRIOUS AND LAMENTED QUEEN CAROLINE OF ENGLAND.

Printed at J. Pitt's Wholesale Toy Warehouse. 6, Great St. Andrew street, 7 Dials [*c.* Aug. 1821]

Black-bordered broadside with woodcut decorations, probably from old blocks. These include coffins, with emblems of mortality, skull, cross-bones, hour-glass, a funeral procession (? of *c.* 1740), and emblems of monarchy, including *The Royal Bed*. Four lines of 'An Ode':

> . . . Her daughter dear forc'd from her arms,
> And she was sore oppress'd;
> To Foreign lands she went forlorn,
> Quite void of happiness. . . .

See No. 14232, &c. For the broadside elegy cf. No. 14239.
Broadside, $19\frac{7}{8} \times 14\frac{3}{8}$ in. 'English History' and B.M.L. 1892. b. 9/84.

14244 SHERIFF DOUBLE-HUE; HALF DEVIL HALF RADICAL.

Richard. Dighton, Inv^t et Fecit.
London Pub^d by G. Humphrey 27 S^t James's S^t Sep^tr 2. 1821

Engraving (coloured and uncoloured impressions). Waithman stands in his shop, in profile to the r., holding a yard-stick of *2 yards*, like a wand of office. He wears black court dress, with black bag attached to his short hair or coat-collar, ruffles, knee-breeches, and sword, his alderman's chain round his shoulders. From his coat-tails project a barbed tail and a roll of fringed *Shawls*. The r. leg terminates in a cloven hoof. At his feet are rolls of *Shawls* and

[1] Given with the Report, which was sold at 3*s.* 6*d.*, and bound with it as a folding pl. in the Print Room copy.

H. Ell Wide Stuff [cf. No. 14194]. A long counter extends across the shop behind him, with a fashionably dressed young shopman rolling material. On the wall behind is a row of neat drawers below a shelf on which are rolls of textiles. The head seems to be copied from Dighton's earlier portrait, No. 13024.

Waithman took a very active and partisan part as Sheriff during the riots on the day of the Queen's funeral, again in connexion with coroner's inquests on the two men killed (see No. 14249, &c.), and finally at their funeral. Dishonest or discreditable transactions were thereupon recalled: the proceedings in two trials (Insolvency Court, 9 Nov. 1816; King's Bench (Libel), 5 July 1798) being printed in *John Bull*, 2 Sept. He was also accused of dishonesty in buying shawls (ibid., 9 and 16 Sept.); for this allegation Waithman sued the paper and got damages of £300 (20 Apr. 1822). *Ann. Reg.*, 1822, pp. 404–7.

$9\frac{3}{8} \times 6\frac{7}{8}$ in. With border, $10\frac{13}{16} \times 8$ in.

14245 TAFFY'S HONOR AT STAKE—OR—A HINT TO WELL REGULATED FAMILIES.—VITÆ VIA VIRTUS.

[C. Williams.]
Pub^d^ Sept^r^ 1821 by S W, Fores Picadilly

Engraving (coloured impression). Sir Watkin Williams Wynn (Taffy), Lord and Lady Conyngham, and the King all approach the door of Wynnstay, part of the façade of which is accurately depicted on the l. Lady Conyngham rides a stag with the head of her husband; she wears a coronet in which are the feathers of the Prince (or Princess) of Wales. Sir Watkin, in the foreground, gallops up on a goat with a collar inscribed *Wynn St*[*ay*]; he wears a leek in his hat and is further identified by a letter in his pocket: *To Sir Wat . . .* He shouts to the porter: *Porter! Shut all the W . . . . s out!!* The man obeys by closing the door, saying, *You shan't come in I tell you!!* She answers: *What do you mean fellow I belong to the Family.* Just behind are the four horses of the King's travelling chaise. He looks from the window to ask: *What's the matter?*—but on hearing Sir Watkin's words, adds: *I say Coachee! turn about and drive me to Plymouth!* There is a background of trees and mountains.

The papers in June had announced a forthcoming royal visit to Wynnstay. On his journey to Ireland (see No. 14246, &c.) the King stayed not at Wynnstay (cf. No. 9760), but with Lord Anglesey. Lady Granville writes (7 Sept.): 'his not going to Wynnstay is said to have been occasioned by Sir Watkin saying he should be happy to see him, but not Lady Conyngham'. *Letters*, ed. F. Leveson Gower, 1894, i. 213. She and the King were inseparable in Ireland, though not appearing much together in public. *Creevey Papers*, ed. Maxwell, 1904, i. 30. Cf. No. 14237.

$8\frac{1}{2} \times 12\frac{7}{8}$ in. 'Caricatures', xi. 182.

14246 ROYAL CONDESCENSIONS OR DUBLIN OUT OF ITS SENSES

N Hornegold
Pub^d^ by Hodgson & C^o^ 43, King S^t^ Snow Hill & 43 Holywell S^t^ Strand
[Sept. 1821][1]

Engraving slightly aquatinted (coloured impression). Frontispiece to a verse satire, 'Price One Shilling'. The King (scarcely caricatured), who has just

[1] The dedication is dated 30 Aug.

landed from a steam-packet, a tiny object in the background, walks to his waiting coach, through a frantically loyal crowd. He wears a blue greatcoat over uniform with boots (cf. No. 14220), a travelling cap decorated with shamrock, and crape round his arm, see No. 14241. He grasps both hands of a grotesquely thin and foppish courtier, Lord Kingston (a Coronation peer). Close behind is Sidmouth, followed by Londonderry (Castlereagh) smiling blandly at an Irishman who grasps his hand affectionately. Prominent on the extreme r. is Curtis, in the nautical costume of the Walcheren expedition (see No. 11353), holding a big turtle and wearing crape like the King; an Irishman puts his arms round his neck and kisses him. Seated above the crowd on a (invisible) carriage are Lord and Lady Conyngham, waving hat and handkerchief: the Irish, in patched clothes, are hilarious. Behind is a hillside, and (r.) the sea. An anchor in the foreground indicates the shore.

The King landed at Howth on 12 August, his birthday, and had an enthusiastic reception. The satire is a protest, dedicated to the Irish Nation, against the unmeasured 'Veneration and Prostration Of Men of every Rank and Station, At the feet of those against whose Domination They so lately pronounced severe Condemnation . . .'. Notes give references from newspapers (English and Irish) to incidents satirized in the text, including the absence of mourning for the Queen and a protest by *The Times* at the 'manifestations of vehement liking' to Londonderry, 'the reputed author of all their grievances'. Curtis is said to be regarded as 'an excellent example of good humour and good English diet'. Lady Glengall called the scene at Howth 'Bedlam let loose'. *Creevey Papers* (Aug. 27). See Byron's *The Irish Avatar*, sent in a letter to Moore, 17 Sept. 1821. Three of the 'Humorous Coloured Engravings' to *Life in Ireland . . .* 1821 [1822] are on the visit: *His Majesty landing on the Pier at Howth*; *Going to the Levee*; *Departure of the King, & inconsolable Grief of the Hibernians.* (B.M.L. 12331. g. 22.) For the visit see Nos. 14235, 14236, 14237, 14240, 14241.

Also a later state, not folded, showing that it was issued separately, signature *NH*, the other letters erased.

$6 \times 8\frac{3}{4}$ in. 184. a. 5/17.

14247 RADICAL METEORS OF 1821.

Richard Dighton Sculp^{t}
London Pub^{d} by G. Humphrey 27 S^{t} James's S^{t} Sep^{tr} 14. 1821.

Engraving (coloured impression). Above the design: *Exitus Acta Probat.* An imitation of *Patriotick Meteors*, No. 4887 (1771). Three heads, with rays or fire streaming from them, dart downwards and to the r. into the gaping jaws of a monster from which issue the flames of Hell (cf., e.g., No. 10011), inscribed *Gulf of Oblivion.* Alderman Wood is foremost, from his neck hangs a rolled document: *Queen's Will.* His trail of fire expands behind him from the end of his tiny pigtail, and is inscribed *Wisdom* [see No. 13899, &c.]. Next is the profile head of Sheriff Waithman; the fiery trail expands from the end of his black bag, and is inscribed *Inquest.* Last is the head of a horse, with a black bag and tail like that of Waithman, inscribed *Queen's Mayor* [Thorpe]. Double civic chains hang from the necks of the last two.

When the mob forced Queen Caroline's funeral procession to go through the City the Lord Mayor, Thorpe, went at its head. Wood is repeatedly attacked as having interested motives for his support of the Queen, see No. 14131, &c.; for his supposed disappointment at not being mentioned in the Queen's will see No. 14248. It is prophesied that, like Wilkes and the

City patriots in 1771, their era of publicity and popularity is ending, and, as in 1771, political calm (except in Ireland) is approaching. On 18 Oct. Sidmouth wrote: 'The storm of some years has been followed by a calm, which would be absolute stagnation, was it not for a slight rippling of the surface, occasioned by the dismissal of Sir Robert Wilson.' Pellew, *Life of Sidmouth*, iii. 373. Cf. No. 14145.

$6\frac{1}{2} \times 9\frac{3}{4}$ in. With border, $7\frac{7}{16} \times 10\frac{1}{2}$ in. 'Caricatures', xii. 217.

14248 HUMPTY DUMPTY SAT ON A WALL,
HUMPTY DUMPTY HAD A GREAT FALL.

Rich^d Dighton Inv^t & Sculp^t
London Pub^d by G. Humphrey 27 S^t James's S^t Sept^r 19. 1821.

Engraving. Alderman Wood, a dumpy figure with a large head, lies on his back, arms and legs in air, with mud splashing up all round him. He has fallen from a high wall adjoining the gate (l.) of *Brandenbourg House* [cf. No. 13852]. An angry lion (? in stone), with tail erect, stands on the wall by the gate, looking down at him. Two scrolls hang precariously from the coping: *1821 A Baronet, 1821 A Lord, 1823 A Duke— 1824* * * * *, *1825* * * * * *. and *Expectations.—Wardenship of S^t Catherines* [see No. 14131, &c.], *Lord Mayor for Life, Prime Minister, Commander in Chief.* A scroll inscribed *Cornwall Mines* is falling. On the ground beside him are two papers: *The Alderman's Rise— Errend Boy. Shopman. Bagman. Alderman &c &c &c &c &c &c &c*, and: *Old Wood to be Sold Cheap* [cf. No. 14147]. Through the iron gate are seen the trees and grounds of the house.

John Bull (19 Aug. 1821) called Wood 'Humpty Dumpty', on account of his supposed dismay at not being mentioned in the Queen's will (see No. 14247). According to other allegations in the paper he was in financial difficulties, and 'Cornwall Mines' is an allusion to an unlucky or discreditable speculation. For his double mayoralty see No. 12809. For the Queen's will and codicils see *Ann. Reg.*, 1821, pp. 391–3. The first baronetcy given by Queen Victoria was to Wood for his services to her father, see No. 12624; his second son (Lord Hatherley), whose first legal work was in connexion with Queen Caroline, became Lord Chancellor; his grandson, Sir Evelyn Wood, was a field-marshal. For Humpty Dumpty cf. No. 12017.

$9\frac{1}{4} \times 7\frac{11}{16}$ in. With border, $10\frac{9}{16} \times 8\frac{1}{2}$ in.

14249 THE HORSE-COUNCELLOR—OBTAINING A VERDICT! OR KILLING NO MURDER!!

G. Cruikshank fec^t
Pub^d by J Fairburn—Broadway Ludgate Hill—Sept^r—1821—

Engraving (coloured impression). A satire on the inquest on Richard Honey. Adolphus, as a centaur, attacks the coroner's jury, who lie or sit on the ground, shrieking in terror. He defends the Life Guards from a charge of murder. To his tail is tied a blue brief-bag which flies out behind him; it contains a small Life Guards officer, whose helmet and one spurred boot project; it is inscribed *Foul Cloaths Bag—1^st R^t R L G.* The officer: *They can't Hang me for doing my Duty! Besides if they could They don't Know me!— so Who's Afraid?!!!* Adolphus, in a barrister's wig and bands, flourishes a huge club, inscribed *A Brow-Beating Lump of Infernal Impudence.* He says: *I would not pass my time in such Company for twenty Guineas a minute.* He

has a shield on which is an irradiated crown: *Brazen Shield of the first Regt of L××× G××××*. A pistol in his holster is inscribed *Dohelling Pistols*. From the grotesque jury, eleven of whom are depicted, ascend seven long labels inscribed *Man Slaughter*, that of the foreman followed by *!!!!!!*. On the ground is a brief: *Jew v. Jury*. On the wall of a small building behind Adolphus is a placard: *A: Dollfuss lately from Coventry formerly of the Old Jew-ry—Umbrellas mended, White feathers clean'd—with Powderd Ball—NB Brass in any quantity at a low price.*

Two men had been killed in the riots at the Queen's funeral, 36 of the Life Guards were injured, and horses were cut, see No. 14242. The coroner's inquests were long-drawn out, irregular, and partisan. 'There were jurymen who acted as accusers . . . and witnesses who gave or made evidence, not to gratify the cause of justice, but to promote their spleen.' *Ann. Reg.*, 1821, p. 128. On the seventh day of the inquest on Honey, Adolphus appeared for the Life Guards; the foreman of the jury accused him of browbeating witnesses, at which there was applause. On the eleventh day there was an altercation between Adolphus and the jury; being taunted with '20 guineas a day' Adolphus answered: 'As for 20 guineas a day I can tell that person that to pass my time in such company I would not accept 20 guineas a minute.' There was an attempt to incriminate a young lieutenant, Gore, who denied having pistols, and witnesses failed to identify him. On 12 Sept., the fourteenth day, the unanimous verdict of manslaughter was given, the coroner having advised a verdict of justifiable homicide. *Examiner*, 19, 26 Aug., 2, 9, 16 Sept. See No. 14250. The allusions on the placard and the pistols are to incidents in the life of the pugnacious Adolphus (a Jew), see Nos. 12830, 12916. For the sub-title cf. No. 11371, &c.

Reid, No. 1032. Cohn, No. 1211. Rubens, No. 7 (reproduction).

$8\frac{3}{4} \times 13\frac{1}{8}$ in. 'Caricatures', xi. 187.

14250 THE MAN-SLAUGHTER-MEN! OR A HORSE LAUGH AT THE LAW OF THE LAND[1]

Engraving (coloured impression). A group (r.) of grotesque Life Guards officers, with huge boots and long legs, have belts under their chins, to show that they have no body, and are nobody, as in No. 12438, &c. They point derisively at two ghosts who rise from behind tombstones. On one stone on the extreme l. is *Verdict—Wilful Murder*; its ghost, George Francis, rises from behind it, a H.L. figure. The ghost of Richard Honey, W.L., stands behind his stone which is inscribed *Verdict—Man-Slaughter! !!!! !!!!! !!!!!!!* They are surrounded by clouds or smoke and wear blood-stained shrouds; they look with menacing reproach towards the Life Guards. These point elegant, gauntlet-gloved hands at the apparitions, and hold pistols. They say:

> "*Shake not thy gorey* [scored through] *Bloody locks at us*
> *Ye cannot say who did it—!!* [*Macbeth*]

In the background is a signpost in the form of a gibbet; from the arm pointing to the officers hangs a rope.

See No. 14249. The officer whom the witnesses wished to incriminate in the case of Honey was Gore. As in No. 14249, the claim is for a verdict of murder. The verdict of the inquest on Francis, said to have been mortally wounded by a private, was wilful murder against an unknown Guardsman.

A third plate by G. Cruikshank with the same imprint, not in B.M., is

[1] Signature and imprint as No. 14249.

Nobody going to be Punished! Nobody going to be Hung!!! !!! Life Guardsmen without bodies hang from gibbets (Reid, No. 1033).

Reid, No. 1031. Cohn, No. 1714.

$8\frac{5}{8} \times 13\frac{1}{8}$ in. 'Caricatures', xi. 188.

14251 O! O! THERE'S A MINISTER OF THE GOSPEL!!! !!!

G. Cruikshank fec^{t}.
London, Pub^{d} Oct^{r} 1st 1821 by T Dolby 299 Strand

Engraving (coloured impression). A satire on the trial of the Rev. Richard Blacow of Liverpool. As a black cow (r.) he stands on one hind-leg on the Counsels' table facing the judge (l.). He wears a clerical hat, wig, and bands, and from his mouth come the words "*Before God, I am not guilty of the Charge*"; his tongue is inscribed *Slander*. Brougham, the prosecuting counsel, stands below the judge's seat, pointing a minatory finger at the cow, with a triumphant smile. The judge, Holroyd, says: *In my opinion it is a libel.* On the table are papers: *Rex v Blackcow Scandalous & Malicious Libel—against the late Queen* [Brougham's brief]; and under the cow's hoof: *Keep thy tongue from evil Speaking Lying and Slandering*" *Church Catechism.* Beside this: *Foul and Filthy Defence.* The four barristers at the table register astonishment; one (r.) says: "*Well argued Master! 'Fore God! your worship needs say no more in behalf of your own Character.*" *Schanco* [sic] *Panza.* The jury-box extends across the court behind the table. From the twelve jurymen rise the word *Guilty* [three times].

The trial was at Lancaster Assizes, 14 Sept., for a libel against the Queen in a sermon (see No. 13975). He had compared the Goddess of Reason worshipped by the Jacobins with the Goddess of Lust (the Queen), whom the Radicals had 'elevated . . . on the pedestal of shame' (cf. No. 14129). He conducted his own defence (a lamentable self-exposure), insisting that his whole sermon (30 pp.) should be read to the court; he said: 'But when the foul, filthy and abominable charges against her were established——' when he was interrupted by Brougham and stopped by Holroyd. Nevertheless, when he finished his long harangue there was 'a general stir throughout the Court: we believe of applause'. *Times*, 17 Sept. 1821. The verdict, after 15 minutes, was guilty. He was sentenced in the King's Bench, 26 Nov., to six months' imprisonment, a fine of £100, and to give security for five years, in £500, with two sureties in £100 each. *The Times*, in a leader, 27 Nov., called the sentence too light, but termed it mercy, at which Queen Caroline would have rejoiced. The *Trial* was printed by Dolby. A fourth edition of the sermon, preached 26 Nov. 1820, was published in 1820.

A pencil sketch for this is in the V. & A. (CC. 18 B). Also another in which Blacow is 'The Bonassus [see No. 14192] or the wonderful Black Cow'.

Reid, No. 1036. Cohn, No. 1798.

$7\frac{3}{4} \times 13\frac{1}{2}$ in. 'Caricatures', xi. 186.

14252 NOSING THE NOB AT RAMSGATE—AN HISTORICAL FACT—

G C.
London Pub^{d} by J Fairbur [sic] *Broadway Ludgate Hill Oct^{r} 1821.*

Engraving (coloured impression). Below the title: "*His Majesty took Coffee with Lady Curtis, at 12 O'clock on Monday Night, & did not retire to roost*

[scored through] *rest untill near 3 o'Clock." Vide New Times Sep^t 29 1821*— George IV and Lady Curtis sit on chairs, knee to knee, drinking coffee, beside a small table on which are two candles burnt nearly to the socket. She says: *I hope's you likes it?*; he answers, his hand on his stomach, *Oh! its Delicious!!*; he has a maudlin air of dissipation. She is brandy-faced, with a large nose, very plump and full-bosomed, but plainly dressed, wearing a cap trimmed with carrots, &c. On the extreme r. the paunch and profile, with the nose grotesquely exaggerated, of Curtis appear at the door. He wears night-cap and slippers, and registers astonishment, saying, *What! a drinking o' Coffee with my Wife!!!—Ecod! this is a honor indeed—If things goes on in this here way I shall soon be on the list of Marquizzisis—Speedily*— [cf. No. 11306]. Through the window (r.) is seen a view of Ramsgate harbour, lit by a waning moon. On the wall (l.) are two pictures, one of a young Curtis with the family profile holding the string of a toy horse, the other, *Turtle-Doves*, of two turtles putting their heads together like billing birds. The two chairs have backs in the form of a turtle-shell, and legs formed of carrots. A chain of sausages is festooned along the upper part of the wall, like a frieze. The carpet is patterned with turtles, plates of food, and knives and forks.

The King spent the night at Curtis's house near Ramsgate before going on board his yacht for the visit to Hanover on 25 Sept. See Pellew, *Sidmouth*, 1847, iii. 371. Curtis, a gourmand, noted for lavish hospitality, is usually depicted with a turtle, and pilloried for illiterate speech. He was extremely popular in Ramsgate.

Reid, No. 1034. Cohn, No. 1795.

$8\frac{3}{8} \times 12\frac{7}{8}$ in.

14253 A GOOD SOLDIER BUT NO GENERAL.

Drawn & Etched————as the Act directs by Richard Dighton Oct^r 30^th 1821.

Pub^d by T. M^cLean Haymarket [re-issue]

Engraving (coloured impression). Sir Robert Wilson, plainly dressed in top-hat, double-breasted coat, and trousers, walks in profile to the r. on a pavement, using a walking-stick.

The only allusion in these prints to the dismissal of Wilson (see vols. viii, ix) from the Army for his conduct at Queen Caroline's funeral, when he tried to prevent soldiers from firing on the mob, see No. 14242, &c. A public subscription was thereupon set on foot. *John Bull*, 4 Nov., maintained (absurdly) that he had no experience of service in the field and was 'no soldier'. He again became a minor storm-centre in 1831, and was caricatured as an anti-Reformer.

There is another state, title: *An old Servant out of Place*; reduced copy, No. 14817 (35).

$10\frac{7}{8} \times 7\frac{3}{8}$ in.

14254 TRAVELLING IN GERMANY,

[? W. Heath.]

Pub Nov 15^th 1821 by S W Fores 50 Picadilly

Engraving (coloured impression). George IV sits in a four-wheeled light cart, inscribed *Goods*, drawn by loyal Hanoverians; it is covered by a canopy supported on poles. He sits on a high seat with his back to the shafts, scattering

gold coins, which Londonderry (Castlereagh), who faces him on a lower seat, ladles into his lap. In the cart, besides a pile of coins, are packages and a basket of bottles of *Brandy*. The King: *We have got the Means of Replenishing behind, throw away—Hurrah my Lads. we'll make Soldiers of you & take a few thousands in to our pay.* The 'means' are the heavy burdens on the back of John Bull, an emaciated bull, marked *I.B*, tied to the cart, and weighed down with enormous bundles of taxes inscribed: *Leather Tax Soap, Salt Tax*; *Candles Tax Beer Malt Light*; *Ale &c &c &c &c &c*; *Taxes Taxes Taxes.* The bull plods along, with broken knees, shedding tears. The cheering Hanoverians catch the golden shower in their hats; the most prominent wears smart but mended German uniform of hussar type. One says: *He is indeed a Hanoverian at Heart*; another answers: *No, He is an Irish Man he says* [cf. No. 14246, &c.]. A third: *Why some Years ago he said he & his Brother William were the only ones in the Family who were not Germans.* The King wears a coat of foreign cut, with a round (Teutonic) cap, and smokes a long German pipe with covered bowl. A little ragged boy collects coins in an apron. A peasant woman (r.) with an apronful of coins, holds one up, shouting *Aye this is a proof of the excessive Riches of England.*

The King landed in England on 8 Nov. after his visit to Hanover where he was received with loyal acclamations. Conyngham and his son were with the King. Londonderry was in attendance but travelled ahead. He wrote to Arbuthnot (12 Oct.): 'The Reception here has been very cordial, but after Ireland it must be flat . . . the tide does not flow with the same rapidity.' Add. MSS. 38742, fo. 71 b. For the fear of militarism see (e.g.) No. 13511, &c. (here combined with the old resentment at German troops in England). For John Bull as a bull weighed down by taxes cf. (e.g.) No. 10728.

$7\frac{5}{8} \times 14\frac{7}{16}$ in. 'Caricatures', xi. 156.

14255 AN ATTEMPT TO EXHIBIT THE LEADING EVENTS OF THE QUEENS LIFE IN CUTS AND VERSE. *Price 2d.*

First Edition.

Printed and Sold Wholesale and Retail by J Catnach, 2, Monmouth-Court, 7 Dials. [Entered in Stationer's Hall.] [Dec. 1821]

Broadside; the text in five columns: small cuts I–X on the l. and r., each with an eight-line verse below it; cuts XI and XII above and below the three centre columns. Cut I. *The Queen's arrival in England, and Marriage.* The Prince leads her ashore from a small boat. Cut II. *Taking farewell of Charlotte* [1814]. Mother and daughter weep, turning from each other; the Princess approaches a ship's boat, Cut III. *Her Return—Landing at Dover* [June 1820]. She is rowed to shore by two sailors. Cut IV. *Her Trial in the House of Lords.* A simplified but recognizable view. Cut V. *Her Acquittal.* She drives in an open carriage past Carlton House. Cut VI. *Procession to St. Paul's.* A similar carriage scene with St. Paul's in the background. Cut VII. *The Highlanders' Address.* Highlanders in a carriage with banners (cf. No. 13934). Cut VIII. *Refused Admittance into the Abbey.* She gestures at the partly closed door between a sentry and the rejecting doorkeeper. Cut IX. *Death-Bed of the Queen.* The bed surrounded by weeping mourners. Cut X. *Embarkation of Her Body at Harwich.* The coffin is swung by tackle into a ship's boat. Cut XI. *The Queen's Funeral Procession at Brunswick.* The coffin, with crown and royal arms, is borne towards a church door (r.) where girls scatter flowers. Cut XII. *Queen Caroline's Tomb.* Britannia weeps, and her Lion registers anger, beside the tomb of *Caroline The Injured Queen of England*, topped by

a large urn on which is her bust portrait. The text includes the funeral prayer, 'A Dirge' and 'An Elegy . . .' (28 ll.): ll. 7–10:

'A seperation hardly to be borne,
Her only Daughter from her arms was torn!
And next discarded—driven from her home,
An unprotected Wanderer to roam!'

The verses below Cut XII end:

'For the King shall be Judg'd with the poor of the earth,
And, perhaps the poor man will be greater than he.
Until that great day we leave Caroline's wrongs,
Meantime, may, "Repentance" her foes o'ertake;
O grant it kind POWER, to whom alone it belongs'
AMEN. Here an end of this Hist'ry we make.
Quod Jas C—TN—H, Dec 10 : 1821.'

The cuts are superior to the usual cheap broadside illustrations, and the sheet is reputed to have brought Catnach a fortune. In street papers the Queen is often called 'the Wanderer'. See No. 14232, &c.
Cuts I–X, $1\frac{3}{4}\times 2\frac{1}{2}$ in. (corners clipped); XI, $4\frac{5}{8}\times 7\frac{3}{8}$ in.; XII, $4\frac{1}{8}\times 7\frac{3}{8}$ in. Broadside, $19\frac{7}{8}\times 14\frac{3}{4}$ in.
B.M.L. 1852. b. 9/85. 'Thirty-Fifth Edition' in Print Room.

14256 BEHOLD THE PICTURE!!! IS IT LIKE?

Barrett Del. *Style, Sc^{t}*
Barrett 44, Fetter Lane. [1821]

Engraving. A later state of No. 11933 with the addition of title, signatures, and imprint, and of an open Bible under the parson's foot. The pages are headed *Acts* and are inscribed *Cha XX I have Cove*[ted] *no Mans Silver or Gold or Apparel. I have Remember*[ed] *the word of the Lord Jesus that it is more Blessed to Give Than to Receive.*

Annotated by E. Hawkins: 'rev^{d} Gilbert Beresford, Rect. of S^{t} Andrews, Holborn, claimed 2.9 under the fire act'. At this date such an attack is political as well as personal, cf. Nos. 13914, 14251.
$4\frac{3}{4}\times 3\frac{7}{8}$ in. Pl. $6\frac{1}{2}\times 4\frac{13}{16}$ in.

14257 THE REBELLION OF 1821.—OR POLITICAL HUMBUG.

M^{c} Cleary Nassau S^{t}

Engraving (coloured impression). Oafish-looking soldiers (r.) crouch behind a barricade which an artisan with a hammer is completing. They are in unsoldierly attitudes, but have fixed bayonets, a cannon, and cannon-balls. Their stout elderly officer kneels to look through a telescope at a witch on a broomstick (l.). She advances through the smoke which ascends from a giant *Bottle of Smoke* which stands on the ground. Flourishing a crutch and grinning she bestrides her broom; before her is a grotesque fledgling bird; behind, two skeletons, a dummy-like figure, a 'blue devil', cf. No. 14598, and a little blue demon. The officer's words are engraved below the upper margin: *to Arms! to Arms! make the Barriers Bum-proof, O Lord! O Lord! we shall be all ruined! O! such a multitude of cursed Rebels & Radicals, the roads are thick with them, the mountains covered, all armed with swords & Muskets, marching*

in hollow squares to attack the Barrier, see, see, the clouds of dust & smoke, we are all undone to a certainty, there, there, look, by the Lord they have got Flying Artillery, with Bomb-bardiers all mounted & Flying to Action, now my brave comrades prime, load & make ready for Actual Service, your Venerable Commander expects every Man will do his Duty.—

In the autumn and winter of 1821 agrarian disturbances broke out in Ireland, with many outrages, especially in Limerick, and the country was honeycombed by secret societies. The bottle is an emblem of scare-mongering, as in No. 13272; cf. Nos. 13849, 14507.
$8\frac{1}{8} \times 12\frac{5}{8}$ in.

14258 A SCENE AT HAMILTON PLACE OR CUNNING CONDESCENSION!!

Marks fec [? 1821]

Engraving (coloured impression). George IV stands on the doorstep of a London house, his hat under his arm. Lord Conyngham, standing beside him, and bowing low, motions him towards the open door. The King asks: *Is your Wife at Home*, holding up his r. hand so that the fingers simulate horns above the Marquis's head. The latter, who wears a court suit, answers: *At your Service!* Lady Conyngham peeps from a ground-floor window, saying, *He's coming 'pon my Honour.* John Bull (r.), a sturdy fellow in ill-fitting brown wig and gaiters, and with a heavy cudgel for walking-stick, walks towards them along the pavement. He registers astonishment, saying, *Dash my Wig!* A footman looks up from the area (l.), saying, *Cuckoo* and holding up two fingers derisively. On the wall: *Hamilton Place.* Verses are engraved on a second pl., 24 ll. beginning:

My Island home dear Frank you know
Is here thy smiling looks . . .

And ending:

Then gang wi' me to Brighton dear
From hubby let us roam
Thy charms will make each place appear
To me my Island home.

Annotated in (?) a printseller's hand: 'a Prosecution for this'. See No. 13847.
$6\frac{1}{2} \times 8\frac{5}{8}$ in. Sheet (cropped), $11\frac{1}{2} \times 9\frac{3}{8}$ in. 'Caricatures', xi. 167.

14259 EPOQUE MÉMORABLE DE 1821.

London. C. Hullmandel's Lithography [C. Motte.] [? 1821]

Lithograph (coloured impression). Above the design, as a second title, *Repas de Corps.* A French design published in England. Napoleon lies on his low narrow bed, surrounded by ghouls who bite his dead body. A purple cloak (? the cloak of Marengo) is flung over the body, arms and legs are bare. Two British officers, typical of the gaunt savage officers of French caricature, sit together on low stools devouring the l. leg and foot. Others represent the French enemies of Napoleon, the Ultras and their Press. A youngish woman, 'La Quotidienne', holding a fan, bites the r. foot. A man holding up a flag inscribed *Vive . . .* [le Roi] *Quand Meme* [the device of the Ultras] savagely bites the r. leg. He is Martainville of the 'Drapeau Blanc'. Next, an elderly woman in an old-fashioned hood on which perches a magpie ('Gazette de

France') seizes and bites the r. arm. Beside her, by Napoleon's r. shoulder, a priest (symbolizing the clergy and especially the Jesuits) looks up terrified, the only one to see a figure of 'La Minerve', poised on a cloud behind Napoleon's head, with spear raised to strike down the ghouls. She wears a Roman helmet, laurel wreath, classical draperies, and has a round shield engraved with Napoleon's achievements: *Paris*, *Cherbourg* [harbour construction], *Anvers*, *Arcole*, *Pyramides*, *Marengo*, *Austerlitz*, *Jena*, *Code Civil*, *Concordat*, *Tilsitt*, *Montcénis*. Beside the bed are piled Napoleon's hat, sword, knapsack, and green umbrella.

A French design printed in England for reasons of security. *La Minerve française* [see No. 13009], the successful Liberal weekly edited by Constant, lived only from Feb. 1818 to Mar. 1820, when its licence to print was withdrawn. Hatin, *Bibl. de la Presse*, 1866, pp. 342 f. The Englishmen presumably represent Hudson Lowe and General Pine-Coffin. For Napoleon's death see No. 14201.

De Vinck, No. 10323. Milan, No. 2852. Reproduced, Bourguignon, ii. 348. $9\frac{1}{2} \times 13\frac{1}{4}$ in.

14260 INTENDED STATUES FOR WATERLOO PLACE.

Marks fec[t][1] [? 1821]
Pub[d] *J L Marks 28 Fetter Lane, Fleet S*[t] [on portfolio].

Engraving (coloured impression). Two figures, over life-size, on a low pedestal embrace; the King as Bacchus, nude except for a girdle of vine-leaves and grapes, and a wig decked with leaves; Lady Conyngham as Ariadne, a more classic figure, with drapery hanging from the hips. Against the pedestal leans a portfolio: *Lady C——s Attitudes Suppressed.* A connoisseur (r.) gazes up through an eye-glass, saying, *Bacchus was the God of Wine and good cheer, his 'favourite was C*××××××*m* [lightly scored through] *Ariadne, she was another mans Wife.* Lord Conyngham (l.), with antlers sprouting from his forehead, looks up at the statues; he says, *Poh! Poh! this is never meant for Bacchus and Ariadne, It's more like my Wife and the* * * * * *or I'm no Cunning-sure I mean Connoisseur.*

The 'Attitudes' derive from Lady Hamilton, see No. 9571. For Waterloo Place cf. No. 13233. See No. 13847.

$12\frac{1}{2} \times 9\frac{1}{4}$ in. 'Caricatures', xi. 211.

14261 COCKNEY LAUREATE ELECTED.

J. Gleadah Sculp[t] [? 1821]

Engraving (coloured impression). Two names are engraved below the design. A procession of radicals approaches the west front of St. Paul's, headed by *Waddy* who marches hat in hand, holding up a placard on a pole: *This day in green garden yard | The sovereign people will elect their Bard.* He is preceded by a boy blowing a trumpet. Behind him a man has been thrown to the cobbles by a kicking donkey; he is *Benty* [Bentham], his hand on an open book: *Church of Englandism* ['and its Catechism examined', by Bentham, 1817]. Three well-mounted men follow: the leader has a book or paper inscribed *Pattern* in his pocket (? indicating Place, the tailor). Next is Joseph Hume, identified by *Hume History of . .* in his pocket. The last is (?) Burdett. All wear top-hats and are poorly characterized. On the r. a man without a hat

[1] An imprint (cropped) has been erased.

[? Leigh Hunt] stands full-face, shouting; he holds out an open book: *Florence Garden*. A few pedestrians watch from the pavements. There is a background of houses, with two draper's shop-fronts behind the riders.

The date is uncertain and the subject is obscure. Seemingly, the discordant personalities and aims of Radical leaders are satirized, and they are ridiculed by association with the humble and dwarfish Waddington, see Nos. 13273, 14122, 14193.

$8 \times 12\frac{5}{8}$ in. With border, $8\frac{7}{8} \times 13\frac{1}{4}$ in.

14262 BEAUTIES OF THE SALOON, A PRIME MINISTER AT COVENT GARDEN THEATRE

[Williams.] [? 1821]

Aquatint. Castlereagh stands with his back to a fire, pulling aside his coat-tails, between two actresses or courtesans, both in full dress, and much décolletée. One (l.) puts a hand on his arm; the other takes his chin. A stout well-dressed woman (? a bawd) selling fruit and play-bills holds out to him fruit and a bill headed *A New Way to Pay Old Debts*, followed by *The Irishman in London*. Castlereagh, who wears a top-hat and a spencer over his tail-coat, with pantaloons and Hessian boots, stares vacantly to the r., disregarding these blandishments.

During George IV's visit to Hanover he was anxious for Liverpool's resignation and his replacement by Londonderry (Castlereagh). This the latter was prepared to accept on certain conditions. Castlereagh preceded the King to England to prepare the Cabinet for impending negotiations, and was able to carry through the arrangements for the reconstruction of the Ministry under Liverpool in December. C. K. Webster, *The Foreign Policy of Castlereagh*, ii. 369–71. Cf. *Diary of Henry Hobhouse*, 1947, pp. 77–9.

$6\frac{3}{8} \times 4\frac{1}{4}$ in.

14263 THE DROSSCHKI. | THE ROYAL RUSSIAN SAFETY CARRIAGE.

[Williams.] [? 1821]

Engraving (coloured and uncoloured impressions). George IV drives himself r. to l. in a low, oddly shaped carriage to which a crowned bear (the Tsar) is harnessed, the reins being attached to a band which serves as muzzle. He flicks the carriage whip and smokes a cigar, much at ease. Behind (r.) ride two attendants. A signpost points *To The Kremlin and Brighton* [see No. 13212]. In the background is the sea; four tiny figures watch the carriage, one holding (?) a telescope. The King wears a bell-shaped top-hat.

Since the date is uncertain, the interpretation is doubtful. Perhaps a representation of the success of the British Government in persuading the Tsar not to engage in war with Turkey in 1821 in support of the Greek revolt. See C. K. Webster, *Foreign Policy of Castlereagh*, ii. 349 ff.; *Camb. Hist. of Br. Foreign Policy*, ii. 42–4.

$4\frac{3}{16} \times 6\frac{11}{16}$ in. With border, $4\frac{15}{16} \times 7\frac{1}{4}$ in.

PERSONAL AND SOCIAL SATIRES

14264 A DISCHARG'D FIFER.

Drawn Etch^{d} ——— by Richard Dighton 1821 April 25.
Pub^{d} by T M^{c}Lean Haymarket [reissue]

Engraving. Lord Fife, fashionably dressed, wearing full, strapped trousers, walks in profile to the r. on a pavement, using a cane.

Fife (1776–1857), M.P. for Banffshire, was dismissed from his place of Lord of the Bedchamber for voting against the malt tax. He protested on 3 Apr. against the occasion of the dismissal (from a post he was anxious to resign). *Parl. Deb.*, N.S. v. 32–4; Greville, *Memoirs*, 1938, i. 116. For a reduced copy see No. 14817 (5). Cf. Nos. 14275, 14276.
$10\frac{3}{4}\times7\frac{1}{8}$ in.

14264A A DISCHARG'D FIFE=R.
A close copy, n.d. Probably published by Fores.
$10\frac{1}{2}\times7\frac{5}{8}$ in.

14265 A VIEW OF WESTMORELAND, OR AN IMPRESSION OF THE PRIVY SEAL.

Drawn Etch by Richard Dighton. July 1821.
Pub^{d} by T. McLean Haymarket [reissue].

Engraving (coloured impression). Lord Westmorland (1759–1841) walks in profile to the r. along a pavement, using a large green umbrella as walking-stick. He wears top-hat, riding breeches, and top-boots.

He was Lord Privy Seal from 1798 to 1827 (except 1806–7); he was nicknamed by Canning 'le sot [sceau] privé'. For a reduced copy see No. 14817 (37).
$10\frac{5}{8}\times6\frac{3}{4}$ in.

14265A A PRIVY SEAL.
London Pub^{d} Jan^{y} 1st 1823. by S. W. Fores 41. Piccadilly
Engraving (coloured impression). A close copy of No. 14265.
$11\times7\frac{1}{4}$ in. 'Caricatures', vi. 16.

14266 [LORD STEWART]

Drawn Etch^{d} & Pub^{d} as the Act directs by Richard Dighton July 21. 1821.

Engraving. No title. Lord Stewart walks in profile to the r. along a pavement, holding a glove in his (gloved) hand. He is plainly dressed, wearing trousers.

Identified as, and resembling, the third Marquis of Londonderry, Castlereagh's half-brother (1778–1854). The title of the reduced copy in No. 14817 (52), *A Deceased Statesman*, incorrectly identifies him with Castlereagh.
$10\frac{3}{4}\times6\frac{1}{2}$ in.

14266A A VIEW OF LONDONDERRY.
by Richard Dighton.
Pub^{d} by T. M^{c}Lean Haymarket by Richard Dighton. A reissue, coloured.

14267 PRETTY PETER.

Drawn Etch^{d} & Pub^{d} as the Act Directs by Richard Dighton Nov^{r} 30. 1821

Engraving (coloured impression). A plainly dressed man wearing top-hat and trousers stands, in profile to the r., hand in pocket. He has a quizzical half-smile.

Conjecturally identified by H. M. Hake as Joseph Hume. For a reduced copy see No. 14817 (24).

$10\frac{1}{4} \times 6\frac{1}{4}$ in.

14268 A VIEW FROM GUILDHALL TO CANNON S$^{T.}$

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton. 1821.

Engraving (coloured impression). An elderly man trots (l. to r.) along a pavement, a cane under his l. arm. He wears a hat with rounded crown, like a bowler, knee-breeches, and tied shoes.

Identified as Jacob Sims. For a reduced copy see No. 14817 (12): the title identifies him as 'James R. Syms Esq.', Common Crier to the City of London. *Royal Kalendar*, 1821, p. 298.

$11\frac{3}{8} \times 7\frac{1}{8}$ in.

14268 A A reissue with the inscription *M^{r} Sims* and the additional imprint *London Pub^{d} by Tho^{s} M^{c}Lean 26 Haymarket. 1824.*

14269 ELEGANT MANNERS.

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton. 1821.

Engraving. A stout man wearing top-hat, long single-breasted coat, and strapped trousers, walks in profile to the r. on a pavement, using a cane.

He is Charles Manners-Sutton, son of the Archbishop, Speaker 1817–35. For a reduced copy see No. 14817 (53).

$11\frac{1}{2} \times 6\frac{3}{4}$ in.

14269 A A reissue (coloured), '& Pub^{d}' removed from the pl., *Pub^{d} by T. M^{c}Lean Haymarket.*

14270 "A REAL TB."

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton. as the Act Directs. 1821.

Engraving (coloured impression). An elderly man wearing a top-hat, long overcoat, trousers, and gaiters, stands on a pavement in profile to the r., his arms folded. His white or powdered hair is in a tiny pigtail.

John Bell, the publisher, see No. 7211. The title: 'A Real True Blue', i.e. Tory Royalist.

Reproduced, Morison, *John Bell, 1745–1831*, 1930, frontispiece.

$11\frac{3}{4} \times 6\frac{3}{4}$ in.

14270 A A reissue (coloured) with inscription *M^{r} Bell*; additional imprint: *Tho^{s} M^{c}Lean, 26 Haymarket 1824.*

14271 M^{R} C. KEMBLE AS CHARLES=SURFACE, IN THE SCHOOL FOR SCANDAL

Drawn Etch^{d} & Pub^{d} by Rich^{d} Dighton 1821.

Engraving (coloured impression). The actor stands directed to the l., head in profile, with a whimsical expression, holding up the r. coat-tail. He wears the

costume of *c.* 1821, with long tight pantaloons, and tied shoes, with gloves and without hat.
12×6⅞ in.

14272 MY LADY.

London, Pub^{d} Sep^{t} 1. 1821. by S. W. Fores. 41 Piccadilly

Engraving (coloured impression). Portrait of a very obese and seemingly tall man walking in profile to the l., watching a race-horse being exercised in the distance. He has a small head with very small features, wears a broad-topped hat, tail-coat, breeches, and gaiters.

Identified (A. de R. xix. 26) as Rhodes Mills; he managed R. E. Petre's horses. Creevey, *Life and Times*, ed. Gore, 1934, p. 164. Alternatively identified in a print-seller's hand as J. Reeve Esq. ('Caricatures', vi. 7). John Reeve (1783–1864), then Captain in the 1st Foot Guards, was a General in 1859. Boase, *Mod. Biography*, 1901.
10¼×7¼ in.

14273 THE COMMERCIAL DANDY & HIS SLEEPING PARTNERS—

D^{r} E, D [Eady] *fec^{t}* [G. Cruikshank fecit]
Pub^{d} Nov^{r} 1st 1821 by G Humprey 27 S^{t} James's S^{t} London—

Engraving. Thomas Raikes sits on a divan between two courtesans, his head in profile to the r. On the r. is a round table spread with a luxurious dessert, pine-apple, peaches, decanters, &c. The centre-piece is a figure of Mercury (cf. No. 7592) poised on a globe and holding up a second globe, perhaps a lamp. A long bill hangs from the table . . . *D^{r} to M^{rs} Wood—Bed—10—Brandy 5—coffee 1—Eggs—Brandy 2—Oysters 1—Eggs—20, 0 Ham—10—Coffee 11—Beds 5—Brandy 2—Bed 1—* to show that the establishment is a brothel run by Mrs. ('Mother') Wood (cf. No. 13734). On the wall are two pairs of crossed rakes tied with ribbons, and pictures, with punning titles: *Siege of Belle Lisle, Wood Deamon* [cf. No. 10796], *Babes in ye Wood, The Rakes Progress, Burn em Wood, Deity of the Woods, Wood Pigeon Wood Cock.* Imitated in No. 14420. Cf. No. 14689.

A pencil drawing, in reverse, with minor differences in drawing and inscriptions; each girl holds a wine-glass (C. 199. 1/39). Binyon, i. 285.

Reid, No. 1037.
8⅝×12$\frac{15}{16}$ in.

14274 MILITARY GALANTRY—OR THE SOLDIERS COWARDLY RETREAT TO SAVE HIS BACON; AT THE EXPENCE OF HIS FAIR INAMORATA.

[Williams.]
Pub^{d} 1821 by S. W. Fores Piccadilly corner of Sackville Street

Engraving (coloured impression). A roadside scene between two signposts, one (l.) pointing (l.) *To Cheltenham*, the other (r.) pointing (r.) *To Gloucester*. A handsome well-dressed woman kneels at the feet of Col. Berkeley, a tall handsome man in regimentals, wearing a plumed cocked hat. He holds a flag inscribed *Letters to Amuse the Public expose the Writer and save my Pocket*; on this hangs a letter-file on which papers are spiked, the uppermost: *Dearest Dear Dear Berkeley what language is strong enough to express how much I love*

those dear eyes, beautifull nose sweet mouth elegant person, captivating——but what part of you is there I do not covet oh! give me a Heart in exchange for that of your ——. She exclaims: *In Pity don't expose me!* He strains away from her, walking towards Gloucester, saying, *They will save me Thousands!* In the middle distance (l.) a stage-coach is passing, the door inscribed *Waterhouse and Co*, with inside and outside passengers. The driver says: *I wish I had him in hand! how I would tickle his flanks*; the woman seated next him: *I think this wil not recommend him to the ladies in future.* Two women in the dickey say: *Where's the Honor of a Soldier* and *Faith there is none in this.*

The lady is Mrs. Waterhouse, wife of a coach proprietor in Lad Lane (note by E. Hawkins). Col. Berkeley (1786–1857) of Berkeley Castle was the eldest son of the Earl of Berkeley, born before his father's marriage. He appears in many prints; for his scandalous career see Greville, *Memoirs*, 1938, iii. 264 f. For Mrs. Waterhouse see also Nos. 14859, 14860, 14869.

$8\frac{7}{16} \times 12\frac{3}{4}$ in.

14274 A A later state, title altered to *Militia Galantry— . . .*

14275 THE FAVORITE INSTRUMENT THE FIFE AMONG THE FIGURANTES OF THE OPERA HOUSE & BY THEM, CONTINUALLY PLAYED ON & MOSTLY IN THE FLAT KEY.

[? W. Heath.]
pub May 10. 1821 by S. W. Fores 41 picadilly

Engraving (coloured impression). Lord Fife (adapted from No. 14264), seated on the stage in profile to the l., holds out a fife towards three ballerinas, who dance together, looking towards him. The dancers are reflected in a huge mirror just behind them.

Fife was an active patron of the Opera and a great admirer and protector of opera-dancers, see No. 14276.

$7\frac{15}{16} \times 12\frac{7}{16}$ in.

14276 QUELLE NOBLET, [altered to Noble]SSE—VIRTUTE ET OPERA—

[? Williams.]
Pub^{d} by S W Fores corner of Sackville S^{t} Piccadilly [1821 or 1822]

Engraving (coloured impression). Lord Fife, in profile to the l. (copied from No. 14264), drives Mlle Noblet in a curricle or gig with a lowered hood. A groom sits in a dickey behind. The lady, composed and demure, holds a fife and a paper: *A New Divertissement called Five Hundred p^{r} Ann^{m} or the Humours of Five principal Da[ncers] Mad^{e} N . . Mad^{l}^{l}^{e} F . . .* She says: *I can play upon de Fife any ting I like.* The groom holds a letter: *To Mad^{l}^{e} Bias.* The base of the design is on the level of the traces, the hind-quarters and docked tails of the horses being on the extreme l. Part of the ground floor of a large corner-house forms a background. After the title:

> "*Against such Lewdsters and their lechery,*
> "*Those who expose them do no treachery.*
> *Shak^{e}* [*Merry Wives*, v. iii].

Fife's attentions to opera-dancers and especially to Mlle Noblet who was in London in 1821 and 1822 were well known. He lavished a fortune on her, and in return 'asked nothing more than the lady's flattery and professions of

affection'. Gronow, *Reminiscences*, 1892, i. 121, 304. See also Ebers, *Seven Years of the King's Theatre*, 1828, pp. 66 ff. Fanny Bias was also a famous French danseuse. The title embodies the Fife family motto. Cf. No. 14549, &c. $8\frac{3}{4} \times 12\frac{7}{8}$ in.

14277 A NEW BANKING DROMMUND HOARE & CHILD—

[? I. R. Cruikshank.]
Pub[d] June 1821 by H Fores—Panton Street London

Engraving (coloured impression). A street scene in *Wimpole Street*. A fashionably dressed man drives a fast-trotting horse in a cabriolet (see No. 14309), but turns amorously towards a pretty woman beside him who holds a child on her lap. The latter holds a toy, a cock on a pair of breeches. On the side of a corner-house are tattered bills: *The Fancy Previous to the Coronation—Randals—Benefit at the Fives Court*; *Just Published A Wooden account of Purgamy and the Qu*[een]; *Lost a Bull Bitch Property of a Gen . . .*; *a large assortment of Irish Lin . . .*; *Leak Pills*; *Sal . . by Aution* [sic] *a Drumon* [sic] *. . a . . &*; *the learned Pig*. Fire office signs are on the two adjacent houses, one of two clasped hands, the other, *Union*.

A punning allusion to Henry Drummond (1786–1860) the banker; Hoare and Child were the chief partners in two other famous London banks. He became an Irvingite. The lady may be Mrs. Johnston, see No. 12327. $8\frac{3}{8} \times 12\frac{7}{8}$ in. With border, $12\frac{5}{8} \times 13\frac{1}{8}$ in. 'Caricatures', vii. 207.

14278 BY S[T] PETER THIS IS NO SHAM—OR—A NEW CUT FOR THE GROOM OF THE STOOL.

I R C fecit
Pub[d] April 1821 by G Humphrey S[t] James's Street London

Engraving (coloured impression). A fracas in *S[t] James's Street*, before a corner-house. A handsome manly young man, Webster Wedderburn, seizes a dandy, Petersham, by the collar, and raises a horse-whip. He says: *What I have caught you have I Master Sham Peter how dare you attempt to injure my Wifes character by saying you could play my part as well as I can, you boasting lying Dandy. take that! and that! and that!!!*—. Petersham, wasp-waisted and with beard and moustache, holds up both arms, exclaiming, *Me Sir! you labour under a Mistake I am a Gentleman and will resent this Insult some other time*. Bystanders on the pavement watch. A lady (l.) says: *Oh! my dear Lord, I am afraid will be killed*. An officer and a civilian, arm-in-arm (r.) say: *he shews the white feather again*. A little boy with a hoop grins up at Petersham, saying, *what a Dandy oh ah*. From a first-floor window a maid-servant and a little girl look down; the child says: *La! Betty he has been naughty!*

A paragraph appeared in the *British Press*, 5 Apr., headed 'Extraordinary fracas in High Life', stating that in a rencontre between Mr. W. W. and Lord P., Mr. W. used his cane and the most opprobrious epithets. A correspondence between Lord Foley, acting for Petersham, demanding an explicit and public denial, and Col. Charles Palmer, for Wedderburn, assenting to a modified denial, was sent by the latter to the *Morning Post*, 17 Apr. Petersham, see No. 13029, had been paying attentions to Lady Frances Wedderburn; Greville writes, 15 Apr., 'I know that P. was cudgelled . . .', *Memoirs*, 1938, i. 116. Princess Lieven gives the story. *Letters to Metternich*, 1937, p. 132.

The duel followed on 21 Apr. Petersham, 'the superlative roué of the age' (Westmacott, *London Spy*, i. 232), was a Lord of the Bedchamber. James Webster Wedderburn (1789–1840) was an officer of the 10th Hussars. See Nos. 14279–85.
$12\frac{1}{8} \times 9\frac{3}{8}$ in. With border, $14\frac{1}{8} \times 10\frac{1}{8}$ in.

14279 PETER SHAM-PETER SHAMPOOD; OR THE CONSEQUENCE OF KISSING AND TELLING.

I.R.C
Published April, 1821, by John Fairburn, Broadway, Ludgate Hill,

Engraving (coloured impression). Below the title: *taken from Life, in St James's Street.*— In *St James's Street*, Wedderburn (r.) takes the timorous Petersham by the collar as in No. 14278, saying, *How dare you, you d——n'd Scoundrel, make use of scandalous reports of my Wife—You libel on all that is either noble or fashionable—You Ape—you infernal Puppy—take this horse-whipping as a proper reward for your insolence.* Petersham, his knees flexed, answers: *Sir, Sir, What the Devil, sir eh Sir—Damn me what d'ye mean Sir—you know my rank Sir—privilege, Sir—Oh the Devil—I never said I Kissed your Wife, but if I had Sir, tis truth Sir—Chalk Farm Sir, Mantons* [the gun-maker], *and a Saw-pit for this Sir by the blood of the Stand-ups* [Stanhopes] *I will have satisfaction.* A dandy watches with a pleased smile, between two ladies, each holding his arm. One says: *As I live it is Lord P. and Wed.Web. What can be the meaning of the Rencontre?* He answers: *O nothing in the world your Ladyship—a mere trifle, a bagatelle, only a hoax that's all His Lordship whispered at Almack's that he had been a little too intimate with a certain lady—that's all my lady, that's all pon honor.* The second lady: *I think he deserves to be horse-whipped for not keeping the secret.* Petersham's well-known groom (or tiger) in the curricle (see No. 13029) says: *Damn that Jealous Humbug how he's Shampooing my Master in the public Street.* A little chimney-sweep in the foreground (r.) exclaims: *Here's a Mill! go it, go it, my noble—serve him out—Sweep! Sweep!!*

See No. 14278, &c. Petersham is ridiculed throughout *qua* dandy, as exhibiting the foibles and vices of his kind, cf. No. 13029, &c. This print is advertised, *Examiner*, 15 Apr., as 'A New Caricature. Just published, price 1s coloured, . . .'. It is depicted in No. 14282.
$8\frac{5}{8} \times 13\frac{1}{8}$ in.

14280 ONE OF LORD SHAM-PETER'S NIGHT SCENES, BROUGHT TO LIGHT.

[Marks.]
Pub[d] by J. L. Marks 163 Piccadilly [*c.* Apr. 1821]

Engraving (coloured impression). In a cobbled space between two London houses is a coach and pair (l.), with an open door, showing a lady seated inside. In the foreground (r.) Petersham is being attacked by a much smaller man, intended for Wedderburn, but wearing a footman's livery. Petersham, flinching back, says: *Im struck with surprise! what little low-bred fellow are you—ho—ho—I have some faint idea of you, but, but y—y—your L—L—L—Lady your Lady Sir.* Wedderburn: *Peter-shame on your conduct it matters not Whether-born in a Palace or a Stable-yard I can feel an affront Sir, and revenge*

it too. A dandy behind Wedderburn exclaims: *Web! Web! What the Devil are you about, if you dont resist "so help me god" it shall be our last meeting, after this I shall not be able to get up to morrow I shall be so infernally ill.* The lady in the coach exclaims: *Now for Wellington to protect me.* The coachman looks down at the fracas, saying, *Ay! Ay! I thought it would be found out.* A man in livery like that worn by Wedderburn looks on.

See No. 14278, &c. Stable Yard, St. James's, was Lord Harrington's town house, cf. No. 5033.

$8\frac{9}{16} \times 12\frac{7}{8}$ in. With border, $8\frac{13}{16} \times 13\frac{1}{8}$ in.

14281 PETER SHAM LOVE'S DUEL.

Marks fec^{t}
London Pub^{d} by J. L. Marks 163 Piccadilly [*c.* Apr. 1821]

Engraving (coloured impression). Petersham (l.), holding a pistol, stands with flexed knees, putting a bottle of *Bergamot* to his nose. He weeps, saying to his resolute opponent: *Stop! Stop! Stop! (Pray Sir) Do not kill me yet—let me take one smell or, I shall swoon before I'm dead,—O! the impolite Bow-Street officers not to come to appointment.—If I should escape I'll never go after Married women again if I do D— me.* His hat is tied to his head with a scarf. His second (Lord Foley) crouches terror-struck behind a bush. Behind them is a stile. Col. Palmer stands behind Wedderburn, holding a pistol. See No. 14278, &c.

$6\frac{1}{2} \times 9\frac{5}{16}$ in. With border, $7\frac{3}{16} \times 9\frac{13}{16}$ in. 'Caricatures', xii. 190.

14282 PETER SHAM—ABRAHAM!!!—OR THE DANDY JEW, THE CRACK'D COLONEL, AND THE HORN-BOY

(crook)[1] *Fecit.* [? I. R. Cruikshank]
Published April 1821, by J. Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). Col. Palmer (l.), seated, faces Petersham who stands with legs astride, angrily pointing to a caricature in his l. hand: *Peter Sham-peter Shampood* [No. 14279]. Palmer, who wears elaborate hussar uniform, with pelisse, and holds his busby, says with an ironical smile: *Ha! ha! ha! all a Mistake my Lord—all a rediculous mistake by heaven—ha! ha! ha! Web declares upon his honor it was all a mistake he took you for Abraham the Jew Broker, the greatest rascal in Town and the horse-whipping was meant for him, not you—Damn'd Droll, my Lord—Damn'd droll—ha! ha! ha!* Petersham answers agrily: *Why D—n me Sir, no such excuse shall be Palm'd off on me—this is worse and worse first horse-whip me, and then call me Abraham the Jew Broker—my honor is undone Sir—look here, Sir, they have commenced Caricaturing me already—is there no way of settling it without a gun shot wound—I am ruined, do you hear that rascal of a horn-boy in the Street, what a noise he makes about me.*—— Through a French window is seen a newsboy running with papers under his arm inscribed *Duel*; he blows his horn, from it issue the words: *Here's a true and particular account of the Duel that was fought at Coombe Wood, when a noble Lord was shot through the brains with Paper Pellats from a Pop-Gun!! but as his Soul was impenetrable, he is recovering—This most Curious-est Duel, all for one ha'penny.* On the wall above Petersham's head is a pair of pistols inscribed *Peace Establishment.* At his feet is an open box filled with letters and inscribed *Letters from Lady Frances.* At Palmer's feet

[1] Depicted.

is a paper: *Annecdotes of the late 10th.* On the table between them are writing materials and papers; by Petersham: *Notice of an Action for Crim. Con.*; *Challenge to fight W—— with Pop-Guns*; *Taylors Bill £250.* By Palmer: *Dear W— I am infernally ill so help me Bob* [signed] *Pal—r.* On the wall are two pictures covered by the labels from the mouths of the two speakers, the frames inscribed (l.) *Mail Coach Adv*[entu]*res*; (r.) *Watch House Adventures.*

For the duel see No. 14283. It is alleged that Petersham induced Palmer to withdraw the bullets from the pistols. To 'sham-Abraham' is to feign illness. Petersham's profile, the whiskers which frame his chin and resemble a beard, and his exotic dress give him a Jewish appearance. Col. Charles Palmer was the son of the projector of mail-coaches; the allusion to the 'late 10th' is to the Tenth Hussars (see No. 14640, &c.) and to Palmer's removal from the regiment in 1814, see No. 12315. For his letters to the Press over the duel see *Journal of H. E. Fox*, 1923, pp. 63, 67.

$8\frac{5}{8} \times 13\frac{1}{8}$ in.

14283 PETER's SHAM DUEL OR A DUNGHILL COCK ENDEAVOURING TO SHEW GAME.

I R C fecit.
Pubd April 1821 by G Humphrey St James's St London

Engraving (coloured and uncoloured impressions). Wedderburn, a small ugly man (r.), fires a pistol at the seat of Petersham's trousers, which are struck by a blast of flame. Petersham (l.), much taller and dandified, capers on one foot, firing into the air. He says: *Pray do'nt fire at me, my dear Fellow, it may injure my Whiskers pon honor.—such a shocking Idea to look at a nasty Pistol. Oh! I shall faint where is my Lavender? I wish I was at Home Oh! Oh!!* Wedderburn wears a horn of *Powder* slung from his shoulders. He says, with fierce determination: *Take that for my Wife, you Liar! you contemptible puppy, you Cur. look how his hand shakes I'll blow him to St James's, Dam'me, he's nothing when screw'd to the stcking* [sic] *place.* Behind him stands his second, Col. Palmer, grinning with his hands in his pockets; he says: *That is a prime joke, ah! ah! I have drawn the balls out of the pistols, so it's all a Flash that's the way to give every Body Satisfaction . . ah! ah! ah!* He stands by a sign-post pointing to *Combe Wood*, at his feet are an empty box for duelling-pistols and a bottle.

Petersham's second, Lord Foley, a dandy with an eye-glass, stands before a large tree; he flinches back, exclaiming, *Oh daisy me! his Lordship Is hit in the Seat of his Honor I mus get behind a bush or I shall be in danger, and smell of Powder for a Month. O la!!* Near him stands a postilion, grinning broadly: *ah! ah! ah!* A coroneted coach is behind the tree. The surgeon sits astride a branch, shears in hand, facing a plaster spread across his branch. He says: *I must cut a plaster to cover the part all over: then Phlebotomize and keep him in a Stable Yard* [see No. 14280]. At Petersham's feet lies his second pistol, which has dropped from his hand, a bellows inscribed *Hair Powder* and papers inscribed *Don Juan, court Plaster*, and *Almacks.* Wedderburn holds his second pistol; at his feet lie a bayoneted blunderbuss and a paper inscribed *Satisfaction.*

See No. 14278, &c. The duel was fought on 21 April at Combe Wood, Kingston; shots were harmlessly exchanged and the parties reconciled. While it was pending there were bets that Petersham would not be a principal. *Journal of H. E. Fox*, 1923, pp. 63, 67, 69; Greville, *Memoirs*, 1938, i. 116.

$9\frac{1}{4} \times 13\frac{1}{4}$ in. With border, $10\frac{5}{16} \times 13\frac{1}{4}$ in.

14284 PETERS.SHAM GALLANTRY, OR STABLE YARD DISCIPLINE NO JOKE TO A DELICATE DANDY

[W. Heath.]
Pub May 9th 1821 by S W Fores 50 Picadilly

Engraving (coloured impression). Wedderburn, tall and handsome as in No. 14278, seizes Petersham (r.) by the coat-collar and raises his whip to strike. He has just left a carriage whose open door and steps are on the extreme l. Lady Frances Wedderburn stands behind Petersham in the middle distance. Petersham says: *Now my dearest Angel we shall have a luxurious Feast in the absence of——what ho the Devil D——n unlucky Mistake this spare my delicate sensibility pray!!! I meant no harm indeed.* Wedderburn retorts: *Your delicate sensibility of Countenance renders it doubtfull to which Sex you belong, however your attire allows me to treat you as a Male so take that & that & then to breakfast with what appetite you may.* The lady exclaims: *Oh my poor Peter I hope your Tender frame will not be completely destroyed by this rude attack, & unfortunate disapointment, poor dear thing.* See No. 14278, &c.
12×8½ in.

14285 THE DUEL BETWEEN WEB AND SHAM-PETER—OR MOST HORRIBLY FRIGHTENED!!

[I. R. Cruikshank.]
Published May 1821, by J. Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). After the title: *Scene, Coombe Wood.* Both duellists fire, registering alarm. Wedderburn (l.) fires a blunderbuss inscribed *Egg's Hair Trigger* and staggers back; his hat flies up, struck by a blast of flame from a huge pistol held out by Petersham, who fires from behind a tree (r.) while he holds a tubular (eau-de-Cologne) bottle to his nose. A clumsy gun leans against his tree, inscribed *Rifle Barrel.* Wedderburn: *O, Lud! how cursedly My Piece kicks—She has'nt been Ram'd home enough—She was always a Rum-one, and though I once got Thirty Thousand by her, she has upset me at last.* Beside him is a case of spirit-bottles inscribed *Restorative Cordials. From Waterloo.* Beside him is a cannon on a gun-carriage: *To be used if necessary.* Petersham: *O, dear, O! My head twirls round like a Whipping-Top—If it wasn't for this Smelling Bottle of Lady Francis's sweet Water, I couldn't stand.* Beside him is a box inscribed *Parfait Amour. "Fribourg and Pontet's" Tabac en Poudre.* His groom (r.) sits in the curricle, excitedly exclaiming *"If he hits my Master's Napper that's impenetrable If any where else I shall lose my Place.* The seconds are also alarmed; Palmer (l.) exclaims: *Murder! Murder!! Peter has shot Web's head off, and we shall all be hang'd—What shall I do? What shall I do?*—— In the background (r.) Foley runs off, his hair on end, his hat flying off; he says: *I dont like the Smell of Powder so, d—n me I'm off.* See No. 14283.
8¾×13¼ in.

14286 THE AIR BALLOON OR THE ASCENSION OF DRURY.

18 *21 — I R Cruikshank fecit*
London Pubd April 1821 by G. Humphrey St. James S—t.

Engraving (coloured impression). A model of Drury Lane Theatre is borne upwards by a spherical balloon, the greater part of which is covered by four

lines of music, headed *The Soldier Tir'd* [the song in Arnes's 'Artaxerxes', cf. No. 9730]. The theatre rests on a rectangular document headed *Agreement between*, held to the net over the balloon by four ropes, which are attached to the document by seals, two inscribed *J W* and *R E* [evidently for Winston and Elliston]. From the theatre hangs a heavy weight, attached to the building by a chain which encircles it; this is *Weight of Debt*, and from it hangs the basket of the balloon, inscribed *Treasury*. From the basket Elliston leans out, holding out his cocked hat with an expression of laboured cheerfulness. Four ferocious little 'Blue Devils' (cf. No. 14598) cling to the basket, which is rising from flames in a pit at the base of the design, inscribed *Depth of Despondency*. From the flames rise the heads and arms of furies, with serpents for hair, holding up fire-brands, watching the ascent. Among them is the crowned head of (?) Pluto, chanting:

Fly not yet, our dearest Notes
We devils now will strain our throats
The Money "scarce we feel or know
It is a treat, then do not go!
O, Stay O, Stay.

Great clouds of smoke ascend, forming a background to the balloon, and sprinkled with repetitions of the word *Puff*. Beside Elliston in the basket is a large stone inscribed *Winstone Ballast to be thrown out*, and a stick to which a number of writs are attached, inscribed *Execution* and *Writ*. The head of George IV (caricatured), crowned, and with lowered eyelids, appears from behind a dark cloud in the upper r. corner. It is irradiated, the rays directed on the theatre and the balloon. Behind the basket and the clouds (r.) is the sea; on the opposite shore, watching the ascent with horror, is *The Deserter*, Kean, dressed as Richard III (see No. 12325); with both arms extended to ward off the vision, he exclaims *'Twas but a Dream* ['I did but dream', *Richard III*, v. iii]. The design is framed by the folds of a heavy curtain, suggesting a proscenium.

The finances of the over-rented Drury Lane were dependent on Kean's popularity; despite his contract with Elliston, the lessee and manager (1819–26), he went to America, sailing on 11 Oct. 1820, returning to London 23 July 1821. Elliston is satirized for his publicity methods, characteristic of the theatre, cf. No. 12918. James Winston (1779–1843) was Manager and part-proprietor of the Richmond and Plymouth Theatres and manager of the Garrick Club. Here and in No. 14185 he is depicted as a Manager of Drury Lane. Despite the introduction of the King the print does not seem political: there may be some allusion to Elliston's plan for a representation of the Coronation at Drury Lane.

$13\frac{5}{8} \times 9\frac{1}{8}$ in.

14287 THE INTERIOR OF A MIDSHIPMAN'S BIRTH

Drawn by a Naval Officer [? Marryat].
Published by G. Humphrey, 27, S^t James's Street, London, Aug^t 12, 1821.

Aquatint (coloured impression). Midshipmen at table in a confined space, with a low roof, lit by a candle stuck in a bottle, which casts heavy shadows. They drink grog from tea-cups with a blue interior rim. Eight midshipmen sit at the table, bare except for a jug and bottle; of these two play cards, two sleep, one plays a fife. One of the card-players smokes a cigar and holds a handful of coins. A mishipman holds a lighted cigar to the face of his sleeping neighbour. A lieutenant drinks with the midshipmen. A ninth dances

tipsily, holding cup and bottle; behind him stands a sailor playing a fiddle. A tenth, wearing a fur cap, struggles sulkily into a greatcoat before going on duty. A negro boy stands against the wall grinning at the dancing midshipman. A steward (l.) also stands against the wall, before recessed shelves containing a dinner-service. Against the wall hang hats, a dirk, a sextant, a sextant-case, swords, a speaking-trumpet.

For the 'birth' see No. 14091, &c. When tumblers were broken, 'commonly the case early in every cruise, *tea-cups* are substituted; and as the "*black-jack*" or jug passes round, the caterer frequently exclaims "tip to the blue and no more"'. Note to the lines:

> And none, when tumblers all had failed, . . .
> With grog, his tea-cup should renew
> Higher than to the stripe of blue,
> Which Wedgwood, in his niggard whim
> Oft brings an inch below the rim . . .'.

Mitford, *Adventures of Johnny Newcome in the Navy* . . ., 2nd ed. 1819, p. 11 (cf. No. 13457, &c.).

Reproduced, C. F. Walker, *Young Gentlemen*, 1938, frontispiece.

$7\frac{9}{16} \times 15\frac{7}{16}$ in. With border, $9\frac{1}{8} \times 16\frac{3}{8}$ in. 'Caricatures', vii. 163.

14288 A MARGATE PACKET,

Drawn by a Naval Officer. [? Marryat].
Published by G. Humphrey, 27, S^t James's Str. London, Nov. 6^th 1821.

Aquatint (coloured impression). Below the title: *The Effects of a Squall, or a sudden Shift of Ballast.* The crowded cabin tilts to the r., to the dismay of a family party dining at a table in the foreground. There is a second table in the background with a meal in progress. The cabin is bordered on l. and r. by two tiers of berths, apparently for two persons, set in panelling, and with curtains festooned along the upper edge. These are filled by suffering travellers. A bench runs along the front of the berths; other passengers sit on camp-stools. Phases of misery, discomfort, resignation, and (by exception) complacency are realistically illustrated. A sailor pushes a mop-stick through an open hatch in the roof.

For visitors to Margate, the 'cit's' watering-place, cf. Nos. 6758, &c., 8400, &c., 11968, 12144.

$6\frac{5}{8} \times 10\frac{5}{8}$ in. With border, $8\frac{5}{8} \times 11\frac{15}{16}$ in. 'Caricatures', vii. 162.

14289 A LONDON NUISANCE. PL^E 1^ST | PASSING A MUD CART.

Richard Dighton Inv^t et Sculp.
Pub^d by G. Humphrey 27 S^t James's S^t London. Oct^r 15. 1821.

Engraving (coloured impression). A dandy (r.) stands on the pavement splashed on dress and face by liquid mud from a cart (l.) into which are being thrown the contents of a large deep puddle in the cobble-stones of the roadway. The two scavengers are shown by a thin leg in patched breeches and two shovels which project into the design from the l.

For the set see Nos. 14290–4; all but two are uncoloured reissues, plates to *Cruikshankiana*, imprint as No. 14291. All are signed as No. 14289.

$9\frac{5}{8} \times 8\frac{1}{8}$ in. With border, $10\frac{9}{16} \times 8\frac{11}{16}$ in. 'Caricatures', vii. 96.

14289 A A reissue (uncoloured): *Pub^d by Tho^s M^cLean 26. Haymarket London.*

14290 A LONDON NUISANCE. PL^E 2^ND | A HEAVY FALL OF SNOW.[1]

Engraving (coloured impression). A man shovels snow from a projection immediately above the shop-window of *Careless. Skaite Maker An*[d]. Heavy clots of snow strike the large bell-shaped top-hat of a well-dressed passer-by; his hat is driven over his face, covering eyes and nose. Above, only the legs, hands, and shovel of the man are visible, with the broom of another. Skates and straps hang in the window. Cf. No. 14999.

$9\frac{9}{16} \times 8$ in. With border, $10\frac{3}{8} \times 8\frac{3}{8}$ in. 'Caricatures', vii. 97.

14290 A A reissue (uncoloured) as No. 14289 A.

14291 A LONDON NUISANCE. PL^E 3^RD | ONE OF THE ADVANTAGES OF OIL OVER GAS.

Pub^d by Tho^s M^cLean, Haymarket. London [reissue]

Engraving. A fashionably dressed man approaches the steps leading to a street-door, unconscious of a shower of oil which descends on hat and coat from a lamp-lighter on a ladder (l.). The latter, can in l. hand, tinder-box in r., looks to the l., carelessly tilting his can. See No. 14289.

$9\frac{9}{16} \times 7\frac{13}{16}$ in. With border, $10\frac{1}{2} \times 8\frac{1}{2}$ in.

14292 A LONDON NUISANCE. PL^E 4^TH. | A PLEASANT WAY TO LOSE AN EYE.

Engraving. A fashionably dressed man walking (r. to l.) along the pavement, is struck in the eye and staggers back from the impact of one of the projecting handles of a meat tray carried on the shoulders of a butcher's boy. The latter, walking to the r., looks over his shoulder to the l. Behind is the garden of a London square, backed by uniform houses. See No. 14289.

$8\frac{3}{8} \times 7\frac{7}{8}$ in. With border, $10\frac{3}{8} \times 8\frac{3}{8}$ in.

14293 A LONDON NUISANCE PL^E 5^TH. | ONE OF THE ADVANTAGES OF GAS OVER OIL.

Engraving. A well-dressed woman, passing a chemist's shop, is thrown violently backwards by an explosion which has blown out the shop-window, and is the centre of a circle of objects which fly into the street. A large bottle or jar strikes her face. The horrified shopman looks out from the shattered panes of the door. A little boy has fallen on his back on the pavement. The objects flying outwards include many broken medicine bottles, *Pill* boxes, a box of *Lozenges*, pens, scales, pestle and mortar; two leaflets: *Persons Electrified on the Shortest Notice* and *Cure for Deafness*. Above window and (glass) door: *Chymist & . . I. Killem.*

See No. 14289. For gas in London see No. 12633, &c.

$9\frac{1}{2} \times 8\frac{1}{16}$ in. With border, $10\frac{7}{16} \times 8\frac{11}{16}$ in.

14294 A LONDON NUISANCE PL^E 6^TH. | AN UNLUCKY HIT.

Engraving. A porter (l.), with eyes on the ground, carries on his head and porter's knot a bulky chest of drawers. He collides with a well-dressed elderly lady, a corner of the chest striking her forehead. Behind her walks a footman holding a long cane who extends protecting arms towards his staggering mistress, but treads on a small lap-dog.

$9\frac{1}{2} \times 7\frac{7}{8}$ in. With border, $10\frac{3}{8} \times 8\frac{1}{2}$ in.

14295 THE EXPOSTULATION.

[? T. Lane.]

Published by G. Humphrey: 27 S^t James's Street. Jan^y 15. 1821

Engraving (coloured impression). An elderly suitor in old-fashioned dress (r.)

[1] Signature and imprint as No. 14289.

and a youngish fashionably dressed woman (l.) sit on upright chairs, the only furniture visible in an elegant room. He looks towards her with a gesture of deprecating reproach; she bends towards him, holding at arm's length to the l. a cross and chain taken from an open jewel-box which she holds. A French window is behind her, through which appear the tops of hollyhocks. A descending staircase is seen through an open door on the extreme r. On the wall are W.L. portraits of elderly husbands in well-known plays: *Sir Peter Teazle* ['Sch. for Scandal']; *Lord Ogleby* [Colman and Garrick, 'Clandestine Marriage']; [*Da*]*vid Dawe* [Cumberland, 'Wheel of Fortune']. Below:

When late I attempted your Pity to move,
Why seemed you so deaf to my Prayers,
Perhaps it was right to dissemble your Love;
But why did you kick me down stairs.

These lines appeared in the *Ann. Reg.* for 1783, Appendix, p. 201, and were reprinted in *An Asylum for Forgotten Pieces*, i, 1785, p. 15, and in J. P. Kemble's farce *The Pannel*[1] (1789). Cobbett, misquoting, calls the second couplet a translation of a French epigram. *Weekly Register*, 24 June 1826. According to *Notes and Queries*, 3rd s., v. 184, they are the subject of an earlier caricature, attributed to Rowlandson, in which a man with an arm in a sling and a bandaged eye addresses a hideous woman.
$8\frac{7}{16} \times 12\frac{11}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in. 'Caricatures', vii. 153.

14296 PRESENTING A DROPT GARTER . HONI SOIT QUI MAL · Y PENSE.

Richard Dighton Inv^t et Sculp^t
Pub^d by G. Humphrey 27 S^t James's Street London. Nov^r 10. 1821.

Engraving (coloured impression). A dandified man (l.), in civilian dress, but holding an opera-hat with cockade, bows, holding out with a cynical smile a garter to a young woman (r.). She holds a tiny fan affectedly before her face and coyly advances to take it. The pair are conspicuous in the middle of a large room, carpeted to the wall, and without furniture except for the corner of a buffet with jelly-glasses in the background (l.), where two women watch the encounter with horrified amusement. Other guests stand in conversation against the wall, or watch the centre pair. Two of the men are in regimentals. The women's dresses reach almost to the ground, a new fashion.
$7\frac{3}{8} \times 10\frac{1}{4}$ in. With border, $8\frac{1}{4} \times 10\frac{15}{16}$ in. 'Caricatures', vii. 158.

14297 TRYING ON NEW BOOTS . OR A STRIKING PROOF OF THE DANGER OF SLIGHT STRAP'S.

Rich^d Dighton Inv^t et Sculp^t
Pub^d by G. Humphrey S^t James S^t London. Nov^r 14. 1821.

Engraving (coloured impression). A fashionable bootmaker, his top-hat on the floor behind him, kneels at the feet of a customer who sits pulling on with hooks a pair of tight Hessian boots. Both straps break, the customer's leg flies up, the toe of his boot hits the bootmaker in the mouth, breaking his teeth. The customer grins, his victim registers angry pain. A patterned carpet reaches to the wall on which hang two landscapes.
$7\frac{7}{8} \times 10$ in. With border, $9 \times 10\frac{11}{16}$ in. 'Caricatures', vii. 65.

[1] Information from the Editors of the *Oxford Dictionary of Quotations*.

14298 THE PINK OF POLITENESS AND A PRIM ROSE.

[? R. Dighton.]
Pub by G Humphrey 27 St James St Feby 1821.

Engraving (coloured impression). A lady sits very erect in profile to the l., with lowered eyelids, holding up a fan. She wears evening dress, and in her hair is a rose. A dandy (l.) approaches her with a mincing bow, holding out a carnation (pink) between finger and thumb; an eye-glass dangles from his r. hand. Beside them is an ornate table on which are two coffee-cups. The carpet is patterned with roses. On the wall are two pictures: (l.) Apollo seated on clouds plays a lyre to a coyly rejecting goddess, and (r.) (?) Venus and Cupid, also among clouds. For 'Pink' cf. No. 14320 n. Similar in manner to No. 14296.
$8\frac{7}{16} \times 12\frac{9}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{5}{8}$ in. 'Caricatures', vii. 135.

14299 BLEEDING.

U U [? T. Lane.]
London Published by G Humphrey 27 St James's Street May 1821

Engraving (coloured impression). Scene on a country road. Two masked footpads hold up a stout squire or rich farmer, seizing his collar; he holds out his wallet. One wears a smock and gaiters, and has a cudgel. Over his face is a piece of transparent black material. The other wears smart riding dress, and holds a pistol. The victim's horse plunges in the middle distance.

One of a set of four with punning medical titles. All have the same signature and imprint, Nos. 14299, 14300 being dated May, Nos. 14301, 14302, June.
$9\frac{1}{4} \times 7\frac{1}{4}$ in. With border, $11\frac{3}{8} \times 8\frac{5}{16}$ in. 'Caricatures', vii. 173.

14300 CUPPING.

See No. 14299. Scene in a brigand's cave, lit by hanging lamps. A handsome young hussar officer seated on a stool beside a rough table drinks, facing two theatrical-looking Spanish ruffians, who toast him, looking over his head at a third man who raises a dagger to strike down the unsuspecting man. In the background is a second table, on which lean sleeping men, one of whom is about to be stabbed.
$9\frac{3}{16} \times 7\frac{1}{8}$ in. With border, $11\frac{3}{8} \times 8\frac{5}{16}$ in. 'Caricatures', vii. 170.

14301 TREPANNING.

See No. 14299. A very young man, handsome and girlish-looking and fashionably dressed, is borne off by two courtesans, in evening dress, each gripping a hand, and one with her arm round his shoulders. He registers passive bewilderment. They walk rapidly through the portico of a theatre. Behind is a staircase, down which walk two men and a lady drawing on a long glove.
$9\frac{1}{4} \times 7\frac{1}{8}$ in. With border, $11\frac{3}{8} \times 8\frac{1}{4}$ in. 'Caricatures', vii. 171.

14302 TAPPING.

See No. 14299. A street scene. A bailiff holding out a writ taps on the shoulder a fashionably dressed young man. They stand in the cobbled roadway. Behind is an empty gig; the pawing horse looks inquiringly at the encounter. The groom (r.) has left the gig to watch the parley.
$9\frac{1}{4} \times 7$ in. With border, $11\frac{3}{8} \times 8\frac{1}{8}$ in. 'Caricatures', vii. 172.

14303 THEATRICAL PLEASURES. PT 1. | CROWDING TO THE PIT.

T Lane del
London Pubd by. G. Humphrey 27 St James's St Novr 26. 1821.

Engraving (coloured impression). A free fight for access to the PIT door (of

Drury Lane), within which people struggle towards the guichet (l.) indicated by a notice *Pay Here*. Two men fight with fists, one stands on the neck of a prostrate man and delivers a blow on the chin; another is dragged backwards while his watch is taken from his fob. A man cuts off with scissors the coat-tail containing a pocket; the victim is powerless to resist. A man holds up a woman who falls backwards. Agonized upturned faces, top-hats, and bonnets emerge from the mass. A play-bill by the door: *AS YOU LIKE IT to which is added* WHO IS THE DUPE? [by Mrs Cowley, 1779].

Cf. the *Pit Door* after Dighton, No. 6769, a similar scene in 1784. A companion pl. to No. 14304.

One of a set of six, all in V. & A. (GG 74), undated reissues (? 1835) by McLean.

$8\frac{7}{8}\times7\frac{1}{4}$ in. With border, $10\frac{1}{2}\times8\frac{1}{2}$ in. 'Caricatures', vii. 168.

14304 THEATRICAL PLEASURES. PT 2. | CONTENDING FOR A SEAT.

Engraving (coloured impression). A companion pl. to No. 14303, with the same signature and imprint. A section of the pit, with the ends of four benches in the foreground, a box on the first tier behind. From this two women and two men, people of fashion, look down, respectively registering alarm (restrained), amusement, contempt, and interest. From the adjacent box, partly visible on the r., a lady looks down through an opera-glass. Below, two men fight, one getting a blow on the chin, the other on the eye. A woman has fallen backwards from the adjacent seat, legs in air. The other pitites stand or sit, watching these incidents. Two men have play-bills on their knees: [The]*atre Royal* [D]*rury Lane . . . Point of Honour . . . Peeping Tom* and *Love Law and Physic* [see No. 14312] . . . *Devil to Pay* [see No. 7908].

$8\frac{7}{8}\times7\frac{1}{4}$ in. With border, $10\frac{1}{2}\times8\frac{1}{2}$ in. 'Caricatures', vii. 169.

14305 A SMOKEY HOUSE AND A SCOLDING WIFE.

Rowlandson 1821
Published May 1821 by [illegible] *22 Mary le bone S^t^ Portland Chapel*

Aquatint (coloured impression). An elderly man and wife sit close together at a meagrely spread dinner-table. With hands folded, he bends his head in melancholy resentment, while his wife hectors, with r. fist clenched, the l. forefinger raised in admonition. He wears neat old-fashioned dress, she is a bare-bosomed trollope. On the table are only a tankard (by the woman), a fragment of loaf, one chop with knife and fork. Dark smoke is indicated as a background.

The title is from a popular catch, see Gillray's *Plaisir du Ménage*, No. 5938. Grego, *Rowlandson*, ii. 368.

$8\frac{5}{16}\times9\frac{1}{16}$ in. With border, $9\frac{1}{8}\times10$ in. 'Caricature', x. 223.

14306 TRICKS ON THE TURF, OR SETTLING HOW TO LOSE A RACE

Rowlandson. 1821. [Pub. T. Rowlandson.]

Engraving, slightly aquatinted (coloured impression). A hideous old man (r.), in the costume of *c.* 1780, stands on a race-course giving instructions to a young and handsome jockey, with a saddle strapped to his back, who faces him, switch in hand. The old man has a grotesque profile and a pigtail; he wears tricorne hat, long greatcoat, with breeches and spurred boots; he holds

a whip. In the background are spectators on horseback, and a distant grandstand. Cf. No. 7918, &c.

Grego, *Rowlandson*, ii. 368.

$9\frac{3}{8} \times 7\frac{3}{8}$ in. With border, $10\frac{1}{4} \times 8\frac{1}{4}$ in. 'Caricatures', x. 53.

14307 CHECK MATE.

Etched by G Cruikshank—
Pub by G Humphrey 27 S^t James's S^t March 10^th 1821

Engraving (coloured[1] and uncoloured impressions). A young woman stands in the doorway watching with angry surprise her husband embracing a housemaid. The room was being swept, the chairs are piled. On the wall, divided by a Venus pudica on a bracket, are two pictures: a satyr chasing a nymph, and a Fury chasing a man. A companion pl. to No. 14308, with the same signature and publication line.

Reid, No. 974. Cohn, No. 989. Reissued, *Cruikshankiana*, 1835.

$4\frac{1}{8} \times 5\frac{11}{16}$ in. With border, $4\frac{3}{4} \times 6\frac{3}{16}$ in.

14308 STALE MATE,—

Engraving (coloured impression). The husband and wife of No. 14307 sit in a luxurious breakfast parlour, turning their backs on each other and the table. She caresses a cat, facing an empty grate (r.); he is absorbed in a newspaper.

Reid, No. 975. Cohn, No. 2002. Reissued, *Cruikshankiana*, 1835.

$4\frac{1}{16} \times 5\frac{11}{16}$ in. With border, $4\frac{11}{16} \times 6\frac{1}{4}$ in. 'Caricatures', vii. 243.

14309 THE COMFORTS OF A CABRIOLET! OR, THE ADVANTAGES OF DRIVING HOODWINK'D!!—

—Etched by G Cruikshank—from a Drawing by M, E, Esq^r
Pub^d March 21 1821 by G Humphrey 27 S^t James's Street, London

Engraving (coloured impression). A scene in Hyde Park, one of the gates and adjacent houses in the background. Three cabriolets in violent and burlesqued collision, the raised hoods forming blinkers for the occupants. One horse (l.) is on its knees; another (r.) is on its head, the shaft of its two-wheeled carriage piercing the belly of the horse in the centre which rears wildly, trampling on a poodle. Each carriage contains the (dandified) driver and a friend, one being a woman losing her huge bonnet; these are being violently tipped out. Each has a groom behind; two are flung into the air. Clouds of dust rise from the mêlée.

The cabriolet had long been fashionable in France. H. Walpole, *Letters*, ed. Toynbee, iii. 314 f., writes (1755) on the '*fureur des cabriolets*; *Anglicé* one-horse chairs'; cf. No. 4633. The form depicted is an innovation in England. The cabriolet (soon 'cab') for hire, with the driver's seat partitioned off, was introduced in April 1823. Cf. No. 15479.

Reid, No. 977. Cohn, No. 1003. Reissued, *Cruikshankiana*, 1835.

$8\frac{1}{2} \times 14\frac{3}{8}$ in. With border, $9\frac{9}{16} \times 15\frac{1}{8}$ in.

14310 MONSTROSITIES OF 1821.— *P^t 4.*

G. Cruikshank inv^t et fec^t
Pub^d by G. Humphrey 27 S^t James's S^t London May 20 1821—

Engraving (coloured impression). A promenade in one of the London parks, displaying exaggerated fashions. Both for men and women, the distinctive

[1] 'Caricatures', vii. 243.

feature is a waist no longer high but wasp-like, and (for women and occasionally for men) smaller than the neck. Bonnets are huge and feather-trimmed. Skirts are bell-shaped, and reach to the ground, with horizontal rows of trimming at or near the hem. The men wear strapped trousers, full at the hips, with spurred boots; collars are still high. Top-hats are more extravagant: bell-shaped and high-crowned, brims either flat or much contorted. One man wears riding breeches and carries a switch; the tops of his boots are buttoned. A Grenadier Guards officer in a gigantic bearskin and long gaiters walks arm-in-arm with a lady; they talk to a dandy whose arm is held by a boy who is a small replica of himself, dressed in exactly the same way. One dandy (l.) wears a greatcoat of shaggy light fur or fur-fabric. A trotting poodle, extravagantly curled and clipped, burlesques the promenaders.

A sequel to No. 12840, &c. For the 1820 pl. see No. 13445 A.

There are signed studies for this in pen and pencil, much altered in the etching (199. c. 1/23. Binyon, i. 284).

Reid, No. 983. Cohn, No. 1751. Reissued, *Cruikshankiana*, 1835. Reproduced, A. Cruse, *The Englishman and his Books*, 1930, p. 122.

$9 \times 13\frac{3}{16}$ in. With border, $9\frac{15}{16} \times 13\frac{15}{16}$ in.

14311 TUGGING AT A HIGH—[scored through] EYE-TOOTH—

A E inv^{t} G Cruikshank fec^{t}
Pub^{d} by G Humphrey, 27 S^{t} James's S^{t} London Nov^{r} 1 1821—

Engraving (coloured impression, final state). The dentist, short, fat, and bald, stands in back view on a low stool, his knees pressed against the chair, his l. arm round the victim's neck; he tugs at an upper tooth. The thin elderly patient raises her l. leg in agony, overturning the folding wash-stand on which the dentist's appliances are spread. These include a basin, cup (both spilling their contents), a double set of teeth, a hammer, and a stoppered jar which falls against a large pier-glass, starring it. Both are unaware of the accident, though a little dog barks from under the table. The glass reflects dentist and patient, showing the latter gripping the arm of the chair. There is a window (r.), the lower part screened by a slatted green shade. Above this dangle teeth with large blood-stained roots. On a chest of drawers-bookcase are laid out sets of false teeth. The books are *Warbler*; *Winter in London*; *Lock on the Gums*; *Miseries of Human Life* [Beresford, see No. 10815, &c.]; *Bible*; *Tales of the Devil*; *Tommy Two Shoes*; *Treatise on Tooth Powder & Brushes*; *Feast of Wit*; *Tales of Terror*, and two big volumes of *Frankensteiv* [sic] [by Mary Shelley, published 1818]. The room is carpeted to the wall.

There are two earlier states, not in B.M. (1) Incorrect reflection in the glass, no teeth in the window, no liquid in basin or cups. (2) The reflection unaltered, but with teeth in the window and liquid in cups, &c.

Reid, No. 1060. Cohn, No. 2053.

$7 \times 9\frac{1}{8}$ in. With border, $8\frac{3}{16} \times 10$ in.

14312 LOVE, LAW, & PHYSIC.—

J. Sher^{m} inv^{t} G Cruik fec^{t}
Pub^{d} Aug^{t} 28th 1821 by G Humphrey 27 S^{t} James's S^{t} London

Engraving (coloured impression). Three designs placed side by side, each with title: [1] A night scene outside a shuttered tavern: *Cordials & Compounds. Hodg*[es] *Best.* A dandy tipsily puts an arm round two well-dressed prostitutes, standing between them. One takes his watch, the other has

secured his wallet which she holds in her muff. [2] Street scene. A bailiff claps a startled dandy on the shoulder. A sturdy assistant watches intently. [3] A sick-room. The moribund patient sits in an arm-chair beside the bed, in dressing-gown and night-cap. The thin elderly doctor, holding hat and cane, sits beside him, staring intently at the man, while an old nurse stands by with bowed head. The chimneypiece is covered with medicine-bottles. The title is that of a farce by Kenney, first played 20 Nov. 1812, Covent Garden.

Reid, No. 1030. Cohn, No. 1703.

With border, $9\frac{1}{2} \times 14\frac{5}{8}$ in. Each design, $8\frac{3}{16} \times c.\ 4\frac{3}{8}$ in.

14312 A A second state, above the design as an additional title: SYMPTOMS OF LIFE IN LONDON—OR [cf. No. 14320].

14313 LA DOUANE.—THE SEARCHERS OFFICE

Drawn by W. P. (spur).[1] *Etch^d by G C^k*
Pub^d June 30^th 1821 by G Humphrey 27 S^t James's S^t London—

Aquatint (coloured impression). An elderly over-dressed woman looks with imploring dismay at a smart douanier who stands with fingers spread menacingly, looking quizzically at his victim. He wears high cocked hat, long great-coat, and cavalry boots. She exclaims: *Oh! Lud! must I be fooleè fouilleè Mounseer?* Her husband is in an inner room (r.), where a peasant gropes in the pocket of his overcoat. He is bulky and John Bullish, wearing gaiters, and grimaces with angry resignation. Clothes hang from a rifled trunk and portmanteau.

One of a set of eight aquatints (Reid, Nos. 985–92) illustrating 'Inconveniences of a trip to the Continent'.[2] The third, *Quartière con Mobili; or Hints on Taking Lodgings*, is not in the B.M. All have the same signatures and publication line; all were reissued with the imprint *Pub^d by Tho^s M^cLean 26 Haymarket Aug^t 1^st 1835*. See Nos. 14314–19.

Cohn, No. 1230.

$6\frac{13}{16} \times 9\frac{1}{4}$ in. With border, $7\frac{15}{16} \times 10\frac{3}{8}$ in. 'Caricatures', vii. 79.

14314 LE TRAITEUR CHEZ VÈRY
MADAME VÈRY'S COFFEE HOUSE—PARIS

Aquatint (coloured and uncoloured[3] impressions). See No. 14313. The alluring Mme Véry (l.) stands behind a counter or bar on which are fruit and a centre-piece of flowers, with a stand of jelly-glasses, &c. She and a fat Frenchman exchange compliments. A French officer enters, holding his cocked hat. Two other customers are in animated conversation. In the foreground sits a John Bull beside a table on which are bottle and glass. An elegant Frenchwoman holds out with insinuating assurance a tray of trinkets, saying, *Achetez moi quelque chose Monsieur?* He answers: *D—n your Kickshaws*. For Véry Frères see Nos. 12366–8; for Mme Véry see also No. 12409.

$6\frac{3}{4} \times 9\frac{1}{4}$ in. With border, $7\frac{15}{16} \times 10\frac{5}{8}$ in.

14315 LA DILIGENCE.

Aquatint (coloured[4] and uncoloured[3] impressions). See No. 14313. The driver or postilion of a huge clumsy and heavily-laden German diligence stands by the open door, waiting for an Englishman to enter. The interior is crammed with Germans smoking big long-stemmed pipes. One large dog sits hungrily on the floor; a woman holds a second dog; she sits uneasily, with her back to the horses, facing the men who are more comfortably placed. An outside passenger sits in front in a hooded box like a cabriolet, smoking. Below the

[1] Depicted.
[2] Title from Cohn.
[3] Reissue.
[4] Caricatures, vii. 78.

design: "*Tabac zu rauchen, oder grosse Hunde in der Diligence mit zu nehmen ist-untersagt*" *&c &c—You are not allowed to Smoak, or take large Dogs with you in the Diligence*—. The Englishman, who is fashionably dressed and slim, holds out a paper to the impassive coachman, saying, *Look here "nix rowk & nix Hund"!!* The man wears postilion's boots, a short smock, and a round hat. $6\frac{15}{16} \times 9\frac{3}{8}$ in. With border, $8\frac{1}{8} \times 10\frac{3}{8}$ in.

14316 MER DE GLACE—SEA OF ICE—
Aquatint (coloured impression). See No. 14313. The glacier is seen from the slopes of the Montanvert, the inn being a hovel on the extreme r. Tourists and guides are crossing the ice. In the middle distance a woman strides over a crevasse, pulling a man after her; both have alpenstocks. In the distance are tiny figures on the glacier. In the foreground an elderly man has fallen face downwards, dropping a cane. He frightens a donkey descending the slope towards the glacier; it stops and brays, and a female tourist is about to fall off. Outside the inn a fat man looks through a telescope, another sits by a table with bottle, &c. In the background are sharp serrated peaks (the Aiguilles of the Mont Blanc range); a violent squall of rain is approaching from the l. Above the design:

"nec te tua plurima ××××
Labentem Pietas, nec Apollinis infula texit"

[Neither your very great piety nor Apollo's fillet protected you when you fell. *Aen.* ii. 429.]
$6\frac{13}{16} \times 9\frac{3}{8}$ in. With border, $8 \times 10\frac{1}{2}$ in. 'Caricatures', vii. 81.

14317 VISIT TO VESUVIUS—"CINERI DOLOSO."—
Aquatint (coloured[1] and uncoloured[3] impressions). See No. 14313. A party of tourists on the summit of Vesuvius are terrified at a violent explosion of flame and large stones. An elderly couple lie prone in the path of a stream of red lava. A young woman in the lightest of slippers runs down hill. A thin man staggers back, losing his top-hat.
$7\frac{1}{16} \times 9\frac{5}{8}$ in. With border, $8\frac{1}{8} \times 10\frac{3}{4}$ in.

14318 FORUM BOARIUM—OR, M^R^ BULL IN THE BEAST MARKET AT ROME—
Aquatint (coloured[2] and uncoloured[3] impressions). See No. 14313. A fat plainly dressed English tourist, arms flung wide, cane in one hand, guide-book in the other, stamps distractedly at the beggars who crowd round him: two children, an emaciated woman holding two infants, an older woman who clasps her hands in supplication, a (?) blind man, an old man (or woman) draped in a long cloak. Two ragged women recline under a tree (r.). Scene in the Forum, then used as a cattle-market. Behind are the three columns of the Temple of Castor; on the l. are massive buildings.
$7\frac{1}{8} \times 9\frac{13}{16}$ in. With border, $8\frac{1}{8} \times 10\frac{7}{8}$ in.

14319 COMPARING NOTES—OR—VENUS DEI MEDICI—AMONGST OTHERS—(!!!)—
Aquatint (coloured impression). See No. 14313. English tourists visit a picture-gallery intended for the Tribuna in the Uffizi Gallery, Florence. The Venus (returned in 1815, see No. 12619, &c.) is at the end of the room; one man gazes, his companion declaims. A stout woman in the foreground, with pronounced bust, flings out her arm towards the statue, saying, *No comparison upwards*. Beside her a fashionably dressed man holds an open guide-book behind his back. A thin lady strikes a dancing attitude, looking over her shoulder to say *Certainly a finer ankle* [cf. No. 12746]. Two ladies with

[1] 'Caricatures', vii. 82. [2] Ibid. 83. [3] Reissue.

pinched waists and large bonnets confer together. There are two rows of pictures on the walls. A fat parson directs a spy-glass at a Venus. $6\frac{11}{16} \times 9\frac{5}{8}$ in. With border, $8\frac{1}{16} \times 10\frac{7}{8}$ in. 'Caricatures', vii. 80.

14320 [FRONTISPIECE TO PIERCE EGAN'S LIFE IN LONDON . . .]

Drawn & Eng^d by I. R. and G. Cruikshank.
Pub^d by Sherwood, Neely, & Jones, July 15 1821.

Aquatint (coloured impression).[1] A short and broad Corinthian column standing on grass is almost covered by little scenes emblematical of social classes, from high to low. Across the centre, enclosed in a garland, the three heroes carouse, Corinthian Tom and his country cousin Jerry Hawthorne raise their glasses; Bob Logic (l.), more dandified, sprawls in his chair. Broken bottles are on the ground.

The capital, *Corinthian Capital*, is covered with a scene at Court: George IV on the throne, lords and ladies in court dress. Inscriptions: *Roses Pinks, and Tulips*,[2] and *The Flowers | of Society*. Two figures flank the column immediately below the capital: *Noble*, a peer wearing a star, and *Respectable*, a stout citizen with a pen behind his ear. Between these and above the central circle, a blood drives a woman in a curricle; they are *Ups and*, the corresponding group below the circle and at the base of the column being *Downs | of | Life in London*: a thin, ragged, and desperate man sits on a stone between a beggar-boy and an old basket-woman. Two flanking scenes on projecting slabs are (l.) *Mechanical*, a knock-kneed artisan holding a frothing tankard and a hammer and (r.) *Tag Rag & Bob tail*, a scarecrow figure with bare legs hideously splayed, bawling a *Last Dying Speech*. Between these four single figures are projections from each side of the circle: (l.) *Ins &*, a man looking from a prison window, and (r.) *Outs*, a man just released and waving his hat.

On the plinth: *(The Base)*, is a tiny scene in a cellar, dimly lit by a fire; a woman smoking a pipe sits on a truckle bed; a ragged man seated on a stool smokes and drinks. Over the hearth is a gibbet broadside. On the r. a man sieves rubbish; sacks, one inscribed *G C*, and a spade lean against the wall. Below: *Bunches of Turn-ups* [turnips = ruined persons]—*Vegetables, Strings of Ing-ens* [onions]. The base of the whole is a slab inscribed:

Here are we met three merry Boys,
Three merry boys, I trow are we,
And mony a night we've merry been,
And mony mae we hope to be. Burns.

The book was published in twelve monthly parts at 2*s.* 6*d.*, raised to 3*s.*, Oct. 1820–July 1821(when it appeared as a volume in coloured boards), with 36 coloured aquatints by I. R. and G. Cruikshank, Nos. 14320–55 (Reid, 1001–23, 5102–14), all signed as No. 14320; title-page, No. 14356. For the woodcut vignettes see Reid, 3064–84. It was dedicated, respectfully, to George IV. The text was written for the plates. Stage versions were produced, the characters became by-words, tailors advertised 'Corinthian' and 'Tom and

[1] Coloured impressions are in the book (184. e. 7). There are also uncoloured proofs of all but Nos. 14321, 14327, 14329, 14340–14354.

[2] Cf. Cibber, *Love makes the Man or the Fop's Fortune*, 1701 (still popular in the 19th century), '. . . my Rose! my Pink! my Tulip'. 'Pink' = an exquisite (1821), tulip = a showy person from the 17th century. *O.E.D.* According to the Vocabulary of Flash and Cant appended to T. J. Moncrieff's *Tom and Jerry*, 1822, Roses, Pinks, and Tulips = nobility. According to Jon Bee (1823) a tulip is fashionably dressed but no gentleman.

Jerry' patterns. Prints and characters were copied and adapted for tea-trays, snuff-boxes, fans, and screens. Egan, in *Finish to the Adventures . . .*, 1828, lists sixty-five imitations and piracies (including woodcuts and songs) of his work. For the broadside version see No. 14494; cf. Nos. 14435, 14461, 14462, 14495, 14633, 14815, 14989, 15177. Jerrold, *Life of Cruikshank*, 1882, pp. 111 ff. I. R. C.'s son Percy claims that the conception of the work was Robert's; that Tom was based on I. R. C., Jerry on I. R. C.'s brother-in-law just returned from China, and Logic on Egan. According to W. T. Moncrieff, author of the best dramatic version (26 Nov. 1821, pub. 1825), Tom is G. C., Jerry is I. R. C., Logic is Egan. Hindley, *True History of Tom and Jerry . . .*, 1888, p. xiv. (Egan in No. 14338 is unlike Logic.) See also No. 14921, &c.

A pencil sketch in the B.M. is autographed 'Frontispiece for Life in London which originated from me, George Cruikshank'. There is also a first sketch, signed, in pen and pencil. Binyon, i. 258. 199. c. 1/35, 36. On the reverse is a sketch for Curtis in No. 14221.

Reid, No. 1001; Cohn, No. 262. *Quarterly Review*, Dec. 1854, 'Picture of Life and Character, John Leech' [by Thackeray].

c. $8\frac{1}{4} \times 5\frac{3}{4}$ in.

14320 A A state before aquatint.

14321 JERRY IN TRAINING FOR A "SWELL"

Pub^d by Sherwood, Neely, & Jones Aug^t 31. 1820.

See No. 14320. P. 145. A room in the 'chaffing crib' at Corinthian House. Tom, lounging with a newspaper, *Dispatch*, watches his sturdy cousin being measured by a fashionable, dandified tailor. The walls are covered with sporting pictures or prints. Other features are two rolls of tailor's patterns, three top-hats, one in its box, top-boots, two pairs of boxing-gloves; a book, *Sporting Anecdotes*. On the chimneypiece is a large (German) pipe.

$4\frac{3}{16} \times 7\frac{1}{8}$ in.

14322 TOM & JERRY, SPORTING THEIR "BITS OF BLOOD" AMONG THE PINKS IN ROTTEN ROW.

Pub^d . . . [ut supra] *Dec^r 1. 1820.*

See No. 14320. P. 155. Scene in Hyde Park, the more distant figures and trees veiled by dust. Tom stands in his stirrups, bowing and raising his hat to a duchess in a carriage. Jerry's horse caracoles. In the foreground are the box-seat and horses of a four-in-hand; a man drives a woman in a curricle. Children and a dog race perilously across the road towards the rails (r.), where spectators lounge, and pedestrians promenade. For 'bit of blood' cf. No. 7233. Cf. No. 14462.

$4\frac{1}{8} \times 7\frac{1}{8}$ in.

14323 TOM & JERRY, IN THE SALOON AT COVENT GARDEN.

Pub^d . . . [ut supra] *Nov^r 1. 1820.*

See No. 14320. P. 173. The two young men stand surrounded by courtesans in elegant evening dress. Another woman, in a riding-habit, sits on a chair. On the r. is a staircase; men and women ascend and descend, exchanging overtures. Others stand or walk below. Behind is a recess with a table for refreshments.

Reproduced, E. B. Chancellor, *Life in Regency and Early Victorian Times*, 1926, pl. 47.

$4\frac{3}{8} \times 7\frac{9}{16}$ in.

14324 TOM & JERRY, TAKING BLUE RUIN, AFTER THE SPELL IS BROKE UP.[1]

See No. 14320. P. 179. After-theatre scene in a gin-shop or 'sluicery'. Jerry

[1] Date as No. 14322.

stands at the bar proffering a coin, Tom hands a glass to a fat bawd. A raffish man leans drunkenly against a huge cask of *Old Tom* (r.). A ragged beggar with a basket of (?) matches, gives gin to an infant borrowed to assist her trade. The place is lit by a hanging chandelier with two gas-jets in shades. A little ragged boy stands on tiptoe at the counter holding up a sauce-boat to be filled with the best gin for 'his mammy's pain . . .'. The above scene, 'but in much more depraved colours' is to be witnessed nightly.

$4\frac{3}{16} \times 7\frac{1}{8}$ in.

14325 MIDNIGHT. TOM & JERRY, AT A COFFEE SHOP NEAR THE OLYMPIC.[1]

See No. 14320. P. 181. The pair stand arm in arm, complacently watching a sordid scene of 'drunkenness, beggary, lewdness and carelessness—a complete picture of . . "Low Life" . .' (in Wych Street, Strand). A woman climbs over a low partition to fight another; mugs and plates fly. On the fire (r.) is a huge pot with a tap, at which a man fills a mug. A battered prostitute toasts a muffin. One man, of 'shabby-genteel' appearance, 'was once one of the gayest young *swells* upon the town'. Over the fire are cracked pictures: *Innocence* and *Virtue*. Mugs are stacked on shelves.

$4\frac{1}{8} \times 7\frac{1}{4}$ in.

14326 TOM & JERRY IN TROUBLE AFTER A SPREE.

Pub^d . . . [ut supra] *Oct^r 1. 1820.*

See No. 14320. P. 184. The interior of a watch-house at night. The constable in charge sits in his hooded chair (r.), book and pen at his r. hand, holding his long pipe, a tankard beside him. He frowns perplexedly at Tom, who stands at the bar declaiming, an angry and damaged watchman pointing to him. Jerry struggles with several watchmen, and by the door (l.) a man fees a watchman.

A traditional theme, cf. Nos. 3275, 5618, 6879, 14435, and (e.g.) Fielding, *Amelia*, Bk. i, ch. 2.

There is also a coloured impression in the Print Room, seemingly torn from the book, autographed 'The Origin of Life in London—Geo Cruikshank'.

$4\frac{1}{8} \times 7\frac{1}{4}$ in.

14327 BOW STREET. TOM & JERRY'S SENSIBILITY AWAKENED . . .[2]

See No. 14320. P. 186. The title continues: *at the pathetic tale of the elegant Cyprian,—the feeling Coachman,—and the generous Magistrate.* A morning at Bow Street realistically depicted. The Chief Magistrate, taking money from a purse, sits in an arm-chair (r.), with clerk, other magistrates, or privileged spectators round him. Tom and Jerry sit inside an iron railing in the centre of the room, where a damaged watchman with lamp and rattle, a hackney coachee, and a young woman are standing. Within the felons' dock (l.), enclosed by a rather higher railing, are four men, one in irons. H.L. figures of spectators are in the foreground.

Having given bail in the watch-house, Tom and Jerry attend at Bow Street at 1 p.m., when night charges were heard. They are ordered to pay the watchman for damages. A penniless girl, after trying to get money from her seducer, was charged by the hackney coachman for not paying the fare. The magistrate gives her money. He is (?) Sir Robert Baker, dismissed in 1821 for lack of firmness in the riots at the Queen's funeral. See *Letters of George IV*, 1938, ii. 457.

$4\frac{1}{4} \times 7\frac{1}{2}$ in.

[1] Date as No. 14321.

[2] Date as No. 14323.

14328 TOM & JERRY LARKING AT A MASQUERADE SUPPER, AT THE OPERA HOUSE.[1]

See No. 14320. P. 193. Revellers, some in masks, surround the supper-table, on which a clown dances, knocking against a chandelier of cut glass. A band of Pandean minstrels is in an alcove (r.), all play pan-pipes, some have also other instruments: drum, triangle, bells. Tom, as a Spanish don, sits at the head of the table between a queen and (?) Titania. Jerry, as a huntsman, leans across the table halloing and flourishing a whip. On the bench on the near side of the table are a Harlequin and a lady, a nun seated between a dustman and a fireman; on the r. is a devil. Other characters are a Jew talking to a pig-faced lady, see No. 12630, a Chinese, a sailor, a Don Quixote, prone on the floor and very ill.

$4\frac{1}{4} \times 7\frac{7}{16}$ in.

14329 ART OF SELF DEFENCE. TOM AND JERRY RECEIVING INSTRUCTIONS FROM M^R^ JACKSON, AT HIS ROOMS IN BOND STREET.

Pub^d^ . . . [ut supra] *Jan^y^ 1 1821.*

See No. 14320. P. 217. Tom boxes with Jackson (see No. 12917), two fencers (l.), one masked, watch. Logic (the Oxonian, third of the trio) stands by the door, his umbrella under his arm, watching Jerry who is being weighed to decide a bet between them. On the wall are diagrams, a row of prints of fencers, a picture of two pugilists, gloves and foils.

Reproduced, M. Hardie, *English Coloured Books*, 1906, p. 198; Queensberry, *The Sporting Queensberrys*, 1942, p. 113.

$4\frac{1}{4} \times 7\frac{1}{16}$ in.

14330 CRIBB'S PARLOUR. TOM INTRODUCING JERRY AND LOGIC TO THE CHAMPION OF ENGLAND.[2]

See No. 14320. P. 220. The parlour at Tom Cribb's (The King's Arms, corner of Duke Street and King's Street, St. James's). Cribb stands by the fire, smoking, while Tom holds up the silver cup presented for the fight with Molineaux, showing it to his friends. Logic mixes punch, smoking a 'segar', at a table where Jerry sits with another 'swell'. At the other table (l.) a coachman is smoking; there are three other customers, one paying the waiter. The walls are covered with W.L. portraits of pugilists, white and black, and by sporting prints. Cribb's heavy jack-boots stand by one table.

It was decided on 21 Jan. 1821 that Cribb, champion since his fight in 1811, see No. 11786, &c., need not fight again, and should hold the title. *D.N.B.* Cf. No. 14947, a similar tavern scene.

Autographed 'By I. Robert Cruikshank. G C^k^'.

Reid, No. 1011.

$4\frac{1}{4} \times 6\frac{15}{16}$ in.

14331 TOM & JERRY SPORTING THEIR BLUNT ON THE PHENOMENON MONKEY, JACCO MACACCO, AT THE WESTMINSTER PIT.[1]

See No. 14320. P. 225. The rectangular pit is framed by spectators, some in a low gallery, and lit by candles from a central chandelier and rough sconces on posts supporting the gallery. 'Swells' and proletarians are crowded together. A bull-dog bites a chained monkey, whose master (l.) kneels behind it holding a sheet of iron between himself and the animal, lest it should bite him. The dog's master stands with hands on thighs. The monkey vanquishes all the dogs.

[1] Date as No. 14326.

[2] Date as No. 14329.

On one Print Room impression (reverse) are pen sketches, 'Roughnesses', with a list of subjects and G. C.'s signature.

$4\frac{1}{8}\times7\frac{1}{4}$ in.

14332 TOM GETTING THE BEST OF A CHARLEY.[1]

See No. 14320. P. 232. A night scene on the east side of Temple Bar, which frames the Strand and St. Clements in the background, lit by a full moon. Tom (r.) overturns a watchman's box from which a poor terrified old man leans out shrieking. A fellow-watchman (l.) springs his rattle and shouts. Behind Tom is Jerry, much amused, between two gaily dressed prostitutes who cling to him.

The most popular of the series, see Nos. 14494, 14633 [1]; cf. Nos. 14403, 15337. It was printed on a handkerchief. Egan, *Finish to the Adventures of Tom, Jerry, and Logic*, 1828, p. 9.

$4\frac{1}{4}\times7\frac{3}{16}$ in.

14333 A "LOOK IN" AT TATTERSAL'S. TOM TAKING JERRY'S JUDGMENT IN PURCHASING A "PRAD".

Pub^d . . . [ut supra] *Feb^y 1. 1821.*

See No. 14320. P. 236. Scene in the quadrangle at Tattersall's, the auctioneer in his rostrum. A horse is led forward by an attendant. Tom turns to speak to the auctioneer. Logic with his umbrella stands near him. Jerry, more knowing, talks with a coachman (l.). There is a top-hatted crowd; behind are carriages for sale. Prad = horse. Cf. No. 14944.

$4\times7\frac{1}{4}$ in.

14334 AN INTRODUCTION.—GAY MOMENTS OF LOGIC, JERRY, TOM AND CORINTHIAN KATE.[2]

See No. 14320. P. 250. In a well-furnished room Tom and Kate waltz gracefully. Logic, at the piano (r.), looks over his shoulder at the pair with a delighted grin. Jerry sits on a couch, with a second courtesan (Sue). Both women wear evening dress with long gloves. On a table are decanters, fruit, &c. There are wide folding doors flanked by pictures (l.).

Corinthian Kate and her friend Sue are supposed to be Mrs. Maples, a notorious courtesan, and Harriette Wilson (see No. 14828, &c.). Hindley, *True History of Tom and Jerry*, p. 169. This waltzing pair represented 'High Life' in a woodcut on the covers of the original parts; cf. No. 14341.

$4\frac{1}{4}\times7\frac{1}{4}$ in.

14335 FENCING. JERRY'S ADMIRATION OF TOM IN AN "ASSAULT" with M^R O'SHAUNESSY, AT HIS ROOMS IN S^T JAMES'S ST^T.[3]

See No. 14320. P. 252. Tom fences with the fencing-master. Spectators stand round the room or sit on a bench, some in fencing jackets, others top-hatted. An umpire watches from a high stand (l.). Below him are Logic and Jerry. On the wall are a battle-piece and two landscapes.

$4\frac{1}{8}\times7\frac{1}{8}$ in.

14336 TOM & JERRY, CATCHING KATE & SUE, ON THE SLY, HAVING THEIR FORTUNES TOLD.[4]

See No. 14320. P. 256. In a miserable attic the women, smartly dressed, sit together on a makeshift seat, facing a gipsy-like old woman who has cards laid out on her lap. Tom and Jerry peep through a torn rug (l.) which serves as door, Tom touching Sue's neck with a riding-switch.

$4\frac{3}{16}\times7\frac{3}{16}$ in.

14336 A A proof before aquatint and letters: title in pencil.

[1] Date as No. 14321.
[2] Date as No. 14323.
[3] Date as No. 14333.
[4] Date as No. 14322.

14337 THE "NE PLUS ULTRA" OF "LIFE IN LONDON."—
Pub^d . . . [ut supra] *March 1. 1821.*
See No. 14320. P. 261. The title continues: —*Kate, Sue, Tom, Jerry and Logic, viewing the Throne Room at Carlton Palace.* The room is depicted in detail with six small figures in the foreground. The guide (l.) addresses Tom who stands with a woman on each arm. Jerry and Logic gaze at the splendour. The text is a lengthy guide-book description of the state rooms, pictures, &c.
$4\frac{3}{8}\times 7\frac{7}{8}$ in.

14338 LIFE IN LONDON,— PEEP O' DAY BOYS. A STREET ROW,[1]
See No. 14320. P. 276. The title continues: *The Author losing his "reader", Tom & Jerry "showing fight", & Logic floored.* A night scene, backed by the railings, trees, and surrounding houses of Leicester Square. It is lit by two dim street lamps and the lantern of a watchman who springs his rattle in the middle of the fray. Logic sprawls on the ground (r.), near Jerry who punches a man on the nose; Tom does the same, knocking his man down. 'The Author' (l.) (Egan) is set upon by four men, one of whom takes a wallet from his pocket; this contains his short-hand notes for a section of 'Life . . .'. For Peep o' day Boys cf. No. 14948.
$4\frac{1}{4}\times 7\frac{1}{8}$ in.

14339 SYMPTOMS OF THE FINISH OF "SOME SORTS OF LIFE" IN LONDON.—
Pub^d . . . [ut supra] *April 1821.*
See No. 14320. P. 280. The title continues: *Tom, Jerry, and Logic, in the Press Yard, at Newgate.* The preliminaries of an execution: one prisoner, an Oxford friend of Logic, listens intently to the admonitions of a parson (l.); another stands with folded arms while his irons are struck off. The Yeoman of the Halter stands by, holding a rope. The three have just entered by an open door with other spectators. Tom speaks to the two sheriffs who hold wands and wear chains. A stone wall with large barred windows forms a background.
$4\frac{5}{16}\times 7\frac{3}{8}$ in.

14340 THE ROYAL EXCHANGE.—TOM POINTING OUT TO JERRY, A FEW OF THE PRIMEST FEATURES OF LIFE IN LONDON.[2]
See No. 14320. P. 283. The Exchange is filled with a dense top-hatted crowd, from which rises (r.) the statue of Charles II. In the foreground Tom bargains with a bearded Jew, the only obvious Jew depicted. Jerry stands by. Rothschild stands in profile to the l., copied from No. 12906. One or two other figures appear to be copies of Dighton's portraits; all are on a small scale.
$4\times 7\frac{1}{8}$ in.

14341 LOWEST "LIFE IN LONDON"—TOM, JERRY AND LOGIC, AMONG THE UNSOPHISTICATED SONS AND DAUGHTERS OF NATURE, AT "ALL MAX" IN THE EAST.
Pub^d . . . [ut supra] *May 1. 1821.*
See No. 14320. P. 286. Customers drink and smoke, seated round the walls of a sordid room, while a negress and a coal-whipper (Black Sal and nasty Bob) dance a double shuffle. A negro baby on the lap of a woman smoking a pipe extends its arms to its mother, while Jerry pours gin down the mouth of the wooden-legged fiddler. Logic sits with a woman on each knee, one black. Tom makes overtures to the fat mistress of the house who stands by the fire over which is a notice: *All Lickers To Bee Paed For On Delivery.* The room is lit by a gas-jet.

[1] Date as No. 14333.

[2] Date as No. 14339.

Max = gin. This public-house was the Coach and Horses, Nightingale Lane, East Smithfield. Hindley, *True Hist. of Tom and Jerry*, 1888, p. 154. A woodcut vignette of the dancing pair represented 'Low Life' on the covers of the monthly parts; cf. No. 14334. See No. 14633.

$4\frac{3}{8} \times 7\frac{3}{16}$ in.

14342 HIGHEST LIFE IN LONDON. TOM & JERRY "SPORTING A TOE", AMONG THE CORINTHIANS, AT ALMACKS IN THE WEST.[1]

See No. 14320. P. 310. Tom and Jerry dance in a quadrille. The musicians' gallery is on the r. Dancers and spectators fill the middle distance of the ornate pilastered room, lit by candles in cut-glass chandeliers and sconces.

Reproduced, E. B. Chancellor, *Life in Regency and Early Victorian Times*, 1926, pl. 38.

$4\frac{1}{2} \times 7\frac{3}{8}$ in.

14343 TOM, JERRY AND LOGIC, BACKING TOMMY THE SWEEP, AT THE ROYAL COCKPIT.[2]

See No. 14320. P. 318. Spectators surround the circular pit, much as in Hogarth's time, see No. 3706 (1759). The 'feeders' stand in the arena, each behind his bird. Tom (r.) makes a bet, signalling across the pit.

$4\frac{1}{2} \times 7\frac{3}{8}$ in.

14344 A GAME OF WHIST. TOM AND JERRY AMONG THE SWELL "BROAD COVES".[3]

See No. 14320. P. 320. In a handsomely furnished room, Jerry and three others play whist (l.), Tom sits over fruit and wine (r.). A negro servant offers wine to Jerry. A fashionably dressed man lounging against the chimney-piece, sees Jerry's cards reflected in a mirror and signals to his opponent. The pair had accepted an invitation to dine from elegantly dressed card-sharpers who had lost heavily to them at the Cock Pit.

$4\frac{1}{8} \times 7\frac{1}{8}$ in.

14345 TOM, JERRY AND LOGIC, IN CHARACTERS AT THE GRAND CARNIVAL.[4]

See No. 14320. P. 322. The scene is the English Opera House (the Lyceum Theatre), pit and stage apparently thrown together and crowded with revellers. Above, a man vaults on a slack-rope. The boxes are filled with masqueraders. The characters include a tiny Richard III, imitating Kean, a Puss in Boots, a man in armour, a nun, a monk, an undertaker. The scene professes to be an acted representation of the 'Grand Carnival'.

$4\frac{1}{8} \times 7\frac{3}{8}$ in.

14346 THE GREEN ROOM AT DRURY LANE THEATRE. TOM & JERRY INTRODUCED TO THE CHARACTERS IN DON GIOVANNI. *Pub^{d} . . .* [ut supra] *June 1. 1821.*

See No. 14320. P. 324. Tom and Jerry, arm-in-arm, and holding opera-hats, are introduced by (?) Elliston to Mme Vestris, in quasi-Spanish costume as Don Giovanni. Another Spaniard (l.) is (?) Harley as Leporello. Mercury leans against the chimneypiece and Pluto sits on a settee by the fire. A dandy in top-hat and white trousers stands in the background, and there are another actor and three actresses in the costume of their parts.

Don Giovanni in London, by Moncrieff, first played at the Olympic Pavilion in 1817, made a sensation at Drury Lane from 30 May to 8 July 1820, the last night of the season. This was due to the acting and charms of Mme Vestris. See *Examiner*, 4 June 1820; Pearce, *Madame Vestris and her Times*, 1923, pp. 54 ff. Cf. No. 14709.

[1] Imprint cropped or absent.
[2] Date as No. 14339.
[3] Date as No. 14329.
[4] Date as No. 14337.

Reproduced, E. B. Chancellor, *Life in Regency and Early Victorian Times*, 1926, pl. 49.
$4\frac{3}{16} \times 7\frac{1}{8}$ in.

14347 TOM, JERRY AND LOGIC, "TASTING" WINE IN THE WOOD, AT THE LONDON DOCKS.[1]
See No. 14320. P. 329. The trio in a wine vault, on the invitation of Tom's wine-merchant. Logic (l.) leans against a barrel, acutely ill. There are also two cellar-men, and a second wine-merchant.
$4\frac{3}{8} \times 7\frac{3}{8}$ in.

14348 OUTSIDE OF THE OPERA HOUSE AT NIGHT. GALLANTRY OF TOM AND JERRY.[1]
See No. 14320. P. 331. The pillared portico of the King's Theatre in the Haymarket, lit by exterior lamps and by flaring links. Jerry hands a lady to her carriage, Tom follows with a marchioness on his arm; both hold opera-hats. Facing them, the portico is crowded with footmen, soldiers, hackney coachmen, and link-boys. A constable shouts, a girl talks to a sentry. The initials *G C* are on the breast of a link-man.
$4\frac{1}{4} \times 7\frac{1}{8}$ in.

14349 TOM, JERRY AND LOGIC, MAKING THE MOST OF AN EVENING AT VAUXHALL.
Pub^{d} . . . [ut supra] *July 2. 1821.*
See No. 14320. P. 338. The space in front of the orchestra, which is in the middle of the design, is filled with people dancing and promenading. The orchestra is flanked by trees, and in the background by supper-boxes outlined by fairy-lights. The band of wind and percussion instruments is in military uniform, wearing cocked hats except for two turbaned negroes, one holding the bells on a pole, the other a tambourine.
$4\frac{7}{16} \times 7\frac{11}{16}$ in.

14350 A SHILLING WELL LAID OUT. TOM AND JERRY AT THE EXHIBITION OF PICTURES AT THE ROYAL ACADEMY.
Pub^{d} . . . [ut supra] *July 1. 1821.*
See No. 14320. P. 341. A 'lounge' in Somerset House; the room is crowded with visitors holding catalogues, inspecting the pictures and each other. The upper pictures, chiefly portraits, are shown in detail, the others are hidden by the crowd. Among the visitors is the Persian Ambassador (see No. 13350), speaking to a fashionably dressed negro.
$4\frac{3}{16} \times 7\frac{1}{2}$ in.

14351 TOM AND JERRY "MASQUERADING IT" AMONG THE CADGERS IN THE "BACK SLUMS" IN THE HOLY LAND.[2]
See No. 14320. P. 346. A beggars' rendezvous, the 'Noah's Ark', a cellar in St. Giles. The trio are disguised as beggars. The habitués smoke, drink, eat, fight, dance, and cook. A large stove projects into the room. Tom chucks under the chin a ragged ballad-singer; an old crone carrying crutches descends into the cellar by a ladder. Billy Waters (see No. 13194, &c.), the negro fiddler with a wooden leg, plays his fiddle. At the head of a long table (r.) is a crippled dwarf, wearing a top-hat; he sits on his wheeled platform, which is on a high chair. He is 'little Jemmy', i.e. Andrew Whiston, who succeeded Billy as 'King of the Beggars', see Nos. 14461, 14633.

The text stresses the good living made by London beggars, and after the dramatized version of the book Billy Waters found it impossible to make a living with his fiddle in the West End streets. C. Hindley, op. cit., pp. 46,

[1] Date as No. 14346.

[2] Date as No. 14350.

109–11. The earliest recorded reference to 'slums'. Cf. No. 14357; see 'slum' in Jon Bee, *Slang*, 1823.

$4\frac{3}{16} \times 7\frac{5}{8}$ in.

14352 TOM AND JERRY TAKING THE HINT AT LOGIC'S BEING BLOWN UP AT "POINT NON PLUS"; . . .[1]

See No. 14320. P. 348. The title continues: *or, long "wanted" by John Doe and Richard Roe and must "come"*. The trio are in Logic's neat room in Albany, with a bailiff seated amicably by the fire (l.), at which Logic's boots are warming. Decanters and glasses are on the table. There is a bust of (?) Homer on the chimneypiece. The pictures are: a game of rackets in a debtors' prison, seemingly the King's Bench; (?) a boxing match; a view of Oxford; a Venus; a ruin. For Doe and Roe cf. No. 8912.

$4\frac{1}{4} \times 7\frac{1}{4}$ in.

14353 A WHISTLING SHOP.[2] TOM & JERRY VISITING LOGIC "ON BOARD THE FLEET."[3]

See No. 14320. P. 352. Men drink and smoke in the Fleet Prison. Tom and Jerry, in top-hats, sit with Logic, en déshabille, at a table between door (r.) and fire. A man, 'the haberdasher', serves spirits from bottles on open shelves (l.). A thin man enters carrying racquets. A 'poor author' leans against the chimneypiece. By the door a melancholy man listens intently to his wife who holds a little girl in her arms, while a little boy stares at the strange inmates. Prints and ballads are pasted up over the fire-place: a ship in full sail is next a print of a wreck.

$4\frac{1}{8} \times 7\frac{3}{8}$ in.

14354 JERRY "BEAT TO A STAND STILL", D^R^ PLEASE 'EM'S PRESCRIPTION, . . .[4]

See No. 14320. P. 361. The title continues: *Tom and Logic's condolence;—and the "Slaveys"*[5] *on the alert.* Bedroom scene in Corinthian House. Jerry, thin and pale, in breeches, dressing-gown, and night-cap, sits in an arm-chair by the fire, the doctor, watch in hand, feeling his pulse. Tom sits facing him, holding his top-hat. An old nurse mixes gruel. Logic, on a visit from the Fleet, addresses a buxom maidservant who puts a warming-pan into a large canopied bed. On the table by the doctor are a roll of instruments, pill-boxes, &c. The chimneypiece is covered with medicine-bottles. Above it is a racing picture: *In for the Plate.* On a tall wardrobe are bandboxes, top-boots, a bust of a woman, &c.

$4\frac{1}{16} \times 7\frac{1}{8}$ in.

14355 WHITE HORSE CELLAR, PICCADILLY.—TOM AND LOGIC BIDDING JERRY "GOOD BYE,"[4]. . . .

See No. 14320. P. 375. The title continues: *upon his going into training, & his return to Hawthorn Hall.* The stage-coach stands ready to depart outside the famous coaching hotel, the lower part of which and of the adjacent house (l.) forming a background. It is surrounded by a crowd of touts, travellers, &c., with other coaches to l. and r. Tom grasps Jerry's hand, extended from the coach. Logic (still a prisoner) buys a paper from a newsboy. A negro sells oranges, a man carries a large bundle on his shoulders. In large letters over the ground-floor windows: *Coffee House & Hotel, Hatchett's, Coffee-Ho.* Above the porch: *New White Horse Cellar Coaches & Waggons to all Parts of the Kingdom.* Cf. Nos. 13048, 13430.

$4\frac{5}{16} \times 7\frac{5}{8}$ in.

[1] Date as No. 14337.

[2] The first recorded instance of 'Whistling Shop' = room in a prison where spirits are sold secretly. [3] Date as No. 14341. [4] Date as No. 14350.

[5] The first recorded use of the word is on p. 174 of *Life in London*, explained as 'a *slang* term for servant maids: being servants of all work . . . '

14356 LIFE IN LONDON; | *or, the* | *Day and Night Scenes* | *of Jerry Hawthorne, Esq.* | *and his elegant friend Corinthian Tom,* | *accompanied by* | *Bob Logic, the Oxonian,* | *in their Rambles and Sprees through the Metropolis. By Pierce Egan— . . .*

I. R. C.

London: Printed for Sherwood Neeley, and Jones, Paternoster Row. 1821

See No. 14320. Woodcut on title-page. A silhouette of St. Paul's is the background to a group of boxing-gloves, chess-board, fiddle, watchman's lantern and rattle, mask, book, dice-box and dice, cards, tankard and pipes, bottle and upturned glass, purse, coins, money-bag, a crutch, a felon's heavy leg-irons. The apex of these objects is an hour-glass on which stands a Roman lamp. A butterfly hovers by the dome (cf. No. 14487).

Reid, No. 3064. The other woodcuts are Reid, Nos. 3062–3, 3065–84.

c. $2\frac{5}{8} \times 3\frac{3}{4}$ in.

14357 A VIEW IN THE HOLYLAND"!!! [? 1821]

Aquatint (coloured impression). Below the design: *Inside of a Boosing Ken in the back slums.* An imitation of No. 14351, Tom and Jerry being absent. Billy Waters playing his fiddle and dancing with wooden leg thrown out is the principal figure. The dancers are a dustman ringing his bell, a noseless woman, and a very active 'cripple' brandishing a crutch. Descending the ladder from the trap-door are the legs of a woman. Little Jemmy sits on his raised stool, smoking and drinking.

$3\frac{3}{8} \times 4\frac{1}{4}$ in. 'Caricatures', x. 165.

POLITICAL SATIRES[1]

14358 SYMPTOMS OF REFORM. *Dedicated to the Country Gentlemen*

[? W. Heath.]

London Pub by S W Fores 50 Picadilly march 23 1822

Engraving (coloured impression). Six Ministers stand precariously on a board or small platform supported on the heads of Liverpool (l.) and Londonderry (r.), H.L. figures at the base of the design, standing back to back. Liverpool: *I can't stand it much longer I am quite tired of this dirty work.* Londonderry (Castlereagh), with a melancholy scowl: *hold fast, what the Devil's this, we shall be down togather 54 against us why Pitt—resigned for a less number.* The agitated Ministers above clasp each other, endeavouring to keep their feet on the platform. They are encircled by two ropes, one of which pulls them to the l. and is labelled: *182 A Long pull a Strong pull & a pull altogather*; this rope drags them dangerously to the edge. The other pulls them to the r., and is labelled: *128 Treasury.* They say: *hold us fast or some of us will be pulled off! and if we can't keep our Places—Sauve qui peut.* On their platform is an anchor. There is a background of swirling clouds partly obscuring the disk of a large sun irradiated and containing features.

On 1 March Sir M. W. Ridley (then a Whig) moved an amendment to reduce Navy Estimates by the amount of the salaries of the two Junior Lords of the Admiralty (cf. No. 12872). It was carried by 182 to 128. This was due to the agitation of the country gentlemen for the reduction of taxation, which in some cases, allying with the Radicals, they associated with a demand for Parliamentary Reform. This cry for 'Retrenchment and Reform' was a result of the agricultural depression (at its worst in 1822, see No. 14402). *Parl. Deb.*, N.S. vi. 866 ff.; Smart, *Econ. Annals of the Nineteenth Century*, ii, 1917, p. 57. The six Ministers are poorly characterized; a tall man in profil perdu appears to be Peel; the others are probably Westmorland, Harrowby, Bathurst, Vansittart, Melville. Pitt resigned in 1801 without being defeated, see No. 9705, &c. See No. 14361, &c.

$11\frac{5}{8}\times 8\frac{5}{8}$ in.

14359 LAWFUL LIBERTY.

[? T. Lane.]

London Pub^{d} by G. Humphrey 27 S^{t} James's S^{t} March 25. 1822.

Engraving (coloured impression). An adaptation of part of No. 8301 (1793), an unfinished pl. by Gillray (in which England and France are contrasted). Village rejoicings outside an inn, which in place of a wheatsheaf has for a sign a bust portrait of *George IV*, garlanded with roses. A young couple dance, a young man plays pipe and tabor. An older man (r.) seated on a low stool, smokes, his rake, jug, and glass beside him. The men drinking and smoking at the table by the inn door all wear white favours in their hats. Behind are hay-wain, barn, sea, ships, and white cliffs. A companion pl. to No. 14360, with the same imprint.

$8\frac{7}{8}\times 7\frac{1}{4}$ in. With border, $10\frac{1}{2}\times 8\frac{1}{2}$ in. 'Caricatures', vii. 190.

[1] A reissue of No. 13714 appeared on 4 Feb.

14360 LAWLESS LIBERTY.

See No. 14359. An adaptation of the scene in Paris from No. 8301. A mob of Radicals with pikes and bludgeons burn, plunder, and kill. As in No. 8301, an old man kneels to offer a purse to buy off the ravisher of a young woman, while a man stands behind him with a raised dagger. Two naked infants lie on the cobbles, but are not impaled as in No. 8301. On the l. is a massive building which is being plundered. Against it hangs (in place of man, woman, and infant) the body of a judge in his robes, with a small pair of scales, hanging awry. The mob have a large red flag inscribed *Radical Reform*, topped by a bonnet rouge, like that displayed by Hunt, see (e.g.) No. 12999.
$8\frac{3}{8} \times 7\frac{1}{4}$ in. With border, $10\frac{3}{8} \times 11\frac{1}{2}$ in. 'Caricatures', vii. 191.

14361 A HUMBUGGING ATTEMPT TO DISSECT A NAVAL ESTIMATE!!

Published April 22nd 1822, by G Humphrey, 27 St James's Street London.

Engraving (coloured[1] and uncoloured impressions). Joseph Hume, with the apron and over-sleeves of a shipwright, stands behind a bench or platform on which are naval stores, including the keel of a vessel in construction. Between his teeth is a knife, and he holds up a length of rope in both hands; this is labelled *Junk for Swabs*. Other objects are a dismantled cannon, a buoy, blocks, a pulley, &c. A swab is labelled *Reduce the Number of Yarns in the Swabs*; a piece of timber: *This ought to have been splintered.* From the upper margin hang (l.) a bunch of damaged lanterns labelled *Move for a return of the number of Dips burnt in Pursers Lanterns*; (r.) a bundle of scraggy pens labelled *Old Pens from Government Offices for Marine's Tufts*. The lower part of the design is filled with naval debris lying at the base of Hume's bench. Among it a little midshipman sits on the ground covering his face with his hands. His head is labelled *Midshipmen Live Lumber*. A ragged coat lies across a chair labelled *Marines Great Coats to be reduced to this Mark.* A marine's tattered tunic hangs on a barrel with a broom and damaged miscellaneous objects labelled *Wear & tear of this Lot to be enquired into.* A compass is labelled *Reduce the number of Points in ye Compas.*

Joseph Hume, the chief advocate of retrenchment, repeatedly spoke on the Naval Estimates in 1822, demanding detailed figures and reduction of personnel, and of expenditure on works at Sheerness. He also complained (18 Mar.) that too many midshipmen had been promoted, but cf. No. 14921. See *Parl. Deb.*, N.S. vi. Feb. 18, 22, 27, Mar. 8, 21, 22; *Creevey Papers*, ed. Maxwell, under date 28 Feb. See Nos. 14358, 14362, 14369.
$11\frac{9}{16} \times 8\frac{7}{8}$ in. With border, $13\frac{9}{16} \times 9\frac{3}{4}$ in.

14362 THE HONBLE MEMR—FOR ABERDEEN.

G C^k inv^t *E M C sculp^t*
Pub^d April 25th 1822 by G Humphrey 27 St James's St London

Engraving. A 'saveall' (emblem of parsimony) for burning candle-ends: a small tray with three prongs which are surrounded by a pool of grease, from which dense smoke ascends. The tray has a support shaped to fit the socket of a candlestick. There is a background of shading. Title and imprint are etched in a space equal in size to that of the design.

[1] 'Caricatures', xii. 218.

A satire on the retrenchment persistently advocated by Hume, see No. 14361. The only known etching by Cruikshank's sister.

Reid, No. 4549. Cohn, No. 1210.

4×4⅜ in. With border, 8½×5 in.

14363 ECCE HOMO.

Nemo ad vivum delineavit. [? *c.* Apr. 1822][1]

Lithograph. Bust portrait in a circle, drawn in outline, of a man in profile to the l. He wears spectacles, has a receding forehead, hooked nose, long upper-lip, pursed mouth, with a meanly vindictive expression. Below: *To the Immortal memory of the | Rev^d William H×× R××××× of &c &c | Who, on the fatal, but ever memorable | 16^th of August, 1819, | was translated, from this *Life to a better. |*

"The Ashes of the Just
"Smell sweet, and blossom in the dust.!

* *Erratum, for Life, read LIVING.* *Justitia Sculpsit.*

A satire on W. Hay (1767–1841), Rector of Ackworth, one of the clerical magistrates responsible for summoning the yeomanry on 16 Aug. 1819 (see No. 13258, &c.), and, allegedly, rewarded by a second living. It seems to derive from his cross-examination at Lancaster Assizes, on 6 Apr. 1822, in the action for damages against members of the Manchester Yeomanry for assault on 16 Aug. 1819, when Hay was a witness for the defence: he said, 'I am rector of Ackworth, and since the meeting of the 16th of August, have been appointed to Rochdale'. *Ann. Reg.*, 1822, p. 385. See No. 13281, &c. The title was also applied ironically to George III, see Nos. 5545, 6608; cf. also No. 7833. A cheap print, probably sold at a penny or distributed gratis. For Hay see *Cobbett's Rural Rides*, ed. Cole, 1930, iii. 988.

Diam. of circle, 3⅗ in. Sheet, 9×7⅜ in.

14364 A SHOT FROM BUCKINGHAM TO BEDFORD. *Thursday, May 2^d, 1822.*

I.R.C. [Cruikshank.]
Pub^d May 4^th 1822 by G Humphrey 27 S^t James's S^t

Engraving (coloured impression). A duel between the corpulent Duke of Buckingham (l.) and the Duke of Bedford (r.). The former stands squarely, heels together, his l. shoulder towards his opponent, his pistol in his l. hand, the l. arm dropped. He turns his head in profile to the l., saying with a melancholy expression: *He is the last man in existence I would wish to quarrel with; but the life of a public man is not worth preserving, unless it be preserved with honour.*" At his feet are two papers: *Borough Proprietor, Corrupt Trafic &cc Bargain with Ministers* and *So much for Buckingham.* Bedford stands in profile to the l., with flexed knees, firing into the air; his short hair is erect, and his top-hat flies off. He says: *upon my honour I meant no personal offence to the Duke in the words I have used; nor did I mean to impute to him personally, any bad or corrupt motive whatever.* At his feet are three papers: *County of Bedford Mee*[*tin*]*g*; *Reform*; and *Agricultural Distress.* The seconds are in the middle distance, Sir Watkin Williams Wynn, incorrectly behind Bedford, wears a leek in his hat as in No. 9760, &c , and holds a bundle of leeks: *Leek Plasters.* He says: *Splutter and Nails!* [cf. No. 8113] *her never cou'd have miss'd her if her had fired at her pelley.* Lord Lynedoch, behind Buckingham, says: *The*

[1] The paper is watermarked 1822.

whole business will terminate most satisfactorily. In the background are trees behind a garden wall.

At the beginning of 1822 the Grenvilles joined the weak Ministry, demanding rewards (enumerated in No. 14365) regarded as excessive. At a county meeting Bedford (also a borough-proprietor) spoke of 'a great Borough Proprietor, now a noble Duke, late a noble Marquis, whose service and the services of whose adherents in Parliament had been purchased by Government, had been purchased by conferring high Offices on those adherents'. The speech was published in the *Globe*; a challenge followed. Sir Watkin, the only one of the Williams Wynn brothers not directly concerned, acted for his cousin and arranged the affair, which took place in Kensington Gardens. Buckingham missed and Bedford fired into the air. The speeches of the contestants are as reported in the *Annual Register*, after shots had been exchanged. *Corr. of Lady Williams Wynn*, 1920, pp. 281–90; *Ann. Reg.*, 1822, Chron. p. 82. See Nos. 14365,

$8\frac{5}{8} \times 13\frac{1}{4}$ in. With border, $9\frac{5}{8} \times 13\frac{13}{16}$ in.

14364 A A later state (uncoloured), the position of the seconds corrected. Sir Watkin (l.), behind his cousin, is less burlesqued and holds a pistol in place of leeks; 'her' is omitted after 'missed'. *Lynedoch*, so labelled, is more composed; at his feet are *L—n—dock-leaves for plasters*. He says: *The affair will end most sattisfactorily they will now shake hands*. On the wall: *Rubbish may be Shot here*.

14365 THE BLOODLESS RENCONTRE.

[? W. Heath.]
Pub^{d} May 5th 1822 by S W Fores 41 Piccadilly

Engraving (coloured impression). Buckingham (r.), tall and very obese, fires resolutely at his much smaller opponent. Bedford (l.), alarmed, fires into the air. The former wears his star, and a very wide Garter ribbon inscribed: *reward of Merit* [word scored through] *Ministerial props*. He says: *A public man's life is not worth preserving unless with Riches gratitude to his Patrons & support to his Friends right or wrong*. Bedford: *Upon my honour I had no allusion to the Stationary business*. Each second holds a bullet, implying that they have withdrawn them from the duellists' pistols. Sir Watkin Williams Wynn says: *There can no harm happen now I am safest here*. Lynedoch, who wears uniform with plumed cocked hat, says: *They will not hurt each other I'll warrant, why he might as well fire at one of his own Hay Stacks* [Bedford being a great agriculturalist]. Behind Buckingham, a large placard hangs from a gibbet-like post; it is inscribed: *for what was the Marquis of Buckingham made a Duke?—for what was M^{r} Canning made Governor of India? for what was M^{r} Wynn made President of the board Controul? for what were D^{r} Phillimore & M^{r} Freemantle give* [sic] *Sinecure places worth £1500 p^{r} A^{n} at the Board—for what is M^{r} Wynn to be sent as Envoy to Switzerland with 5000 p^{r} A^{n}*. There is a background of trees. After the title: *a Scotchman giving his evidence respecting some Ducks that had been Stolen Call'd them Dukes when asked what he mean't he said Just Fools!!!*

See No. 14364. The promotions enumerated, that of Canning excepted, were the terms on which the Grenvilles (regarded as sinecurists par excellence, cf. Nos. 8061, 10564, &c.) joined the Ministry (which they had supported over the Six Acts in 1819). See Buckingham, *Memoirs of the Court of George IV*, i. 165; Yonge, *Life of Liverpool*, 1868, iii. 156 ff.; *Formation of Canning's Ministry*, ed. Aspinall, 1937, pp. 44–8, 50–2. Lord King, on 26 Mar. said: 'It

might be extremely convenient for the relative of the family which now engrossed the Board of Control to receive such a salary but it was not so easy to see what equivalent advantage Mr Wynn could render the public.' In the Commons this appointment was attacked as an odious job, and was the subject of a series of hostile resolutions, 15 and 16 May, including one for a reduction of salary. *Parl. Deb.*, N.S. vi. 1287; vii. 608, 659 ff. Buckingham was given the Garter in 1820. As Lord Temple he was alleged to have removed large quantities of Government stationery on quitting office in 1807, see No. 10721, &c.
$7\frac{3}{4} \times 12$ in. With border, $8\frac{1}{8} \times 12\frac{3}{8}$ in.

14366 RETRENCHMENT · ECONOMY · REFORM · OR THE CUNNING JEWELLER

[? W. Heath.]
Pub May 8th 1822 by S W Fores Picadilly

Engraving (coloured impression). Lady Conyngham (or, from her figure Lady Elizabeth Conyngham) stands at the counter of a jeweller's shop, showing a large paper: *let the bearer have 60.000 worth of Jewels—Nero's Hotel.* She wears a much-jewelled evening gown, a barbaric tiara, ear-rings, necklaces, bracelets, &c. In her r. hand is a mask, which she holds beside her face; a jewelled reticule hangs from her l. wrist. The startled jeweller (l.) exclaims: *I must enquire who pays first.* Through the glass of the shop-door (r.) appears the profile of Lord Conyngham, wearing a top-hat, and with hideously projecting upper teeth. He says: *we shall make a good thing of it at last if we are not thrown over the Bridge.* Gold or silver plate is displayed on the counter and against the window-panes.

For jewels, &c., lavished by the King on Lady Conyngham and her daughter cf. Nos. 13892, 13893, 14181, 14397; for Carlton House as Nero's Hotel, No. 14024. The King's jewellers were Rundell and Bridge; the man depicted is identified as Mr. Rundell (A. de R. xviii. 160), i.e. Philip Rundell (1746–1827), who left nearly £1,500,000. Greville, *Memoirs*, 1938, i. 168 f. For Retrenchment, &c., cf. No. 14361, &c.
$7\frac{15}{16} \times 12\frac{1}{16}$ in. With border, $8\frac{1}{4} \times 12\frac{3}{8}$ in.

14367 A · SKETCH AT BRIGHTON

[W. Heath.] *Fecit* [sic]
Pub 9th May 1822 by S W Fores Picadilly

Engraving (coloured impression). A scene on the Steyne, with the Pavilion as a background, and (l.) the sea, with cliffs. Lord Conyngham, with a hideous profile, walks (r. to l.) with a lady on each arm. On the l. arm is Lady Conyngham, as broad as she is tall, looking over her l. shoulder. She wears a feathered bonnet, fur-bordered pelisse, and trousers to the ankle, similarly bordered. From her shoulders hangs a large shawl, with a Persian border. Her daughter wears a fur-trimmed pelisse to the ground, with a pinched waist and full sleeves; loose hair hangs from under a plain bonnet.

For the King and the Conynghams at Brighton (Jan. 1822) see *Croker Papers*, 1884, i. 243–51; *Lady Holland to her son, 1821–1846*, 1946, p. 10. Cf. No. 15156.

Reproduced, H. D. Roberts, 'Some Brighton Caricatures', *Print Collector's Quarterly*, xxiii (1936), 121.
8×12 in. With border, $8\frac{1}{4} \times 12\frac{3}{8}$ in.

14368 A BIT OF A ROW IN THE EAST EVERY COCK ON HIS OWN DUNGHILL OR THE LEGITIMATES COME TO THE CHARGE

[W. Heath.]
Pub May 15 1822 by S W Fores Picadilly

Engraving (coloured impression). A strongly marked frontier, apparently a river, crosses a plain between *Moldavia* (l.) and *Walachia* (r.). The line divides the Sultan (l.) from the Tsar (r.); they face each other aggressively. Each sits a pawing charger, the raised hoof of each across the frontier; while Alexander's horse puts a fore-foot on a broken crescent, and the Sultan's horse tramples on a broken cross. Alexander, sword in hand, says: *If you dare set foot across this Line, Ill blow the Seraglio about your Ears.* The Sultan, with raised scimitar, answers: *and if you dare set foot across it, I make your Bears dance to our music and annihilate every Christian Dog of you.* Both sovereigns have reined up their horses sharply, amid dust. Behind the Sultan are galloping Turkish horsemen, with heads impaled on their spears, signifying Turkish atrocities against the Greeks. Behind Alexander are Cossacks, stationary or riding more quietly. In the background are mountains.

A satire on the Russo-Turkish crisis: Alexander was being urged by Capodistrias to intervene on behalf of the Greeks; Metternich and Castlereagh urged him to treat the Greek rising as a revolt against their legitimate sovereign, according to the principles of the Alliance and the sanctity of treaties. The execution of the Treaty of Bucharest (1812) was also outstanding; by this the frontier between Russia and Turkey was the line of the Pruth. $8\frac{1}{8} \times 12\frac{5}{8}$ in. With border, $8\frac{3}{8} \times 12\frac{7}{8}$ in.

14369 A DIALOGUE BETWEEN JOHN BULL & AN ASS

EGS.[1] [G. Cruikshank.]
London, Pub. 27th May, 1822, by G. Humphrey, 27, St James's St.

Engraving (coloured and uncoloured impressions). Heading to an engraved broadside. John Bull (l.), corpulent, drink-blotched, and top-booted, grins quizzically at an ass with the profile of Joseph Hume. His r. hand rests on a cudgel, his l. forefinger is raised argumentatively. The ass's forefeet are shackled and chained to a block inscribed *Reform.* On his head lies a pen, on one long ear is poised a tiny cap of Liberty (or a fool's cap). He is lean and laden with panniers. Through the near basket is thrust a barber-surgeon's pole topped by a skull on which is a bonnet rouge. To the pole are fixed surgical instruments: a saw, a lancet, forceps, &c. The basket is filled with bottles, &c., one inscribed *Blue Ruin* [gin]; a bottle of *Jallap* hangs from it, and over its side hangs a paper:

Finance | *20 0000*

$$\begin{array}{r} 2 \\ \hline 2 \\ \hline 4 \\ \hline 4 \\ \hline 8 \end{array}$$

$$\pounds \; \frac{8}{8}$$

From the ass's neck dangles an object like a modern match-box on which is

[1] The 'G' is within the 'E', the 'S' is reversed.

a coat of arms, with the motto (?) *Bolus Mi Dike*. On the ground under its head are a jar inscribed *O P* in which is a funnel, a bottle, ink-pot and pen, thistles, and an open book: *Tutors* | *Ass* | *istant*, with figures, *1–2 3 4 5 . . .* on the opposite page. Below the design: "*Procumbit Humi Bos*"—[the ox (John Bull) lies on the ground (Hume), or, 'Bull falls foul of Hume'] "*Virtus—Caetusq: Vulgare et Spernit Humum.*" *Hor.* [A garbled quotation from *Odes*, Book III. ii, ll. 21–3: True worth spurns the vulgar crowd, and Hume.] *Picked up somewhere* [? between] *the Doctors Shop & the House*. The title follows, heading the first column of the broadside. The text:

J. BULL *Ass, tell me what will purge the Parliament?*
ASS *Ten grains of Wisdom and good sense!*
BULL *Supply me, Ass, with such a bolus:*
ASS *I'm sorry—but such drugs are scarce,*
And now it happens, I've none by me.
BULL *O! could you not procure them, Longears?*
ASS *I know not one man*
Of my own Craft, sir,
That possesses a grain!
BULL *O! pray Longears, can you write me*
A prescription? I am troubled
With the taxes! and I know not
Another doctor, half so skilful
As yourself, Ass, in prescribing!
ASS *You are aware I do not practice?*
BULL *O Yes: not what you prescribe.*
ASS *Well sir, Prendo quâ quâ horâ L:*
Humi pilulam pulroris [pulveris]
Adde poculum et humoris!!! S V.
Morbum sic medoberis [sic]*!!!*
BULL *Humorous Jackass: good morning. J R.*

In the second column:

Plan of a new System | of | Arithmetic!!!!—— | In the Course of the Year will be published | A new System of Arithmetic, demonstrating the refined principles | of the Financial Encyclopœdia. — | By | Sir John Hum [Hume]*!!! D.D. & A.S.S. | —Edinburgh | Printed for the Author by O.P. & C°. | and Sold Wholesale & Retail at the House. | .——*

We cannot sufficiently recommend this Work the perspicuity of the Author, all know to those who are breeding up for the O.P. no Volume could be more adapted, so clearly by the Rule of one is it proved that 9 Million & 17 Million are co-equal, it needs no praise on our part to state it.—O.P. Magazine. Vide also Times &c

A satire on Hume's incessant speeches on retrenchment and reform. Hume, a Scot and M.P. for Aberdeen, had been a surgeon under the East India Company, hence the barber's pole, &c. The '17 Millions' refers to a dispute between himself and Croker over the Naval Estimates, see No. 14361. On 22 Feb. Hume asserted that from 1817 to 1819 building and repairing the Navy had cost £17,000,000. Croker showed that the sums voted for these years amounted only to £5,900,000. *Parl. Deb.*, N.S. vi. 625. Hume's arithmetical inaccuracy was often attacked by Ministerial speakers. He made similar protests in connexion with the Army Estimates, crossing swords with Palmerston (ibid. 1246–51), and with the Ordnance Estimates. The text con-

tains several Latin puns on Hume; his medical prescription seems to mean: Take on every occasion a pill of powder of Hume (or dirt) and you will cure the disease. Allusions to O.P. (Old Prices) imply that Hume's fallacious comparisons of current with pre-war Naval and Military expenditure tend to provoke disorder, as in the O.P. riots, see No. 11414, &c. Hume was the butt of T. Hook, who made many Latin puns on his name, and may have inspired this satire. See Barham, *Life of T. Hook*, 1877, p. 165 f.

Reid, No. 1078. Cohn, No. 1060.

$6\frac{11}{16} \times 9$ in. Broadside, with border, $13\frac{1}{8} \times 9\frac{1}{2}$ in. Pl. $13\frac{7}{8} \times 10$ in.

14370 MILITARY PROGRESS (SLOW MOVEMENT,) OR THE REWARD OF MERIT,

Drawn & Etchd by a Half Pay Officer [W. Heath].
Pub may 1822 by S W Fores Picadilly

Engraving (coloured impression). Below the title: *Seeking the Bubble Reputation; even in the Cannon's Mouth.* Eight scenes, divided by lines, each with an inscription below. [1] At a review the narrator marches past a mounted general, saluting smartly, beside his regiment. Below: *Having the good fortune, by Subscriptions among my Friends, to purchase into a Marching Regiment, was considered a smart Officer, & that I saluted gracefully.* [2] The ensign waltzes with an elegant partner, one of three couples in an assembly-room with a musicians' gallery. Below: *Dressed in a new & dashing Uniform at a Country Ball, gain'd the Heart of an amiable Girl, whom I married, sans Six sons* [cf. No. 13448]. [3] A scene on the shore at Dover, the Castle in the background. Wearing an elegant cloak he embraces his (pregnant) wife, a little girl grasps his cloak. Behind, a lance-corporal takes similar but slightly burlesqued leave of his fat wife. A boat pushes off towards a transport. Below: *Belong to a Crack Corps, and ordered on foreign service.* [4] A battle scene; the ensign transfixes a French officer with his sword and seizes an Eagle from him. Below: *Distinguish myself in Action, capture, an Eagle, am noticed by my General, and receive the thanks of my Country¡¡¡* [5] Holding a Union flag he stands on a rock under the wall of a fortress, cheering on his men, and about to receive a bayonet-thrust. Below: *Head a Storming Party, cary the Breach, and escape with Life, but severely wounded, for which I am promoted to a Lieutenancy.* [6] Still a smart officer, he embraces his wife at Dover, on the same spot as in [3], while the N.C.O. greets his family, amazed at twin infants in his wife's arms. Below: *Defeat the Enemy completely, receive the applause of Parlimment as the Heroes who gave Peace to Europe¡¡ ordered Home & reduced on half pay.* [7] Scene in a bare, poverty-stricken room; he sits despairingly; his wife washes a tattered garment, the eldest girl scrubs the floor, a boy weeps, an infant crows on the floor. Below: *Struggle thus the first year or two, get in to debt from increase of family, sell & pawn every thing, & at last unable to procure them Bread.* [8] He stands behind the barred window of a debtors' prison, under which is the begging-box inscribed *Pray remember the Poor Debtor.* A brutal jailer pushes his wife and infant from the prison door; the two elder children watch their despairing father. Below: *Here my good fortune ceases, being incarcerated from the World with nothing to exist on, but the applause of my King & the thanks of my Country¡¡¡ (meagre fare) my Family* [sic].

Extreme poverty is the lot of the soldier on half-pay. Cf. Nos. 8328, 8552. But see No. 15363.

Designs [1]–[4], $4\frac{1}{2} \times 4$ in.; [5]–[8], $4\frac{3}{8} \times 4$ in. Whole design, with border, $12\frac{3}{8} \times 16$ in.

14371 CONCILIATION AN IRISH FARCE—

[? W. Heath.]

Pub June 5th 1822 by S W Fores 41 Picadilly

Engraving (coloured impression). Two pairs of guests, holding tickets inscribed *Charity*, approach a curtain (r.) on which are displayed the Royal Arms surmounted by a large crown. The supporters are a live unicorn and lion; both turn their heads ferociously towards the guests; the unicorn snorts smoke, the lion roars with claws extended. A bare and much-bejewelled arm (Lady Conyngham's) projects through a hole in the shield holding out a placard: *Not allowed to make your offering of Charity here—where I preside.* The guests register surprise. The words *Honi · Soit* are conspicuous . . . *Pense* is obscured and in reversed characters. The foremost guest is very broad, and wears Highland costume with very short kilt, sporran, and broadsword, a thistle in his cap. He is identified (A. de R. xviii. 177) as the Duke of Sussex, the lady with him (incorrectly) as the Duchess; she is perhaps his daughter, known as Mlle d'Este (called by her mother Princess Emma). The second pair, arm-in-arm, are identified as the Duke and Duchess of Cambridge (but may be the Gloucesters); he is in uniform with medals and a Garter ribbon, and holds a field-marshal's cocked hat. After the title: *But the Greatest of these is Chairity · a Medley of Devonshire Junket.*

A charity ball for the relief of distress in Ireland, 'the Hibernian Ball', was got up by Lady Hertford, the Dowager Duchess of Richmond, and others; their list of patronesses did not include Lady Conyngham (who had displaced them both in the King's favour, cf. Nos. 13231, 13847). She therefore started an opposition ball with the King as patron, to be held at the Opera House, and with the same patronesses, except Lady H. and the Duchess of R. The King had intervened to stop the first ball. *Croker Papers*, 1884, i. 251; *Creevey Papers*, under date 28 May. Lady Holland writes (24 May) that the King will not allow the Dukes of Gloucester and Sussex to be invited (both were Whigs who had supported Queen Caroline), and that the Duke of Devonshire dislikes the rudeness of not doing so. *Lady Holland to her son*, 1946, p. 12. Tickets were scrutinized and those guests not duly vouched for rigorously excluded. *Ann. Reg.*, 1822, Chron. pp. 97–100. See No. 14372.

8 × 12½ in.

14372 CONCILIATION AN IRISH FARCE,)

[? W. Heath.]

Pub by S W Fores 41 Picadilly June 10th 1822

Engraving. The same situation as No. 14371, with the same inscriptions ('Charity' not misspelt, 'Devonshire' not underlined), the figures altered and differently grouped. The Royal Arms are placed inconspicuously above folding doors (l.). The supporters have descended to the floor, and aggressively defend the door. Lady Conyngham's arm emerges from a slit in a curtain; her placard is as before. The guests are on the r., the Cambridges in front, a second pair behind.

7⅞ × 12⅜ in.

14373 Y**K YOU'RE WANTED OR, A R——L MIS-CARRIAGE!!!

[Marks.]

Pubd by J. L. Marks 23 Russell Ct. [*c.* June 1822]

Engraving (coloured[1] and uncoloured impressions). After the title: —*This*

[1] 'Caricatures', xi. 139.

Print is Dedicated to the Prince and Princess of Denmark, shewing the Custom of the Country!!! A carriage and pair is stopped by bailiffs; one man addresses the coachman, holding up a bludgeon with an authoritative gesture; a paunchy bottle-nosed man, holding a long bill, argues with a top-booted man (? a groom). A very décolletée lady with feathers in her hair descends the steps of the carriage; inside, the heads of three other ladies are dimly seen. The four say respectively: *O! what an exposure*; *O! Lord Y—k you're wanted*; *O! Dear Y—k you're wanted*; *O! Darling Y—k you're wanted.* A second groom holds the head of one of the restive horses, which are immediately behind a second carriage, at the window of which is the Duke of York, saying, *D—n that Upholsterer! he has lost a good Customer for I wear out a great quantity of Beds Sofas &c among the Ladies.* In front of the horses stands a dandified footman supporting a fainting lady who has lost her wig and is completely bald; a younger lady holds a smelling-bottle to her nose. Behind the coaches are mounted Life Guards, suggesting that the carriages are driving to a levée or Drawing-room. Below the design:

Inraged he cried "I've ladies here my person d'ont disparage
When Richard said your person's safe we only want your Carriage
In vain were arguments perforce the Bailiff's suit was granted
Lo off they drove while through the crowd y^e^ cry was York youre wanted.

In June the Duke of York's carriage was seized while he was at a levée. *Journal of H. E. Fox*, 1923, p. 125. Cf. No. 14424. It is here implied that it contained a bevy of the Duke's mistresses (cf. No. 11726). The Crown Prince and Princess of Denmark, the future Christian VIII, and his second wife, Princess Caroline Amelia of Augustenburg, arrived in London on 15 May (*Ann. Reg.*, 1822, Chron. p. 87). As a model pair they are contrasted with the Duke of York. 'York, you're wanted' was a catch-phrase, see Westmacott, *The Age*, Aug. 1837, quoted Pearce, *The Jolly Duchess*, 1915, p. 321.
$8\frac{1}{2} \times 12\frac{1}{2}$ in.

14374 THE UNMARRIED LADIES PETITION FOR A REPEAL OF THE NEW MARRIAGE ACT!

*J L Marks (fec^t^) 23 Russell Court Covent Garden London Pub^d^ for J W. Trust 126 Newgate S^t^* [? June–July 1822]

Engraving (coloured impression). A view of the House of Commons from behind the front Ministerial bench, with the Speaker's Chair on the l. The petitioners are women in an advanced (and exaggerated) state of pregnancy. Their leader, much décolletée, kneels at the feet of Londonderry who registers pleased surprise, presenting a large roll with pendent seals and inscribed *Unmarried Ladies Petition.* She says: *We your Humble & greatly Burden'd Petitioners have felt much during the New Marridge Act, & hope a new measure will be put in Motion by which means we may not be baffled in any one point & we further pray you will push the thing to an issue at once.—We lie* [erased] *lay ourselves entirely under your Manly fellings* [sic]*! & we your Hum^e^ Petitioners as in duty bound will ever Pray &c.* Nine other women stand behind her, some weeping. The last (r.) is a disreputable-looking woman in patched clothes, knock-kneed, and holding a sieve, to show that she is a cinder-sifter (or 'bunter'), cf. No. 7444. On the extreme r. a coarse-featured man watches the petitioners with a grin; he holds a second cylindrical document inscribed *To Second the Motion.* The Speaker, Manners-Sutton, is astonished. Behind

and in shadow are the Opposition benches. Their most prominent occupant holds his chin, watching Londonderry with jealous apprehension. Men look down from the gallery.

The new Marriage Act (2 & 3 Geo. IV, c. 75) was debated at great length. It prescribed 'a multitude of forms and affidavits', imposing penalties for their omission, which did not invalidate the marriage. These formalities were very unpopular 'especially among the lower order', and produced 'one universal cry for their repeal . . .'. *Ann. Reg.*, 1822, Chron. pp. 88–90. The Act was superseded by 4 Geo. IV, c. 76, still the basis of the law on the solemnization of marriage. See No. 14393.

$8\frac{1}{2} \times 12\frac{7}{8}$ in. 'Caricatures', xi. 202.

14375 HOW TO SE^{E}MO$\not{Z}$RE THAN WE LIKE—A CUNNING, M MYSTERY. *N 2* [in pen]

I R C
Pub^{d} by Johnstone Cheapside July[1] *1822.*

Engraving (coloured impression). A young officer, wearing big cavalry boots, sits on the carpeted floor, supporting himself on his hands, terrified at an apparition. This is a shrunken but tall corpse in cavalry uniform, wearing aiguilles; it stands (l.) with glaring eyeballs, holding out a bone towards the young man, and saying *Fe, Fau, Fum.* The latter exclaims *Oh!!! Lord it's Curzon!* In the doorway (r.) behind the young man stands a stout lady wearing a black mask, and holding a bottle labelled *Magic Oil.* One of her many jewels is in the form of a crown. She says: *Iv'e carried the joke too far, the nerves of the most valiant are to be shaken. I solemnly swear never to practice the Art of Second Sight again.*

She appears to be Lady Conyngham, with her son, Lord Francis. Seymour may be Horace Beauchamp Seymour, 1791–1851, grandson of the first Marquis of Hertford, Captain in the Life Guards, M.P., Lisburne. The identity of the dead Curzon is obscure.

$9 \times 12\frac{7}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{3}{8}$ in.

14376 BACKSIDE ['side' scored through] & FRONT VIEW OF THE LADIES FANCY-MAN, PADDY CAREY—

J. P×××y inv^{t} G. Cruik^{k} fec^{t}
Pub^{d} by J. Fairburn Broadway Ludgate Hill July 20 1822

Engraving (coloured impression). Below the title: *O' Killus Esq^{r} &c &c—— Erected in Hide Park, in Honor of the "Waterloo Man" & his Soger Men. Note—Supposed to be Erected by his Country women for the releif of his Starving Country men.* Above the design: *This Brazen Image was erected by the Ladies, in honor of Paddy Carey O' Killus, Esq. their Man O'Metal!!!* Two designs side by side. [1] The back view of the Achilles statue burlesqued on its high pedestal raised on a plinth. The figure wears spurred jack-boots, and is supported under the r. thigh by a pair of army trousers decorated by a fig-leaf, and with a stripe inscribed *Wellingtons.* The posterior is exaggerated. On the pedestal: *Placed on this Spot by Command of his | Majesty Geo^{e} IIII—.* Spectators crowd round it, all women except for one man who turns to a woman with a prurient leer and the Duke himself, in profile to the l., caricatured, who

[1] Part of the imprint is erased and replaced by name and month in pen.

gazes up at it, stooping forward; he wears uniform with sword and jack-boots and holds his plumed cocked hat in both hands. A buxom lady stands beside him, pointing to the statue; she turns to him to say: *See my Ball o' Wax* [a slang term for shoemaker]*! what we Ladies Can raise, when we wish to put a man in mind of what he has done & we hope will do again when call'd for!!!* The Duke answers: *The Honor is so great, that all I can say by the Powers, is that I'm Speechless.* Two ladies stand arm-in-arm in back view, pointing up at the statue; a little boy asks: *Is that—The Regents Bomb Mama?* A telescope is directed at the statue, and a little girl is held above the crowd to see the sight. From the crowd labels ascend, inscribed: *Do you think it will stand the Weather?*; *Bless you it will stand any thing*; *My Eyes what a Size!!*; *I see it!!*

[2] A front view of the booted statue, displaying a grotesque face, and the fig-leaf. On the pedestal: *To "Authur O'Bradly" and his | "Jolly Companions every one" | This Brazen Image of Patrick | O'Killus Esq^r— | Is inscribed by their Country-women.* Two women (r.), arm-in-arm, gaze up. One exclaims: *La! they must be a Brazen set of jades to stick up such a thing as this in public—what is it meant for?* The other answers: *I understand it is intended to represent His Grace after bathing in the Serpentine & defending himself from the attack of Constables.* A little girl (or boy) points up, asking *What is that Mama?* The spectators on the l. are generally better dressed and more sophisticated; among them is a negress. Seven of them say: *This will be a place of great attraction in the height of the Season—*; *You mean the fall of the Leaf I suppose?*; *I would not give a fig for it*; *well, for my part I think it a great ugly useless thing*; *Pray Mem, have you seen the Original one—at Rome*; *O! yes—the Original is much finer.*; *I don't think its quite the thing—*

On a piece of drapery suspended from the upper margin across both designs:

His Brawny Shoulders 4 ft Square
His Cheeks like thumping Kidney tatees
His legs would make a Chairman Stare
And Pat was loved by all the Ladies"
"The Ladies Joy &c &c" Paddy Carey [see No. 14970]

The statue of Achilles[1] (so-called) by Westmacott, in honour of the Duke's victories, cast in metal from captured French guns, was brought to its site in Hyde Park on 18 June and unveiled on 14 July. The ladies of England subscribed £10,000 for the monument which was copied from the statue on Monte Cavallo, Rome, and was the first public nude statue in England. It was known as 'the ladies man'. According to H. E. Fox (*Journal*, under date 27 Jan. 1822) the subscribers had been asked to decide whether the colossal figure 'should preserve its antique nudity or be garnished with a fig-leaf'; a majority voted for the leaf. See *Ann. Reg.* pp. 33 ff.; *Gent. Mag.*, 1822 (2), frontispiece, and pp. 70 f., 103 f.; *Europ. Mag.* lxxxii. 161ff. (the complaints of indecency are strongly condemned); J. Ashton, *Hyde Park*, 1896, p. 267 f. 'Waterloo Man' was a Radical sobriquet for Wellington, see No. 13302. Similar jests were made on 'the Regent's Bomb', see No. 12799, &c. See also Nos. 14379, 14380, 14383.

A pencil drawing is in the V. & A. (CC. 18 A), the caption continues: 'O Killus Esq^r Sogerman.'

Reid, No. 1084. Cohn, No. 901.
Each design $8\frac{1}{8} \times 6\frac{1}{2}$ in. Pl. $9\frac{3}{4} \times 13\frac{7}{8}$ in.

[1] The prints on the statue are classed as political although in some the political intention is indirect or perhaps absent.

14377 THE ARSE BISHOP JOS[1]LIN G A SOLDIER—OR—DO AS I SAY. NOT AS I DO.

[? I. R. Cruikshank.]
Pub[d] July 1822 by H Fores Panton Street Hay-Market London

Engraving (coloured impression). A top-hatted constable stands between two delinquents, grasping each by the collar. He turns his head in profile to the l. to address a bishop, wearing shovel-hat and apron, who implores: *Do let me go I'll give you £500.* The constable, whose crowned staff projects from under his coat, answers, scowling fiercely: *Oh no I'll make a full exposure so come to the black hole and you shall cast lots again, Old File.* The other, a burly private in uniform, bawls: *Oh! I am ruin'd and undone*; at his feet is a cheque for *£40.0.0.* The dress of both men is in disorder. From the bishop's pocket hangs a long scroll: *The 39 Articles with an Additional One*; at his feet are letters inscribed *meet you at*; *My dear . . . all is*; *Sweet*; *yours . . . lovely.* The scene is the back room of a public-house. A horrified woman looks in through a partly curtained window (l.). On the r. spectators gaze from an open door. A woman shouts: *Hang the dogs I say let them not disgrace our gallant Soldiers shoot the beasts.* A man: *They must not live to disgrace the Church and the Army.* From behind come the words: *Send them to Hell or Turkey*; *Send them to China*; *The Pillory the Pillory*; *Hang them in Chains.* There is a table (r.) with tankard inscribed *White Lion,* pipe, lighted candle, writing materials, and coins.

Percy Jocelyn (1764–1843), Bishop of Clogher, 3rd son of the 1st Earl of Roden, and Private John Moberley of the 1st Regiment of Guards were seen on 19 July at the White Lion, St. Alban's Place, dragged to the Watch House, and examined next day at Marlborough Street, Greville, *Memoirs*, 1938, i. 125 f. The scandal was exploited by Cobbett whose *Register* for 27 July, addressed 'To the People of England', was on 'The Bishop and the Soldier'. The issues raised by him were the attitude of the Press (condemning those who did not exploit the affair to the full), the clergy, and the latter's attitude to Queen Caroline (cf. No. 14407), the Society for the Suppression of Vice, the treatment of Byrne (see No. 14391), the granting of bail to the Bishop. Sentence of deprivation was passed, 21 Oct. 1822, by the Primate of Ireland. *Ann. Reg.*, 1822, pp. 425 ff. See also Nos. 14378, 14381.
$8\frac{3}{4} \times 12\frac{3}{8}$ in.

14378 THE BISHOP OF SODOM AND HIS FANCY GOMORRAH.

[Williams.]
Pub[d] July 25, 1822 by S W Fores 41 Picadilly.

Engraving. The bishop and the soldier, see No. 14377, are dragged by women from the door of a public house across the pavement towards the spectator; the dress of both is shockingly disordered. The former wears a woman's cap with a clerical gown. One of the women wears his shovel-hat. The crowd is accompanied by two watchmen holding lanterns (l.), one having *S[t] James's* on the back of his neat coat. He says: *Thats right! bring them along Girls! don't let them slip through your fingers!* The other says: *Never fear for that Dennis they would not be safer in the gripe of a Lion its the ounly crime the swait Craters never forgive Man.* The bishop exclaims despairingly: *My God! my God!* One of the women dragging him says: *Your God! what God can that be?* A man answers: *Why Belial to be sure.* The woman wearing his hat says:

[1] The letter 'S' is altered into a 'C', leaving the S legible.

Why Old one! I shall make as good a Bishop as you, suppose we change places? Another woman: *Pray what has he been doing Sir?* A man answers: *Only making a mistake in the fundamental laws of the kingdom my dear.* Three other men close behind the bishop shout: *I say !get a Chaplainship to Lord C . . . t . . . y or R, B . k . . d or S^r E. C . . . te* [see No. 12832]; *The grace of the Peerage*; *An ornament to the Bench.* A woman on the l. exclaims [quoting Sheridan's *Duenna*]: *Ah sure a pair was never seen so justly formed to meet by Nature.* One of the women dragging the soldier says: *Come step on don't be ashamed to follow your deary*; another: *That's righ give it him well, its such monsters as these, will be the ruin of us poor Girls!* A man (r.) says: *This makes the fifth Parson within these few Years.* A little chimney-sweep's boy in the foreground (r.) says: *I am glad I was not born a Parson!* [cf. No. 14381]. After the title: *This Monster offered £2000 in the Watch House for his escape.*
$8\frac{5}{8} \times 12\frac{7}{8}$ in.

14379 THE LADIES FANCY OR MUSCLE AND METTLEAL. A SKETCH FOR ACHILLES'S WINTER DRESS; *Dedicated to the unmarried Ladies.*

[Williams.]
Pub^d July 29^th 1822 by S, W, Fores 41 Piccadilly

Engraving (coloured[1] and uncoloured impressions). An imitation of No. 14376. Two designs side by side, each with title. [1] A realistic view of the Achilles with spectators in the foreground, standing in groups. In the centre are a stout couple arm-in-arm with a little girl who asks: *I say Pa. won't you come again when the leaf is taken away?* The mother answers: *You come along Miss little girls must not ask questions about them there sort of things.* The man: *La my dear I dare say you was as curious at her age, I found* [you] *pretty well taught.* A Scotswoman asks her husband: *Do na you think 'twad a looked mair deelicate in a kilt?* He answers *Whist!* On the l. a dandy is with two women and a girl. One says: *Do you know she will have it, that the thingumbob is not proportioned to the what do you call ums, I forget the name of the muscles, what do you say?* He: *That I submit to your superior knowledge in them there sort of things, and every thing else in the World.* The girl: *Ma I can tell you the names.* On the r. is a group of two men and a woman arm-in-arm. One man asks: *Now what do you think of Okillus?* The second man: *And is it O'Kellys! by Jasus a relation of mine, my Mother and ould uncle Ned belonged to the O'Kellies of Ballinasloe; ounly its not quite decent to be straddling up there without a shirt, is it Dennis?* The (sour-looking) woman says: *I wonder they took the tarpaling off before the trowsers were ready.* A voice from behind: *There is not many Ladies at present, there'l be plenty at the fall of the leaf!!*— On the base is the inscription, partly obscured by the hats of spectators: *To Arthur Duke of Wellington and his brave Companions in Arms Th . . . . tue of Achilles cast from Guns taken in the Ba . . . es of Sala*[man]*ca, Victor*[ia, *Tou*]*louse and Waterloo. inscribed . . their . . . women.* There is a background of leafy trees.

[2] The statue posed as before, but completely covered by modern Life Guards uniform, helmet, cuirass, breeches, boots, gauntlets. The inscription on the base is almost as before; the trees behind are bare. The spectators say (l. to r.): *Oh la I was told he was naked or I should not have come so far.* A man answers: *You must come then in summer he bathes every morning in the Serpentine!* Three women: *Aye ladies you see what our prescription has done, a modest woman may look at him now*; *hold your tongue woman, I liked it better*

[1] 'Caricatures', xi. 207.

as it was; *That's my taste exactly Maam, the* [sic] *may say what they please, but I like the naked thing!* Two men: *They have transformed mister Achilles into Mistress Flinns swain the bold dragoon*; *Aye but without his long sword wack foldero.* An old woman: *He looks more like a Soger, than naked thof.* A little girl: *mama is that a queaass?* The mother answers: *Fye my dear thats not the name its a Curryass.* A Life Guardsman says to a soldier wearing a bearskin: *Our Costume is very becoming thats certain.* The other answers: *He would look better in my Cap.* The first two of three verses below the design:

Oh the sight entrancing,
To see Achilles dancing,
Without a shirt
Or Highland skirt,
Where ladies eyes are glancing;
Each widow's heart is throbbing,
Each married lady sobbing,
While little miss
Would fain a kiss
Be from Achilles robbing.
Then Oh the sight entrancing, &c &c &c.

Oh, tis not helm or feather,
Or breeches made of leather,
That give delight,
By day or night,
Or draw fair crowds together
Let those wear clothes that need em
Adorn but man with freedom,
Then light or dark,
They'll range the park,
And follow where you lead 'em
For oh! the sight's entrancing &c &c &c.

The statue, 'the Ladies Trophy', was known as 'the ladies' fancy', see No. 14376.
Each design, $8\frac{5}{16} \times 6\frac{5}{8}$ in. Pl. cropped.

14380 LADIES BUY YOUR LEAF!!

G Cruik
Fairburn, Broadway. [*c.* July 1822] *Irish Chairman.*

Engraving (coloured impression). Perhaps from a book. A close up view of the lower part of the Achilles, exaggerated to a colossal size, cut off just above the fig-leaf. Women stand below holding garments with which they purpose to drape the statue. One holds a large print of the Achilles at which she stares ecstatically. One lady, wearing a cap in the form of a baron's coronet, has climbed on to the plinth; she addresses the women below, holding out a large chemise and pointing up at the colossal legs behind her.

See No. 14376, &c. The title is a pun on the cry 'by your leave' of the chairmen carrying sedan chairs through the crowded London streets.

A pencil drawing for this, in a sketch-book, caption 'The heigth of Impudence'. Binyon, i. 349. (201. a. 1*.)

Reid, No. 1088.
$7\frac{11}{16} \times 4\frac{11}{16}$ in.

14381 THE "BISHOP & THE SOLDIER"! OR "TOO-TOO" & "CLARGY" STANDING UP FOR THE HONOR OF "THE CLOTH"

G C *Vide Bow Street Police Report—July—28th*
Pubd August 4th 1822 by J Fairburn Broadway Ludgate-Hill

Engraving (coloured impression). A Bow Street magistrate ('beak') sits at his table (l.) watching with amusement the persons standing before him. He is caricatured with the beak-like profile given by Cruikshank to the King of Rome, &c., cf. No. 12172. The clerk writing at the side of the table is much amused. A tall and smart soldier, holding a shako in which is a roll of music: *The Black Joke*, points to a fat trollope (l.), saying: *Please your Worship, as I was marching, strait through round court, this Mrs McEntire (tho' an entire stranger) took & shoved me against this sweep who she called the "Bishop" & then raised the Cry of the "Bishop & the Soldier"!!—Now please yr Worhp I have been 36 years in the Army & never was till now accused of having any kind of connexion with the Clergy whatsoever.* The woman, twiddling her thumbs and with a sly grin, says: *Please yr worship it was only out of a bit of a lark.* The sweep, who is dwarfish with distorted shins, says: *Please yr Honor vat that ere Gemman says is true, and I vants to know why that ere Voman should call me a "Bishop"!! I gets my living honestly & keeps my Vife & 5 Kids, & though I have allways been call'd "Clargy" & belonging to the "cloth" & all that ere kind of thing—I assure yr worship I wants not to be designitated with the initials of a Bishopric." I gets my living by vorking & am no Bishop & I now claims yr Honors protection from that ere Vile Vord.* Behind him stands a man in top-boots, grinning broadly. Below the platform on which are all these figures are the H.L. figures of a row of spectators in the background. Above the design: *Examination at Bow Street.*

See No. 14377, &c. This charge of assault against one Mrs. M'Intire was brought by William Butterfield, a bandsman in the Guards, and Harris a chimney-sweep, and was reported in the Press (29 July) just as depicted, the words of Harris being slightly touched up by the artist. *Cobbett's Pol. Reg.*, 10 Aug., xliii. 368–9. Cobbett reported it to show that the people now rejoice at anything '*that tends to pull down those who have kept reform from them*'. Clergyman was a (nineteenth-century) slang term for chimney-sweep; similarly, chimney-sweep was a clergyman (from *c.* 1870 according to Partridge, *Slang Dict.*, but evidently earlier). The magistrate was Hall.

Reid, No. 1086. Cohn, No. 1097.

$8\frac{1}{2} \times 13$ in. 'Caricatures', xi. 196.

14382 EQUIPT FOR A NORTHERN VISIT—[1]

[Williams.]
Published Augt 7th 1822 by J Johnston 98 Cheapside

Engraving (coloured impression). George IV (l.), in full Highland uniform, stands legs apart, r. hand on his hip, l. on the hilt of a broadsword, looking quizzically at Sir William Curtis, similarly dressed, but with his plaid absurdly bunched and more voluminous than the King's. The King wears buckled shoes, Curtis tied shoes unsuited to his short tartan stockings. The latter (r.) bends forward in profile, with a huge bottle-nose, holding his feathered bonnet. The King wears epaulets, which broaden his shoulders;

[1] The first part of the title has been erased, see No. 14382 A.

his bonnet has a towering crest of ostrich feathers. He says: *What my Knight of the Calipash, have you got into the Highland Costume? Poh doff that mate it don't become you, You are to Old for such freaks. I am every inch a Scot—*

"Leave those to trifle with more grace and ease,
"Whom Folly pleases, or whose Follies please.

Curtis: *As a Loyal Subject I follow your* ———[1] *Example! by Gole tho we must take care of the Lasses, for this dress is but little better than Achilles's fig leaf, if I don't take care I shall lose the little I have got speedy and soon!* After the title:

"Folly as it grows in Years,
"The more extravagant appears.

The King embarked at Greenwich for his visit to Scotland; Curtis had preceded him to Edinburgh, where he was conspicuous in frock-coat, white trousers, and forage cap. He and the King both wore Highland dress (Stuart tartan) at the levée on 19 August, Curtis a hideous caricature of the King. Unless ante-dated the print prophetically anticipates the absurd situation. Curtis was the only blot on the successful pageantry. Scott writes (12 Sept.): 'there did [not] arise a single whisper or misrepresentation on which a sneer could be hung . . . [the peoples'] delight was extreme at seeing a portly handsome man looking and moving every inch a king . . .'. See Lockhart, *Life of Scott*, 1837, v. 203–5 (who quotes Byron, *Age of Bronze* on Curtis as 'Vich Ian Alderman'); Scott, *Letters*, vii, 1934, pp. 213 ff.; *Letters of George IV*, 1938, ii. 539; *Gent. Mag.*, 1822, ii. 172–4, 267–8; R. Mudie, *Modern Athens*, 1824. 'Speedy and soon' is a gibe at Curtis, often repeated; it derives from a reputed solecism in one of his much-ridiculed speeches, see No. 11306, &c. (1809). For Achilles see No. 14376, &c. See also Nos. 14384, 14385, 14386, 14387, 14388, 14389, 14390, 14392, 14394, 14395, 14396, 14398.

$8\frac{5}{8} \times 13$ in. 'Caricatures', xi. 203.

14382 A THE SOVEREIGN AND SUBJECT—EQUIPT FOR A NORTHERN VISIT—

A reissue, uncoloured, imprint altered to *London pub by S W. Fores 41 piccadilly Mar 20* 182[3].

14383 MAKING DECENT—!!—

(Marryat)[2] *inv^t G. Cruik^k fec^t*
Pub^d by G Humphrey 27 S^t James's S^t London—August 8^th 1822—

Engraving (coloured impression). A realistic rendering of the Achilles statue against a background of trees, the pedestal at the base of the design. On this stands the puny wizened Wilberforce, dressed in black; he reaches up to hold his top-hat over the fig-leaf, looking round with down-drawn mouth. The inscription: *To Arthur Duke of Wellington | And his Brave companions in arms | This Statue of Achilles | cast in French Brass | Is inscribed by their Country-women!!* Below the title: *This Print Commemorative of Anglo French Brass & true British Chastity, is inscribed with veneration to that Worthy Man M^r Willby-force who with saintlike regard for the Morals of his Country, has undertaken to make the above fig. Decent, from 10 in the M^g till Dusk.* (The name except for the initial 'W' is partly obliterated.)

See No. 14376, &c. The title is that of a famous pl. by Gillray, No. 10531.

[1] 'Majesty's' has been erased, traces remain.
[2] His anchor emblem is almost obliterated.

There is an earlier state (not in B.M.) with the words (afterwards erased) *A Hint to the Society for the Suppression of Vice* added to the title; the statue is without a sword.

A pencil drawing for this by G. C. is in a sketch-book. Binyon, i. 349 (201. a. 1*).

Reid, No. 1087. Cohn, No. 1713.

$9\frac{15}{16} \times 8\frac{3}{16}$ in. With border, $11\frac{3}{8} \times 8\frac{7}{8}$ in.

14384 A THOUSAND WARM RECEPTIONS IN THE NORTH.

[Williams.]

Pub^{d} Aug^{t} 1822 by J Johnston 93 Cheapside London

Engraving (coloured impression). A court at Holyrood. George IV, in Highland costume, has risen from the throne (l.) to kiss a lady who places one foot on the lower step of the dais. The next lady to be presented is led forward by Sir William Curtis, who is in back view, turning his grotesque profile towards the tall and elegant lady, and holding out his bonnet towards the King. His kilt is very short. The ladies waiting to be presented are closely grouped on the r.; all wear elegant court dress with three tall feathers in their hair, and almost all are handsome. Curtis looks up with an ingratiating smile to say: *My Eyes! but this is warm work it is lucky we are so thinly clad.* Words rise from a (concealed) head in the background: *As Warm as eating Turtle soup in June eh Sir Walley? Ye had better take off yer Phillibegs—Mon!* A short elderly lady looks through a glass at Curtis; the woman next her says: *my Lady lend me your glass I dare say you see all very plain.* She answers: *Very plain indeed lassie, little mair than the bock o my hond!* A lady covers her face with her fan; her neighbour says: *Put your fan down madam I cant get a peep!* She answers: *What is it you want to peep at?* The men all wear court dress, military or civil, only the King and Curtis being in kilts. After the title:

> *Ten thousand kisses of the sweetest kind,*
> *You once agreed our mutual love should bind;*
> *First from my lips a rapt'rous thousand flow'd,*
> *Then you a thousand in your turn bestow'd.*

See No. 14382, &c. The King wore Highland costume only at the first levée (19 Aug.), no ladies of course then being present. At the Drawing Room he wore field-marshal's uniform. The ladies were 'kissed in due form'. Sir W. Scott (speaking of his wife and daughters), *Letters*, vii, 1934, p. 219. H. E. Fox writes: 'The display of beauty very transcendent, the dresses pretty, and the suite of rooms much the best in any English palace.' *Journal*, 1924, p. 142. *Gent. Mag.*, 1822, ii. 174.

$8\frac{1}{2} \times 12\frac{7}{8}$ in. 'Caricatures', xi. 204.

14384 A A reissue (uncoloured), the imprint altered to *London Pub by S W Fores, 41. Piccadilly Mar 20. 1823.*

14385 BONNIE WILLIE.—

Ge^{o} Cruikshank fec^{t}.

Pub^{d} Aug^{t} 12 1822 by E Knight Sweetings alley Roy^{l}-Xchange—London—

Engraving (coloured impression). Sir William Curtis, in Highland costume, stands against a background of sea, sky, and mountain, as if posing for a portrait. His r. hand is on his hip, his l. arm is extended, the hand resting on

the ornate hilt of his broadsword. He wears a flat Scots cap in place of the feathered bonnet of No. 14382; the head is a portrait, caricatured but not burlesqued, without the grotesque nose common in these prints.

Unless ante-dated, the print anticipates Curtis's appearance in Highland dress (19 Aug.), and may be a deduction from his fondness for dressing a part, as in the nautical dress worn on his yacht (see No. 11353, &c.) burlesqued in many prints.

A pencil drawing for this in a sketch-book. Binyon, i. 349. (201. a. 1*.)

Reid, No. 1089. Cohn, No. 947.

$11\frac{7}{8} \times 8\frac{1}{4}$ in. With border, $13\frac{7}{16} \times 9\frac{3}{8}$ in.

14386 THE FIRST LAIRD IN AW SCOTIA—OR A VIEW AT EDINBURGH IN AUGUST, 1822.

[*c.* Aug. 1822]

Engraving (coloured impression). Below the title: "*O' my Bonny Bonny Highland Laddie; my Handsome, Charming, Highland Laddie.*" The King, handsome and stalwart, in Highland costume, stands on a raised platform or gangway, r. arm extended, l. hand on his hip. Ladies gaze up at him, their heads appearing over the edges of the gangway. Curtis stands at his elbow, similarly dressed, but with an awkward slouch, and grasping his sporran and a turtle. His sword is between his legs, and the pistols in his belt are barrel upwards. Close behind Curtis and on the extreme r. are two thin men in Highland dress, pale, worn, and shambling. The (good-looking) women look up pruriently at the King's legs; the only man among them tries to cover a lady's face with his hand. In the background (l.) is Edinburgh Castle. See No. 14382, &c.

$9\frac{3}{4} \times 11\frac{7}{8}$ in. 'Caricatures', xi. 201.

14387 THE ENGLISH IRISH HIGHLANDER.

Printed and Published by J. L. Marks, No. 23 Russel Court Covent Garden, Price One Penny. [*c.* Aug. 1822]

Woodcut, heading to a ballad slip: 'Tune.—"The Highlandman".' George IV, in Highland costume, stands in profile to the r. holding his feathered bonnet, l. hand palm upwards, r. foot forward, bowing slightly. The verses (48 ll.) begin:

> An Englishman our lad was born,
> All other laws he held in scorn;
> But seeking once his Irish clan,
> Says he "I am an Irishman." . . . [see No. 14254.]
> In Autumn he a journey takes,
> To visit in the Land of Cakes,
> And that all hearts he might trepan,
> "I'll go", said he, "an Highlandman. . . .

See No. 14382, &c. The theme is the effect of his kilt on Scottish ladies, see No. 14384.

c. $5 \times 2\frac{7}{8}$ in. Slip, $17\frac{1}{8} \times 3\frac{7}{8}$ in. (Also in B.M.L., 1878. d. 7/13.)

14388 SIR BILLY BLUBBER'S VOYAGE TO THE LAND OF CAKES.[1]

Woodcut, heading to a ballad slip, a parody of 'A Frog he would a wooing go', see No. 11842. Curtis, much burlesqued, bows in profile to the l., holding

[1] Imprint as No. 14387.

his feathered bonnet behind his back, r. hand extended. His kilt is absurdly short; in his belt is a big ladle, as in No. 14389, &c. The first and ninth of ten verses:

Sir Billy he would to Scotland go,
Heigho, says Billy!
Sir Billy he would to Scotland go,
Of Loyalty wishing to make a great show,
With his rowley poley, green and fat blubber O!
I'll go says Alderman Billy.

Like Adonis, his Master, in philibeg shown,
Heigho, says Billy,
Like Adonis, his Master, &c.
And he like a Scotch kelted Bacchus full grown,
With his rowley poley, &c.
We're are [sic] a wonderful pair, says Billy.

See No. 14382, &c.; for George IV as 'an Adonis', No. 14020, &c.
c. $5\frac{1}{2}\times3\frac{1}{2}$ in. Slip, $17\frac{5}{8}\times4\frac{7}{8}$ in.

14389 GEORDIE AND WILLIE "KEEPING IT UP"——JOHNNY BULL PAYS THE PIPER!!

G. C^k
Published Sep^t 3, 1822, by John Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). Frontispiece[1] from *Kilts and Philibegs!!—The Northern Excursion of Geordie, Emperor of Gotham: and Sir Willie Curt-his, the Court Buffoon, &c. &c*, a dramatic verse-satire, published by Fairburn, price 1*s*. (184. a. 3/14). The pair, both very bulky in Highland costume, are back to back. The King (r.), wearing a feathered bonnet, a huge sporran, and a sword, stoops to kiss a lady (see No. 14384), hands clasped behind her neck; he says: "*The Sweetest hours that 'ere I spent, it was among The Lasses O!* Other ladies eagerly wait their turn. One, behind the King, covers her face with her fan. Curtis, grotesquely obese, and directed to the l., capers, snapping his fingers. He wears a turtle in place of sporran, and in his belt are knife, fork, and ladle. Round his neck is a double chain of sausages. He sings:

"*Georgie loves good ale & wine*
And Geordie loves good Brandy
And Geordie loves to Kiss all the Girls
As sweet as Sugar Candy"—
God save the King Huzza my Boys!!

I'm the Boy for a bit of a Jollification! play up Piper!! A piper (l.) with bare, thin, and misshapen legs plays and dances. A stout Highlander watches with a grin.

See No. 14382, &c. The satire especially attacks the expense of 'a visit of mere ceremony'; George IV is admitted to have 'looked like a real Northland laird', with Curtis as a foil, or 'buffoon appendage to the court or travelling excursion'. The sausages illustrate the slang term 'alderman in chains' for a turkey garnished with sausages. No. 14398 is a sequel.

A signed pencil drawing (reversed). Also another sketch for the same subject, the King and Curtis dancing. Binyon, i. 286 (199. c. 1/54, 55).

Reid, No. 1091. Cohn, No. 607.
$4\frac{9}{16}\times7\frac{5}{16}$ in.

[1] Perhaps issued separately.

14390 RESULTS OF THE NORTHERN EXCURSION—OR STRONG SYMPTOMS OF THE "SCOTCH FIDDLE"——

G Cruik[k]
London Pub[d] *Sept*[r] *8*[th] *1822 by J Fairburn Broadway Ludgate hill*

Engraving (coloured impression). George IV and Curtis, both in Highland costume, lean against a sturdy signpost pointing *To Argyle* (r.), on which is a placard *By the Royal Letters Patent Cure for the Itch.* The King's kilt is very short, he registers acute discomfort and melancholy, with closed eyes and splayed-out legs, and rubs the fingers of his l. hand in the manner called playing the Scotch fiddle. He says: *God Bless the Duke of Argyle!!** [Note below the title:] * *An Ancestor of the Argyles was the first who erected Road Posts in Scotland—the People of that Country were at a loss for some time to comprehend their intent, but their Sagacity [which is proverbial] soon discovered the Comfort & Utility to Travellers, & hence the common ejaculation at every rub* [cf. No. 14701]. Curtis, in profile to the r., is dressed as in No. 14389, with sausages, turtle, ladle, &c. He faces a stout John Bull, neatly and plainly dressed, who bends forward with his hands behind his back. Scratching himself with his r. hand, Curtis extends the l., saying, *Ah! Johnny, how do, how do—just come from bonny Scotland——What!!!—wont you shake hands?!!* John answers with a grimace: *See you d——d first!! No. No. Master Billy I know a trick worth two of that—None of y*[r] *Fiddles for me.* Behind (l.) is the corner of a stone building beside which stand two lords-in-waiting, watching the King, their hands thrust deep in their pockets; one says: *I should not much like to have the Honor of kissing hand just now.* On the wall are two bills: *Itch cured by smelling only*, and *under the Patronage of his Majesty The Itch.*

For the Northern visit see No. 14382, &c.; for the 'Scotch fiddle', No. 14396, &c.; for the posts cf. No. 5940. According to a note in an old hand ('Caricatures', xi. 206) the pl. was 'Suppressed'.

A pencil sketch in reverse. Binyon, i. 86 (199. c. 1/56).

Reid, No. 1093. Cohn, No. 1897.

$8\frac{1}{4} \times 12\frac{7}{8}$ in. Pl. $9\frac{3}{4} \times 13\frac{3}{4}$ in.

14391 POOR BYRNE AS HE WAS ON NOV[MBR] 2[ND] 1811
BYRNE AS HE NOW IS CROWN'D WITH INNOCENCE

Pub for Francis O'Neill by Dolby, 299, Strand, London, Sep. 1822.

Engraving (coloured impression). Two designs, each with title (above) and inscription (below). [1] Byrne, stripped to the waist and tied to a cart's tail, is ferociously flogged on his much-scarred back by a ruffian with a gallows branded on his forehead. Byrne wears neat breeches with top-boots. A sheriff rides on each side of the cart. Behind is a jeering crowd, and a house with spectators looking from the windows. A bishop wearing a mitre peeps out, parting the curtains. Below: *The Victim of Episcopal profligacy and Irish Municipal Justice.* [2] Byrne, holding a paper inscribed *Trial*, tramples on a scaly serpentine monster with two barbed tails and a quasi-human head, with fanged teeth and serpents for hair; it holds a crosier. From its face a mitre and a mask with bland features have fallen. Similar creatures escape to the r. Behind (l.), a meretricious-looking Truth stands among clouds holding up her mirror from which rays inscribed *Truth* slant across Byrne and strike the fleeing monsters, especially one with the wig of a judge. Others wear legal wigs, and one has long ass's ears and holds a mace to show that he is the

Lord Mayor of Dublin. A second figure emerges from clouds (r.) to hold a crown of *Innocence* above Byrne's head. Below: *Rescued from Ignominy and raised from Indigence by British Sympathy and Benevolence.*

James Byrne, a coachman or stable-hand, was tried in Dublin, at a Court of Oyer and Terminer, 28 Oct. 1811, for attempting to blackmail (a capital offence) the Bishop of Clogher, see No. 14377, &c. The bishop was complimented on his courage in making the charge. Byrne's Counsel threw up the case, and Byrne was sentenced to two years' imprisonment, and to be flogged three times; on 2 Nov. he was flogged. The legal monsters depicted are intended for the judge, Mr. Justice Fox (*sic*), the Solicitor-General Charles Kendal Bushe, especially denounced by Cobbett, appointed L.C.J. of Ireland, Feb. 1822, and Byrne's Counsel, &c. The Mayor (1811–12) was William Henry Archer. Cobbett reprinted the trial with comments. A dinner to Byrne was arranged for 2 Nov. at the Horns Tavern, Kennington, 'to celebrate the Anniversary of the Dreadful Scourging inflicted on James Byrne, through the mitred influence of the Bishop of Clogher', at which Cobbett spoke. 'An altercation of a most unpleasant nature' arose from the attempt of a guest to defend Bushe. *Cobbett's Pol. Reg.*, 10 Aug., 12 Oct., 9 Nov. 1822. Cf. No. 14406.

With border, $8\frac{1}{4} \times 10\frac{3}{4}$ in. Each design, $6 \times 5\frac{1}{8}$ in.

14392 RETURNED FROM A NORTHERN VISIT.

[Williams.]

Pub^d^ Sep^tr^ 19^th^ 1822 by J Johnston 98 Cheapside

Engraving (coloured impression). George IV lolls on a sofa, his arm round Lady Conyngham (l.) who rubs his thigh. He is without his wig, and has short grey hair with no whiskers. Curtis leans against the chimneypiece (r.), his r. hand on the back of the l., in the position called playing the Scotch fiddle (see No. 14396). The King says: *Ah my nutmeg of affection, 'tis only in your dear arms I find comfort—poor Will—he is bad enough I know—but mind I dont allow you to rub him—I have seen some of his prank's in Edinburgh and if an o* [sic] *Opportunity offer'd he will be playing a Cunning game with you*— She answers: *Never fear my dear—I'll rub no one but you! did I not say before you started that the Hottentots would give you the Scotch-Fiddle—this comes of your junkiting without me to look after you, scraggy, tall, rawbone wenches—I suppose they were ready to devour my dear Love!* Curtis, his profile grotesquely caricatured, says: *Ah my poor dear Master. I am in a pretty pickle this is beyond a joke!—d——n those Sawneys, I could scarcely poke my nose out but what one loon or another was getting hold of my fist—in short your —— was not more annoyed then I was, the only thing for us to do is to get cured speedy and soon* [cf. No. 14382]. A (porcelain) Chinese mandarin squats on the chimneypiece over which is a mirror with a chinoiserie frame to show that the scene is the Pavilion, cf. No. 12749. On a round table partly visible on the extreme l. are decanter, large pot of *Ointment for the . . .*; and a song headed *The Sweets of Edinburgh.*

The absurd appearance of Curtis, see No. 14382, &c., was the only cloud on the good impression made by the King in Edinburgh. One of several prints intended to counteract the success of the visit, by assertions that he had contracted scabies there, see No. 14396, &c.

$8\frac{1}{4} \times 12\frac{11}{16}$ in. 'Caricatures', xi. 179.

14392 A A reissue (uncoloured) with altered imprint: *London Pub by S. W. Fores 41 Piccadily Mar. 20. 1823.*

14393 THE NEW MARRIAGE ACT DISPLAYED IN CUTS AND VERSE.

Printed and Sold Wholesale and Retail by J. Catnach, 2, Monmouth-Court 7 Dials. Entered at Stationers' Hall, Thursday, September 26th. 1822.

Broadside with crude cuts. Cuts I–IV and VIII–XI are arranged in two columns on l. and r., while the three larger designs are between, interspersed with verses. I. *Off to get Married.* An embracing couple outside a cottage door, where a scolding mother gesticulates. II. *Sly Courtship.* Scene at a window, by moonlight. III. *Marrying over the Broomstick.* Bedroom scene; one woman leaps, holding a man's hand, and encouraged by an old woman with a cat on her shoulder; two other couples wait to perform the rite. IV. *Black Charly leading Miss Shrivelskin to the Altar.* A proletarian and ill-matched wedding. V. *Race to Gretna—Upset on the Road; or, the Devil among the Drivers.* Three gigs, four couples, and three catastrophes. VI. *Rustic Scene. Arrival at Gretna—Old Vulcan the Parson.* Dancing, fighting, and drinking, with the forge in the background. Below:

Here's courting, dancing, fiddling, piping,
Whiskey drinking, smoaking, fighting. . . .

VII. *Church-yard in an Uproar.* On the ridge-pole of the church a demon capers, holding out his fiddle. The figures in the foreground differ in scale: a small parson, couples of different sizes and types, and forsaken girls who are under twenty-one. Inside the church porch is a large notice, white letters on black: *The New Marriage Act 1822.*

	Age
Bumboat Moll	*77*
Black Nell	*21*
Tiny Twist	*44*
Fanny Lovesick	*21*

Must be 21.

VIII. *Malvina's Wedding Day.* A rustic wedding procession. IX. *Susan attempting to hang Herself.* Two women cut down a girl who hangs from the canopy of a bed. X. *The Lover's leap.* A man dives from a cliff into the sea. XI. *The Young Ladies Petitioning the King to Repeal The New Marriage Act.* The King on the throne receives a petition. Below, eight lines of verse signed '*Quod* J. C—h, *Sept*^{t}. *26*th 1822'.

See No. 14374. For a broom-stick wedding cf. No. 6929. Thirty-seventh edition advertised on No. 14495.

I–IV, VIII–XI: $1\frac{7}{8}\times2\frac{7}{8}$ in.; V. $1\frac{3}{4}\times7$ in.; VI. $3\frac{1}{8}\times7$ in.; VII. 4×7 in. Broadside, $19\frac{3}{4}\times c.$ 15 in.

Third edition, B.M.L. 1875. d. 7/12; seventh, eleventh, and twentieth editions, 1875. d. 8/102–4.

14394 LANDING OF THE OLD AMOROUS DANDY!!! 1822

Marks fec^{t} [*c.* Sept. 1822]

Engraving (coloured impression). Frontispiece from *A Voyage to the North In Search of a New Mistress by an . . .* [as title]. *Printed and Published by J. L. Marks, 23 Russell Court, Covent Garden. Price One Shilling* (184. a. 5/18). George IV, in Highland dress, bows low to Scots who crowd round him, some kneeling at his feet; a thistle grows in the grass of the foreground. He says: *My Loving Subjects "A great talker is seldom a wise man" therefore "the less I say the better," and have only to add, I had for a long time an Itching to see you but hope I shall not have an Itching when I leave you.* Two women in High-

land costume with bare breasts gaze at the King; one says: *Show yoursel' my Lady E—— ye'r Fat, Fair, and Forty, and that's his favourite.* Lady E.: *I shall na be surprised if he sees me it will be a' over wi' my Lady Cunning-one, he's a muckle bonie lad.* The other spectators are plebeian. On the extreme l. a piper pipes and capers. Behind the King (l.) is Curtis (l.), burlesqued and in Highland dress, seated on a cooking-pot which stands on a huge turtle. He says: *Fearing we should not get here Speedy and Soon!* [see No. 14382] *I brought a stock of provision with me for you know "The way to immortality is to live well"*; behind him stands a grinning sailor.

The incidents of this dull and coarse prose satire are that the King contracts the itch from the palm of a Scot and becomes infatuated with 'Lady E.', who reappears in No. 14398 as 'Lady Hell-fling-stone' (Elphinstone). H. E. Fox attended the Edinburgh Drawing Room 'chiefly with Lady Elphinstone'. *Journal*, ed. Lord Ilchester, 1924, p. 142. Sir W. Scott writes: 'the extreme tact and taste of all ranks has surprised the King and all about him'. 'This made the scene quite new to all who had witnessed the Irish reception.' *Letters*, vii, 1934, pp. 218, 226. See No. 14382, &c.

$7\frac{5}{8} \times 13\frac{3}{4}$ in.

14395 TWA BONIE LADDIE'S 'MANG THE LASSIES! [? Plate 1][1]

Marks fecit

London Pub[d] by I. W. Turst [sic] *126 G . . .*[1] [*c.* Sept. 1822]

Engraving. George IV, very obese, dances a reel with great agility, facing a lady in Scottish costume, while Curtis dances opposite a similarly dressed lady; both are in Highland dress. The King: *That's a gay Lassie you can do it almost as easy as my Cunning Lady who jigs with me when they're a' noddin at hame.* She answers: *I could do it muckle easier if we were in Mid-Lothian.* Curtis: *I felt myself quite awkward at the beginning but now shall get into it Speedy and Soon* [see No. 14382]. His partner: *You canna do it as well as your Maister by a great measure!* A tall lank Scot stands taking snuff, and looking down sourly at his short plump wife (r.) who extends her arm towards the King, looking up appealingly. He says: *Na Na ye shall na Dance we' him if I was sa su[re] of geting all the marks of Distinction the M—rq—s of C———m enjoys.* An elderly Scot, with a handsome lady, watches from the l., leaning on a stick. There is a background of pipers and onlookers. On a scroll in the foreground:

There's naught but care no [sic] *ev'ry han',*
In ev'ry hour that passes O;
What signifies the life O' man
An' 'twere na for the lasses O!
[Burns, 'Green grow the rashes, O!']

See No. 14382, &c.

A companion pl. to No. 14396.

$8\frac{1}{2} \times 12$ in.

14396 THE BENEFITS OF A NORTHERN EXCURSION. OR—R——L PASTIME AT HOME. (*ie*) FIDDLING AND DANCING! *Plate 2*

Marks fec[t] [*c.* Sept. 1822]

London Pub[d] by J Trust N° 126 Giltspur S[t] Newgate S[t]

Engraving (coloured impression). George IV, in Highland dress, capers on

[1] Cropped.

one toe, while he angrily rubs the fingers of his r. hand. Sidmouth, 'the Doctor', bends towards him in profile to the l., holding out a bottle labelled *Essence of Brimstone*; he says: *This comes from being too closely connected with Lady E—— but it is of no great consequence to the Constitution!!!* The King: *D—n the Scotch fiddle I say I never had such an Itching after Lady Cunning-one.* Liverpool, close behind, looks down primly. In the foreground (l.), Lord Conyngham, antlered, walks off with Lord Francis Conyngham, who holds a big purse and looks back apprehensively. He says: *Come Frank, this will be a good excuse for my not bedding with your Mother! Hope he's not touched the Purse or I shall be afarid* [sic] *to put my hand in it.* Behind, Bloomfield walks off in the opposite direction, looking back at them; he says: *Yes! Yes! You are too Cunning to let him touch the Purse—would that I had been half so coutious* [sic] *& not have let your Wife finger it, then I should have kept my Place.* On the extreme r. Curtis, also in Highland dress, capers frantically with clenched fists; he says: *D—n your gift my Lady E. (says Billy!) here's a pretty mess I'm in may I never Swallow another Turtle if I sha'nt rub all the green fat out of my Body.* Behind (r.), Lady Conyngham, wearing a coronet and very décolletée, sits on a sofa, contorted with skin-irritation; she says: *La bless me I itch All over I hope it's not the K—s Evil.* Beside her stands 'Lady E.' wearing a tartan cap, holding her r. hand in a manner resembling the King's. She says: *Poh! Poh! I assure you my Lady C. it's not of the least consequence indeed it's of little value in the North that we give it to one another.* After the title: *N.B. Brimstone &c is the only Cure.*—— [words erased].

A companion pl. to No. 14395. The King in rubbing his fingers is 'playing the Scotch fiddle' (a phrase current *c.* 1820–1920), a gesture which 'provokes a Scotchman in the highest degree, it implying that he is afflicted with the itch [scabies]'. Partridge, *Slang Dict.* See also Nos. 3799, 14390, 14392. For 'Lady E.' see No. 14394. Bloomfield, Private Secretary and Keeper of the Privy Purse, see No. 13231, began to lose favour from the beginning of the Conyngham influence; Greville notes, Dec. 1821, that Lord Francis was performing the duties previously allotted to him. He was succeeded by Sir William Knighton, who was not officially recognized as Private Secretary, that office being considered unconstitutional. *Letters of George IV*, ii. 490–2; *Diary of Henry Hobhouse*, 1947, pp. 83–6, 105; Greville, *Memoirs*, 1938, i. 189. See Nos. 14397, 14404. According to a note in an old hand the print was 'suppressed' ('Caricatures', xi. 205.).

$8\frac{1}{4} \times 12\frac{5}{8}$ in.

14397 RUMPING—KICKING AND KISSING—*or* CUTTING OFF THE PRIVY PURSE *N° 1*

[G. (? or I. R.) Cruikshank, no date or imprint, *c.* Sept. 1822.]

Engraving (coloured impression). Below the title: *The Perogative of the Crown dedicated to the Keeper of the Jewels, Lick-Spittal &ccc &ccc*——. George IV stands in profile to the l., l. leg extended almost horizontally to kick Bloomfield (l.), propelling him violently towards a doorway inscribed *The way out.* The latter wears regimentals with jack-boots; his cocked hat flies from his head; a label streams from his coat: *Bloomfeilds Farmers Boy* [cf. No. 13237]. He drops a large key labelled *Blue Chamber* and says: *He who takes my Purse takes trash indeed &ccc*— [misquoted from 'Othello', III. iii]. At his feet are papers: *List of W—s*; *Secret Service*; *Job, Job*; *for Pimping*; *Call'd to account for Jewels.* The King says to Bloomfield: *The Name of Cuning is dear to us*

how dare you make any remark on what we give the Marchioness we will give her all we can—nay we will give all the Jewels we possess if we please without consulting you—. He extends his l. arm behind him to Lord Francis Conyngham, who stoops low, kissing his hand, and holds a large *Privy Purse*. Under Lord Francis's feet are papers: *Promotion Lord Francis*; *Interest* [K?]*ing To our Dear Sly-Bacon*. On his coat-pocket a large gold trefoil is embroidered. Behind him (r.) Lady Conyngham stands half-hidden by a curtain, watching, with a finger at her nose. She holds an open jewel-case inscribed *the Jewel*, containing a giant precious stone. She says: *What a fuss the Wretches make about the Jewels—they little know how hard I have worked for them—instead of Debtor they may call me Creditor*. She wears a (baron's) coronet; a face (? Lord Conyngham's) looks over her shoulder. Against the wall is a sofa inscribed *Patent* decorated by a satyr's head. A grinning face peeps from under the valance, saying, *O never mind what's to pay the Public Pays for All*. On the wall are two pictures: *Plan of Denmark* (confused lines) and *A Stag in Hamilton Place* [cf. No. 14186]: a shambling stag with Conyngham's profile and huge antlers is blindfolded, and has a Garter ribbon for girth. Both are surmounted by military trophies. The carpet is patterned with fleur-de-lis and stars.

For the expectation that Lord Francis would succeed Bloomfield see No. 14396. The latter was given a diplomatic mission not to Denmark but to Stockholm (gazetted 9 Sept.); he calls it 'a terrible destiny'. He was assailed with calumny on his dismissal. 'The Jewel' may be the Stuart sapphire given by the Cardinal of York to the Regent who gave it to Princess Charlotte and on her death reclaimed it as a crown jewel. In June 1821 it was noticed on Lady Conyngham's head. *Letters of George IV*, 1938, ii. 526–9; *Creevey Papers* under date 14 Aug. 1822; Greville, *Memoirs*, 1938, i. 120, 129 f. See No. 14366, &c.

Reid, No. 1148. Cohn, No. 1937.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

14397 A A close but inferior copy (coloured), imprint cropped or absent, probably pub. Fores (cf. No. 14427 A, by the same copyist). The inscription below the title, in place of 'Lick-Spittal' ends *the Wearer, the Maker. & the Payer*. The papers at Bloomfield's feet are as in No. 14397, except that *Hush money* (three times) replaces 'for Pimping'. The spelling of 'Perogative' is corrected; 'Interest' is *Intrest*. On the arms of the sofa are writhing dragons, cf. No. 12749.

$8\frac{9}{16} \times 13$ in. 'Caricatures', xi. 145.

14398 TURTLE DOVES AND TURTLE SOUP! OR A TRY-O BETWEEN GEORDIE, A NORTHERN LASSIE, AND SIR WILLEY, O!!

[G. Cruikshank.]

Published Oct^r 10. 1822. by John Fairburn, Broadway, Ludgate Hill.

Engraving (coloured and uncoloured impressions). Frontispiece[1] from *The Second Act of Kilts and Philibegs; or, Geordie and his Northern Lassie . . . &c &c. . . .* A dramatic verse-satire, published Fairburn, price 1*s*. (184. a. 3/15). A sequel to Nos. 14389, 14394. A scene in the Royal yacht. George IV kneels at the feet of 'Lady Hell-fling-stone' who is seated (l.), expressing delighted acceptance. The King wears Highland dress with a very short kilt and cavalry boots (see No. 14220) on bare legs. His (Garter) star is centred

[1] Perhaps issued separately.

by a heart. He has a love-sick expression, r. hand on his heart, his feathered bonnet in his l. hand. On an ornate altar-like table are decanters and glasses. Curtis, even more burlesqued than before, enters (r.) carrying a tureen of steaming (turtle) soup. He is in Highland costume with spoon, knife, and fork in the belt that encircles his paunch; a double chain of sausages (cf. No. 14389) hangs from his shoulders, and he wears a fool's cap.

See No. 14382, &c. The satire is noteworthy for an account of the visit of Sir Walter Scott ('sir Wattie') to the yacht, and the carrying off the glass in which the King had drunk his health (Lockhart, *Life of Scott*, 1837, v. 195); Curtis is the acknowledged Court buffoon; Lady Elphinstone, see No. 14394, triumphs over Lady Conyngham.

Reid, No. 1092. Cohn, No. 464.

$4\frac{1}{2} \times 8\frac{1}{4}$ in.

14399 CRIBBAGE, SHUFFLING, WHIST AND A ROUND GAME!!—

G. Cruikshank inv^{t} et fec^{t}
Pub^{d} Oct^{r} 30th 1822 by G Humphrey 27 S^{t} James's S^{t} London—

Engraving (coloured and uncoloured impressions). Below the title: *Being a Representation of the Barbarities excercised towards the Greeks by the Cruel Caliph Burrnye*[1] *& his Bow string Officers——with appropriate Escutcheons on the Downfal of Greek Liberty—*. Six designs arranged in two rows; a sequence of four scenes, the last and principal being flanked by burlesqued hatchments. The Greeks or gamblers, see No. 12959, &c., are depicted throughout as Knaves on playing-cards, usually flat, like cards, and all having black legs.

[1] Constables with long crowned staves burst into a gambling-hell, interrupting a game of roulette. Their leader, who wears pistols and a sword, tramples on a Knave of Clubs, who holds a club, and clutches the coins and notes heaped on the table; some 'Greeks' flee, others hold up their hands, saying, *Oh! L—d the Game's up.* One with a croupier's rake, says: *Here's a pretty Trick.* This is 'Cribbage'; below: *Bow String Officers playing the Devil in Hell, with y^{e} Greeks seizing their Bank &c.* ($3\frac{7}{8} \times 4\frac{7}{16}$ in.)

[2] A bedroom, with the Greeks endeavouring to hide in and under a large four-post bed, the hangings of which are decorated with (playing-card) diamonds. Legs (black) project from under the bed, and from under a coverlet which is a green cloth on which cards are laid out. Three lie side by side, their heads on the pillow, seemingly asleep. Others hide on the tester; one swarms up a bed-post, saying, *I'll never Hazard this again.* One lies flat on the floor, his head in a chamber-pot. One attempts to take cover inside a too-small chest. A fashionably dressed man with a shield inscribed *Burn ye*, the word irradiated, rushes into the room, crowned staff in hand, and armed as in [1]. The throng of constables is dimly seen behind him. This is 'Shuffling'; below: *The poor Greeks Cut & seek for Safty* [sic] *in Conceal^{t} the Officers enter "Pell Mell".* ($3\frac{7}{8} \times 4\frac{3}{8}$ in.)

[3] The Chief Magistrate, 'beak', at Bow Street (Birnie), sits cross-legged on a high platform, the upper part of which is a huge book: *Burn^{s}ie's Justice.* A projection at the base is inscribed *Blackstone* ['Commentaries']. On the wall behind his head is *Bow String Office* enclosed in a circle of rope. In his flat hat is a birch-rod, simulating a Turkish aigrette; he has a profile like the sharp

[1] Birnie was a Scot.

beak of a bird. He wears a long loose overcoat over top-boots. He addresses, with r. arm extended, a band of 'Greeks', heavily shackled, who stand before him. They say: *Give us our Liberty!! Liberty! Libety* [sic]*!!* He answers: *Silence——Pam be civil* [see No. 11900] *The cry of Alley! shall not save ye, away with this Pack of Knaves to the Wheel!!* A band of stout-looking constables with tall crowned staves is drawn up behind and between magistrate and prisoners. In front of the platform are heaped dice-boxes, cards, coins, money-bags, and a croupier's rake. The clerk beside the platform wears dandified dress with trousers of Turkish cut. His head is an inkpot; he holds a large open book on his knee and glares at the 'Greeks'. This is 'Whist'. Below: *Make them Prisoners & bring them before the Beak* [altered to] *Caliph who condems them to the Wheel.* ($3\frac{7}{8}\times4\frac{1}{4}$ in.)

[4] Eight of the 'Greeks' stand on a treadmill (l.), receding in perspective from l. to r., with a ninth and central figure, who is not a knave but the ace of spades, enclosed in a Garter and topped by a crown from which ass's ears project. They look resentfully over their shoulders towards a stout and ruffianly jailer who stands aggressively, holding a heavy whip and huge keys. He says: *And they're a' Treading—tread, tread, treading,—& they're a Treading at the Brixton Mill* [see No. 14406]. The 'Greeks' say respectively (l. to r.:) *This D—d Stamping Machine does not suite me atall I'd rather handle a Spade a good deal*; *I hope they'll serve all the Club houses y^e^ same*; *What a Cut!*; *I shall break my Heart*; *Rowley Powley* [the ace]; the last four: *O give us any thing in loo of this.* The treadmill is inscribed *Miss. Fortunes Wheel.* From its penthouse roof hangs a large placard: *The New Game of "Roulette" or Gamboling by the Cubitt.* The mechanism with its wheel is more clearly seen than in No. 14406. Behind (r.) on a platform inscribed *Cutting or Jack Catching it*, a 'Greek' stands with his hands in a pillory inscribed *The Nine Holes.* He is being violently scourged by 'Jack Ketch' (the hangman) and capers, exclaiming *E.O.! E.O! E.O! ooo!!* ($4\frac{3}{16}\times9\frac{9}{16}$ in.)

[5] Within a hatchment is a dice-box from which ascend two black legs; below is a die. The four sides of the hatchment are inscribed (and coloured) alternately *Noir*, *Rouge.* Motto: *The Die is cast.* Below: *Black -legs turned-up—on Dice Box proper.* ($4\frac{3}{16}\times2\frac{5}{16}$ in.)

[6] Within a similar hatchment, also inscribed *Noir*, *Rouge* . . ., is a bare tree in which is a large nest, on fire; birds fly off. Above are playing-cards on fire. Motto: *Duce Take 'em.* Below: *Rookery & Cards (emblazeoned in Hell)—Rooks in flight, Burnished—all proper—.* ($4\frac{3}{8}\times2\frac{5}{16}$ in.)

A satire, with many punning inscriptions, on the activities of Sir R. Birnie, chief magistrate at Bow Street, in raiding gambling hells, and on the new treadmill, see No. 14406, &c. The Bow Street officers are represented as ferocious Turks depriving 'Greeks' of their liberty. On 20 Oct. keepers of gaming-houses were charged at Bow Street, and four principals (defended by Alley, a barrister with an Old Bailey and Sessions practice, see No. 12830) sentenced to 'one months discipline' (as rogues and vagabonds) under the Tread Mill in the House of Correction. *The Times*, 21 Oct., where a leader begins 'An attack has at last been made by the law of the land upon the gambling houses. . . . We understand that a dozen more actions and indictments are in preparation against this race of miscreants. . . .' On 12 Feb. 1823 five persons recently convicted of keeping gaming houses in Pall Mall and St. James's Street were sentenced in the King's Bench to heavy fines and terms of imprisonment of from one to two years. *Ann. Reg.*, 1823, Chron. p. 19. The card of 'Rowley Powley' (cf. No. 11843) probably denotes the King (who was

not a gambler). For 'E. O', Even and Odd, a form of roulette, see No. 5928; for a Bow Street raid in 1782 cf. No. 6119, &c. For the gambler's coat of arms (with black legs) cf. No. 5610 by Gillray, and the coat 'composed' by H. Walpole and his friends for 'the two clubs at White's', No. 3350 (1756).

Reid, No. 1096. Cohn, No. 1028.

$8\frac{3}{4} \times 13\frac{3}{8}$ in. With border, $9\frac{7}{8} \times 13\frac{7}{8}$ in.

14400 THE MAGIC LANTERN

[Williams.]
London Pub^d Nov^r 1^st 1822 by J. Johnston 98 Cheapside

Aquatint. Probably from a magazine. A man throws on a sheet (l.) a circular design: George IV (unrecognizable) dressed as a mandarin sits on a Chinese throne, raised on a square dais of two steps. His Ministers stand on each side of the dais, all in Chinese costume, but immediately in front of it Sir William Curtis, in Highland dress and hung with a double chain of sausages (cf. No. 14389), bestrides a stool in the form of a turtle; he has a steaming bowl of (turtle) soup, and holds out a full spoon towards the King. At the King's r. hand is Liverpool (l.), holding a small jointed puppet or pantin. On the opposite side Wellington, wearing a sword, stands behind Curtis and between Sidmouth (holding a clyster-pipe) and Eldon. Canning as a zany or 'jack pudding' (cf. No. 14199) balances on a small erect ladder, to the admiration of less characterized (? female) figures. The throne is decorated with dragons and bells (cf. No. 12749). Behind it is a travesty of the Royal Arms, with dragons for supporters. Four indistinguishable quarterings have a fess-point, on which is a bottle. The room is in deep shadow. The lantern is elaborate; one man (? a portrait) inserts a slide; another kneels to turn the handle of an attached mechanism. The room is handsomely furnished, and has heavily draped windows; the spectators seem to be John Bull, his wife, a boy, and three women, two being young and comely. J. B. looks indignantly at the sheet, his hands deep in his pockets; the others register surprise.

A seemingly inconsequent satire on Ministers and on the King, lacking the explanation probably given in the text. Canning became Foreign Secretary (Sept. 1822) after Londonderry's death (12 Aug.), see No. 14500. For his balancing position cf. No. 13738.

$7\frac{1}{4} \times 12\frac{7}{8}$ in. Diam. of inset scene, $5\frac{3}{8}$ in.

14401 R——L PUSH-PIN.

[Williams.] *Sketched at the Cottage.*
Pub^d Novem^r 1^st 1822 by J. Johnston 98 Cheapside

Engraving (coloured impression). An imitation of Gillray's *Push-Pin*, see No. 9082. Three people play push-pin at a round table. The King (r.), heavily corpulent, and in an arm-chair, taking the place of Queensberry, faces Lady Conyngham, his fingers touching the table by the pin. She is also corpulent, but alert, and leans forward, saying with a leer: *Try another push my Love.* He answers: *You rogue it is of no use my pushing days are over.* Between them, on the farther side of the table, is Lady Elizabeth Conyngham, much bejewelled, and wearing long gloves. Her hand is poised to play; she looks sideways at her mother, who has acquired all the gold coins on the table, except one which remains with the King. Behind the door (r.) and partly hidden is Lord Conyngham; he has an agonized expression (instead of the usual complacency) and holds a sheaf of letters inscribed *Dear Cu . .*

One of many satires on the King and the Conyngham family, see No. 13847. *The News*, 5 Jan. 1823, asserted that George IV contemplated marrying Lady Elizabeth. H. D. Roberts, *Print Collector's Quarterly*, 1936, p. 123. Cf. Nos. 14404, 15364.

$7\frac{7}{8} \times 11\frac{5}{8}$ in. 'Caricatures', xi. 193.

14401 A A reissue (coloured) with altered imprint: *London pub. by S. W. Fores 41 Piccadilly March 20. 1823.*

14402 THE FARMERS CENTENARY.—1722—AND—1822—OR THE REAL CAUSE OF AGRICULTURAL DISTRESS.

Williams desi[t] et Sculp[t]
London, Published Nov[r] 1[st] 1822 by J. Johnston 98 Cheapside

Engraving (coloured impression). Eight designs arranged in two rows, each with title. The upper row: *1722 / The Man to the Plow,*. The farmer, in a long smock and gaiters, guides a plough; a man with a long whip leads the two horses, harnessed tandem. There is a pleasant landscape background with a distant village. *The Wife to the Cow,*. Plainly dressed, she milks a cow in a neat barn. *The Girl to the Sow,*. She empties a bucket of pig-wash into a trough where a sow is feeding. Outside the pales of the sty is the gable-end of a neat farmhouse (r.). *The Boy to the Mow and your Rents will be netted.* A youth in smock and gaiters forks corn into the upper story of a barn (r.). A corner of the loaded cart is on the l. Cock, hens, and chickens are in the foreground.

Below: *1822 / First Man Tally ho!.* The farmer, in pink, leads the hunt on a showy horse, waving his hat to those behind. He rides among the hounds. *Miss Piano,*. A lumpish girl, fashionably dressed, sits at a square piano. A music-master with a pained expression leans over her shoulder. *The Wife silk and sattin,*. The fat farmer's wife admires herself in a glass on a plain dressing-table; she wears a flounced evening gown which a dressmaker is adjusting. *The Boy greek and latin, and you'll all be Gazetted.* A schoolmaster-parson leans angrily from his desk on a low dais towards a frightened boy who stands before him, book in hand. Other pupils are in the background; all wear gowns. Through a window is seen a Gothic building.

For the acute agricultural distress of 1822 cf. No. 14358. For the farmer who apes the manners of the gentry see No. 11444, &c.

Each design, upper row, $4\frac{1}{8} \times 3\frac{1}{4}$ in., lower row, $4 \times 3\frac{1}{4}$ in. Whole design, $8\frac{5}{8} \times 13$ in. 'Caricatures', x. 229.

14403 THE TREAD-MILL!!—OR—STAGE-STRUCK HEROES, BLACK-LEGS, & CADGERS, STEPING IT; TO THE TUNE OF "MILL MILL O"

I R C [Cruikshank] *fecit*
Pub[d] by J Fairburn Broadway Ludgate Hill Nov[r] 1822.

Engraving (coloured impression). Prisoners on a treadmill, the wheel (normally boarded over) on the r., the steps receding slightly in perspective from r. to l. A jailer, smartly dressed, and wearing top-hat and top-boots, lashes one of them with a scourge. A negro at the extreme l. of the steps looks at him over his shoulder with a grin, saying, *Go it my Tulip* [cf. No. 14320]. The next man wears quasi-fashionable dress. The next is an actor, in (ragged) Spanish costume; he says: *This is the worst Stage I ever acted on, O! that I cou'd exit O P or P S.* The jailer says: *I say do you call that Acting your part?*

If you dont move your pins quicker, I'll soon make you. The next is a tattered coat-less dandy; he has slipped backwards on his knee, and says: *I've Mill'd many a Charley* [cf. No. 14332] *in my time, but now I'm Mill'd myself.* The next is a card-sharper or 'Greek'; on his coat are large diamonds and hearts, his head is formed of a (trefoil) club. From his pocket issues a label: *Lost the Game by Tricks*; he says: *I have Trick'd many, but I am Trick'd at last. the Duce take them.* A woman: *This Roundabout is the Devil all over, I'd rather be in Shore Ditch. I'll quit the Stage.* A ragged quasi-fashionable, with pocket inside out, says: *This d—n'd Tread-Mill is worse than Milling Doll in Bridewell.* On the r. a dejected group wait their turn. A man in fur cap and striped jersey sits with folded arms, saying, *I wish the fellow who invented this Infernal Machine was made a Cubit shorter.* Next him sits a woman of St. Giles's type, wearing a soldier's tunic; she says: *I vishes I had never a Leg to valk with.* A battered-looking rake standing behind them says: *These Steps of Reform are the worst Steps I ever took. I wish I cou'd step out.* See Nos. 14399, 14406. $8\frac{1}{2} \times 13\frac{1}{8}$ in. With border, $9\frac{1}{8} \times 13\frac{1}{4}$ in. 'Caricatures', x. 250.

14404 THE CUNNING AND HAPPY FAMILY.

J L. Marks fec^{t}
London Pub^{d} by [imprint apparently removed] [*c.* Nov. 1822]

Engraving (coloured impression). George IV sits on Lady Conyngham's lap, kissing her amorously; he wears a dressing-gown with ungartered stockings. Lady Elizabeth (r) bends over him, supporting his elbow, while her sister, Lady Maria Harriet, stands behind the sofa, close to her mother. All three women are in evening dress. In the foreground (r.) Lord Francis, tall and fashionable, stands directed to the r., looking furtively over his r. shoulder. He holds a large purse, and is slipping coins from it into his trouser-pocket; he says: *Well as this Purse must go to Knight–on* [the *K* scored through] *I'll make the most of it.* At his feet is an open book: *Lord C . . . Advice to his Son · Get money . . . it Honest if you can—.* The words are partly hidden by a smaller book: *Cunningham Poems.* Behind, on the extreme l., and directed to the l., Lord Conyngham, with small horns and large ass's ears, sits on a chamber-pot inscribed *Chamberl . . .* [ain], holding a long wand of office. He scowls over his shoulder at his family, saying, *It's a Blessing to be Happy and Contented.* Behind him is a (pictorial) fire-screen mounted on a pole which terminates in a crown: Conyngham crawls on hands and knees, blindfolded and bound; his wife sits on his back, with the King on her lap, embracing her.

Behind the closely grouped heads of the King and the three ladies are hanging bookshelves, two of the books being open: *A Lecture upon Horns* facing a stag's antlers, and *Jerry Sneak* [the hen-pecked husband in Foote's *Mayor of Garratt*]. On the floor in the foreground are an open book: *A Mothers advice to her Daughters* [cf. No. 14401] and a paper: *A List of Choice Plays She stoops to Conquer. All in the Wrong. Bold stroke for a Wife. Every Man in his Humour——Careless Husband. Way to keep Him, Tender Husband, School for Wives* [scored through], *Inconstant &c &c &c.*

For Lord Francis Conyngham and the Privy Purse see No. 14396. Knighton accompanied the King to Hanover, his appointment was announced after the return, see No. 14254. The King had wished Conyngham to succeed Lord Hertford as Lord Chamberlain, this the Ministers resisted and he became Lord Steward of the Household in Dec. 1821. *Diary of Henry Hobhouse*, 1947, pp. 70, 81 f.
$7\frac{3}{4} \times 11$ in. 'Caricatures', xi. 118.

14405 SELLING A CAST HORSE.

[? J. Gleadah.]
Dublin Pub by M^cCleary. 39. Nassau S^t— [*c.* Nov. 1822]

Engraving (coloured impression). A high-stepping white horse stands in the centre of the design between the empty pedestal (r.) of the equestrian statue of William III (on College Green, Dublin) from which it has descended and a group of well-dressed men (l.). Lord Wellesley, wearing top-hat, knee-breeches, and (Garter) ribbon over his coat, stands on the plinth of the monument (r.), facing the pedestal, auctioneer's hammer in hand, to sell the horse. He says: *pray gentlemen attend the Sale! this fine Old Stallion is to be sold without reserve, the Owner expecting to have no furthur* [sic] *occasion for him demands your attention . . he has been one of the first Chargers and has stood fire better than any horse in this Kingdom . . has always been considered equal to the hanoverian horse, with which he has been accustom'd to draw kindly with in harness, he has notwithstanding his age, won the Silver Cups ; at the last races, beating the flemish mare hollow . . he is a little restive when badly treated. but otherwise so gentle that he has been rode these many years without a bridle and is fit for any purpose but a hack, Say what you please for him.* A man in light horse uniform stands facing the monument; he looks up at Wellesley to say: *he will not answer us at present, you know what I mean.* A man standing near says: *three Crowns bid for him long ago.* A sheriff of Dublin, wearing a chain and holding a wand, stands below Wellesley, saying, *mind the sale gent^n he must be sold.* All the other spectators are hostile to the sale. On the r. a man in uniform wearing a dragoon's helmet stands with folded arms, saying gloomily: *the Enniskillners knew the Value of such Horses at Waterloo.* An old soldier beside him with a wooden leg says: *and at the Boyne water too.* Top-hatted well-dressed men stand close together on the l.; one says: *he will answer an honest Brewer right well.*; another: *dont loose him for any Money*; a third (taller than the others, and resembling Sir Abraham King, see No. 14524): *that horse shant go under his value I've known him for many years, his standing was just by me.* A fourth: *buy him we will feed him in our Commons when all fails.* The words of an orange-seller float in from the l. margin: *fine Oranges Gentlemen.*

On William III's birthday (4 Nov.) the decoration of his monument on College Green invariably provoked disturbances, and in the disturbed situation it was thought better to prohibit it. Wellesley preferred to act through the civic authorities, and at his request the Lord Mayor forbade the decoration of the statue. A riot followed and troops were called out. The Sixth Dragoons were known as the Enniskillens because they were originally irregular horse raised in Co. Fermanagh for the defence of Enniskillen (1689); they fought at the Boyne. One of a set of 'Protestant' or 'Orange' prints attacking Wellesley for his policy of conciliation enjoined upon him by the King. See *One Year of the Administration of . . . the Marquess of Wellesley in Ireland*, 1822, and Nos. 14408, 14507, 14508, 14515, 14524.
$7\frac{7}{8} \times 12$ in.

14406 BRIXTON PURGATORY.

[Williams.]
Pub^d Decem^r 2^d[1] 1822 by J Johnston 98 Cheapside.

Aquatint (coloured impression). Folding pl. from a book, probably a monthly

[1] December 1 was a Sunday.

magazine. Six men stand on a treadmill, ascending its revolving and endless stair under a tiled pent-house roof; all hold a horizontal bar. On the extreme l. is Theodore Hook, wearing a top-hat, papers project from his pocket: *Garbled Accounts*; he turns to his neighbour, Cobbett, to say: *Botley was a snug thing you Hook'd in the cash with your hogs the" drove em to a fine Markett?* Cobbett: *So did you at Mauritias, you have brought yours to a pretty markett I think!* In his pocket are papers: *Cobbetts Sermons*. Next, Henry Hunt looks over his l. shoulder, saying, *They may Hunt me from Brixton to Ilchester again, before I will alter my conduct or vince*. The papers in his pocket are: *Abuses in Ilchester Jail*. He partly hides the much smaller Vansittart, who says: *I wish I had retired with Sid, I have got enough to buy an Estate*. Papers inscribed *Exchequer Bill* hang from his pocket. Next him stands Wooler, looking down to say: *Ah Van-tromp! what are you doing penance for misscalculations? tell me Wool her?* On the extreme r. stands George IV, twice as broad as the others and looking to the r. He says: *I wish they would remove me to another (Court) yard I shall be ill bring me some Eau de Cologne*. Two men sit together on a bench in front of the treadmill, each has a top-hat beside him: a well-dressed middle-aged man (l.) puts his l. hand on the shoulder of a dwarfish and very ugly man in black who sits clasping a roll of papers inscribed *Blackstone*. In the former's hat is a paper: *Case of James Byrne*; beside it is a heap of coins. He asks: *Why did you not dine with us at the Eagle, I was in the Chair, you should have been Deputy*. The other answers: *I was studying Blackstone! I wanted to bother 'en* [sic] *you know*. Beside him is a pamphlet: *Palmers Principles of Nature*. Next them stands, in profile to the l., a stout flashy-looking jailer in top-hat, long greatcoat, and top-boots; he holds keys and a whip with a long heavy lash, and says: *Vell I must say I be rather proud of my set as how they be all Gentlemen; I likes genteel company I be styled corrinthian Tom* [see No. 14320] *of the Jail*. In the background (r.) are two men in conversation. One, the Keeper of the prison, says: *I assure you we expect to have a great many of the tip tops here*; the other: *Good luck good luck*. After the title:

And they're a'treading, tread, tread, treading,
And they're a'tread, treading for their Sins.[1]

The Treadmill or 'Discipline Mill', invented by William Cubitt of Ipswich, was installed under sheds in the exercise yards in Brixton Prison. See *Gent. Mag.*, 1822, ii. 9–11 pl., (July), and Nos. 14403, 14495. Hook, who had been Accountant-General and Treasurer of Mauritius, with a complete ignorance of accounts, was saddled with a heavy deficit, and after prolonged Treasury investigation was imprisoned on a civil suit from Aug. 1823 to May 1825. Hunt's release from Ilchester Jail (see No. 14187) on 20 Oct. 1822, was received with carefully organized rejoicings. Sidmouth, Home Secretary, resigned in Jan. 1822, Vansittart, Chancellor of the Exchequer, in Jan. 1823. For Wooler (a portrait, not the usual 'Black Dwarf') see No. 12988. The chairman at the dinner to Byrne, see No. 14391, was Mr. Parkins. His companion, though not unlike caricatures of Wooller, may be Carlile; the book, a Deistic manifesto by Elihu Palmer, was legally a 'blasphemous libel': Carlile was convicted for publishing it, see Nos. 13318, 13549. *Cobbett's Sermons* appeared monthly, 1821–2; he is accused of bilking his creditors, see No. 12878.

$7\frac{1}{2} \times 11\frac{5}{8}$ in.

[1] This was a very popular street-ballad on 'fam'd Brixton Mill', published by Catnach. See Hindley, *Life and Times of James Catnach*, 1878, pp. 138–40. See an illustrated penny broadside by Catnach, *The Tread-Mill*, dated *Nov. 15th* [? 1822], B.M.L. 1875. d. 7/8.

14407 THE BEEF-HEADED PARSON, OR VIALLS OF WRATH!!

G. Cruik- fec[t]
Pub by J Fairburn Broadway Ludgate hill [1822]

Engraving (coloured impression). Frontispiece to Fairburn's (chap-book) edition of the trial of Vialls[1]: *The Round of Beef Parson!* A kitchen scene. An ugly parson holding a small slice of meat speared on a fork, angrily berates his gardener (r.), pointing behind him to a vast round of beef on the table (l.). He bawls: *'Tis my Beef you rascal I'll swear to the Complexion of it—& my Bread too! & I'll have you hanged for stealing it.* The gardener, a young man holding a spade, draws back in astonishment, saying, *Lord love your Reverence my Aunt gave me that slice of Bread & Beef for my dinner to day!!* The comely cook holds up her hands and turns up her eyes, exclaiming: *O L—d O L—d what a×××!!!!! it is no more like his Beef than I am—.* A mouse scampers off, saying, *Besides, if it was Cookee, what a d—d mean wretch to take notice of it—'tis time for me to be off!* On the table are also a huge loaf, a slice of bread, and a knife. A leg of mutton is on a shelf; a large dresser with dishes, drawers, pots, &c., and a roller towel form a background.

Thomas Vialls, vicar of Twickenham, found the bread and beef in a drawer where seeds were kept and charged his gardener, Joseph Sharp, with theft (beef, value 1*d.*, bread 1*d.*). Sharp was arrested, held to bail, and indicted at the Sessions 13 Dec. 1821. His aunt and the parson's cook gave evidence as above, and he was acquitted, the Chairman saying he had been hardly dealt with. Sharp brought an action against Vialls in the K.B., 12 Dec. 1822, for malicious prosecution and got £50 damages. The Solicitor-General defended Vialls. The L.C.J. said 'the absence of all probable cause [for the prosecution] might be so plain as to furnish a fair inference of improper motive'. The Press had attacked Vialls, a wealthy man, calling him 'a vermin of sanctity' (bearing out a note by E. Hawkins that the cause of the prosecution was that the gardener had reported his master's animosity to the Queen, and his having written anonymously against her). *The Times*, 13 Dec. 1821; 14 Dec. 1822. Cf. No. 14214, &c.

A signed pencil drawing in reverse. Binyon, i. 286 (199. c. 1/52).

Reid, Nos. 1059, 4785. Cohn, No. 714.

$4\frac{3}{8}\times7\frac{3}{4}$ in.

14408 THE MARQUESS WELLESLEY'S HOUNDS IN FULL CRY!!

[? J. Gleadah.]
[? Pub. McCleary.] [? 1822]

Engraving (coloured impression). An Irish print. Wellesley (l.), in Viceregal robes, stands looking down with quizzical appraisal at a pack of suppliant and weeping dogs with human heads which are well characterized. He holds out a document: *Kings Le[tter]*. Behind him are a beefeater and draperies indicating the throne. The dogs are led by a lean greyhound marked *C*, with the head of Lord Manners in his Chancellor's wig; his collar, inscribed *Chan . . .*, is linked by a chain to the dog on his l., marked *S . m* [? William Saurin, Solicitor-General]. On Manners's r. are a bishop with a mitre-shaped cap inscribed *D* [? Lord George Beresford, Archbishop of Dublin], and a dog with a handkerchief to his eye and with a coat-collar inscribed *Charles Ba . . .* [? C. K. Bushe (C.J. of the K.B. since Feb. 1822)]. A very stout dog wearing a double gold chain, and with *B. BC* on his coat-collar, is placarded: *Ferret.*

[1] The B.M.L. copy of the trial was destroyed in 1941.

Sheep Skin. Behind him is one with a similar placard: *a Treasury Black.* Next is a dog wearing an indeterminate coronet and marked *M.* [? Marquis of Waterford]. Conspicuous at the back of the pack (r.) is King, placarded *FR. Friendly Brothers*, see No. 14524. A little aloof and in the background, small and insignificant, is Lees, placarded *Antidote*, see No. 14515. There are three others, without distinguishing marks, in front of the peer, the one in the middle has some resemblance to Plunket (Attorney-General) whose presence may be presumed. Those in the foreground (and presumably the others) have their tails between their legs.

See No. 14405, &c. The policy of conciliation enjoined in the King's letter, see No. 14508, brought him into conflict with the Castle and the 'Protestants', and especially with the Orange Lodges represented by King.
$8 \times 12\frac{3}{8}$ in.

14409 DUKE ACHILLES DEFEATED OR THE OPERA GIRL OF PARIS.

[Marks.]
Pub^d by J. L Marks 23 Russell Court Covent Garden [? 1822]

Engraving (coloured impression). Wellington, with a corvine, predatory profile, bends towards a pretty danseuse (l.), his arm round her waist. He is in uniform with a cocked hat, wearing a long embroidered tunic and sash recalling that of Bonaparte in the Italian campaign. He holds a baton, directing it towards her, and says: "*If you will Volunteer under my service, [my Love]! depend on it you shall soon be Promoted, you shall handle my Marshal Truncheon.* She says: *You had better let your Lady enjoy those Preferments my Lord Achilles.* On the floor is an open music-book: *Lord Wellington a favourite Waltz.* The wall, below a low ceiling, is decorated with grapes and flowers between stripes. Below the title: *A Great Duke, though hitherto successful against the Frenceh* [sic], *has lately failed in a Gallant attempt to seduce one of the nymphs of the "Light fantastic toe" and the repulse was accompanied by a mortifying hint to attend Family duty.* For 'Achilles' see No. 14376, &c.
$8\frac{13}{16} \times 7\frac{3}{16}$ in. Pl. $10\frac{1}{2} \times 8\frac{5}{16}$ in. 'Caricatures', xi. 198.

14410 COBBETT'S GRIDIRON:

[? I. R. Cruikshank.]
London: Printed for Henry Stemman, No. 68, Princes Street, Leicester Square . . . 1822.

Woodcut on title of a sixpenny pamphlet. A sturdy figure, with floating draperies and winged cap and sandals, strides through the air blowing through a trumpet the words *Cobbett, Cobbett.* Across his shoulder he holds a huge gridiron. Below, a quotation from the 'Political Register', 13 Nov. 1819: "The Boroughmongers have resolved to return to Cash Payments . . . if they execute their resolution . . . I will give Castlereagh leave to put me upon a GRIDIRON, while Sidmouth stirs the fire, and Canning stands by making a jest of my writhing and my groans." The title continues 'written to warn farmers of their danger: and to put . . . all classes of the community on their guard'.

Cobbett in 1822 was lecturing the agriculturists against the resumption of cash payments as the cause of low prices and distress, of advantage to fund holders and the monied interest. See Smart, *Econ. Annals of the Nineteenth Century*, ii. 92 ff. The pamphlet contains quotations from Cobbett

illustrating his extravagances and contradictions, prophesies of national bankruptcy, &c. Cf. No. 14032, &c. For the gridiron see No. 15119.
c. $2\frac{3}{8}\times 4$ in. B.M.L. 012274. bb. 7/2.

A pl. by G. Cruikshank on Lord Londonderry's suicide on 12 August (realistically depicted) is a frontispiece to *The Political and Private Life of the Marquis of Londonderry . . .*, by T. P. Fitzgerald, pub. Fairburn, 1822, not in the B.M. A pencil drawing for this is in the V. & A. (CC. 16 A). Cf. No. 13705, &c. For Canning's appointment as his successor see No. 14500, perhaps a reissue of a pl. of 1822.

PERSONAL AND SOCIAL SATIRES

14411 A VIEW OF BURGHERSH.

Drawn Etch^{d} by Richard Dighton. April 13. 1822.
Pub^{d} by T M^{c}Lean Haymarket [reissue]

Engraving. Lord Burghersh, holding a cane, walks on grass in profile to the r. He wears a top-hat, long coat, strapped trousers, and spurred boots.

He was distinguished as soldier, diplomat, and musician; was made a privy councillor on 28 Mar. 1822, and appears in Wilkie's picture of Victoria's first Council. Son of Lord Westmorland, see No. 14265. For a reduced copy see No. 14817 (6).

$11\frac{1}{4}\times7\frac{7}{8}$ in.

14411 A A CHILD OF FORTUNE.

Pub^{d} Dec^{r} 2^{d} 1822 by S W Fores 41 Piccadilly.

A close copy (coloured) of No. 14411.

$11\frac{7}{16}\times7\frac{1}{4}$ in.

14412 "KING RICHARD"—"THE BROKERS FRIEND"

Drawn Etch^{d} & Pub^{d} by Richard Dighton April 15. 1822.

Engraving (coloured and uncoloured impressions). A short obese man wearing a top-hat, double-breasted coat, and trousers, stands on a pavement in profile to the r. He is Richard Heals or Heale; cf. No. 14538. A reduced copy is No. 14817 (11).

$9\frac{1}{2}\times6\frac{7}{8}$ in.

14412 A A reissue (coloured) with inscription *M^{r} Heals* and additional imprint: *London Pub^{d} by Tho^{s} M^{c}Lean 26 Haymarket. 1824.*

14413 A THIN PIECE OF PARLIAMENT.

Drawn Etch^{d} by Richard Dighton. April. 1822.
Pub^{d} by T M^{c}Lean Haymarket [reissue]

Engraving (coloured impression). A handsome man wearing a top-hat and full-skirted coat buttoned to the waist walks alertly to the r., on grass. He holds a cane.

He is Henry Beauchamp Lygon (1785–1863), M.P. Worcestershire, Lt.-Col. of the 1st Life Guards, 3rd son of the first Earl Beauchamp.

There is another state with the title *A well-appointed Colonel*, copied in No. 14817 (28).

$10\frac{1}{4}\times6\frac{7}{8}$ in.

14414 CHARLEY THE PRINCIPAL=Ø BROKER.

Drawn Etch^{d} & Pub^{d} by Richard Dighton May 4. 1822.

Engraving (coloured impression). A young man, Charles Wright, stands on pavement in profile to the r., smiling, hand in trouser pocket. He wears top-

hat, low shirt-collar, without the usual whisker, and has a boyish appearance. For a reduced copy see No. 14817 (10).
$10\frac{3}{8} \times 6\frac{3}{8}$ in.

14414 A A reissue (coloured) with inscription *M^r Wright* and additional imprint as No. 14415 A.

14415 "THE MARKET MENDS"

Drawn Etch^d & Pub^d by Richard Dighton. June 1822.

Engraving (coloured impression). A Mr. Mends stands solidly in profile to the r. on pavement, arms dropped. He wears top-hat, long single-breasted coat, over white trousers. For a reduced copy see No. 14817 (19).
$9 \times 6\frac{5}{8}$ in.

14415 A A reissue (coloured) with inscription *M^r Mends* and additional imprint: *London Pub^d by Tho^s M^cLean 25 Haymarket 1824.*

14416 A VIEW OF NUGENT.

Drawn Etch^d & Pub^d as the Act directs by Richard Dighton. July. 1822.

Engraving (coloured impression). A stout smiling man with a heavy chin walks to the r. on grass. He wears top-hat, tail-coat, strapped trousers, and holds a small switch.

He is George Nugent Grenville, Baron Nugent (Ireland), M.P. Aylesbury, the subject of a portrait by Robert Dighton, No. 11064; see No. 14689.

A reduced copy is No. 14817 (50).
$11 \times 6\frac{3}{4}$ in.

14417 [MR MELLISH.]

Drawn Etch^d & Pub^d by Richard Dighton as the Act Directs July 29 1822

Engraving (coloured impression). No title. A stout elderly man wearing top-hat, tail-coat, breeches and gaiters, stands on pavement in profile to the l. holding a pencil poised to write, and a race-card.

William Mellish, a great man on the Turf and a director of the Bank of England, was M.P. for Middlesex, 1806–20, see No. 10614. A reduced copy is No. 14817 (17).
$9\frac{3}{4} \times 6\frac{3}{4}$ in.

14417 A A reissue (coloured), with inscription *M^r Mellish*, and additional imprint as No. 14415 A.

14418 [UNIDENTIFIED PORTRAIT]

Drawn Etch^d & Pub^d by Richard Dighton Oct^r 25. 1822 as the Act Directs.

Engraving. An obese man, hand in pocket, stands on pavement directed to the r. He wears top-hat, double-breasted tail-coat, with curiously vandyked lapels, and trousers.
$10\frac{1}{4} \times 7\frac{1}{4}$ in.

14419 A PRINCELY AMBASSADOR.

Pub^d by T M^cLean Haymarket Drawn & Etched by R^d Dighton 1822 [reissue]

Engraving (coloured impression). Prince Paul Esterházy walks in profile to

the r. on a pavement. He holds a riding-switch, wears top-hat, coat to the knee, tight to the waist, dandified strapped trousers, and spurred boots.

Esterházy (1786–1866), a friend of George IV, cf. No. 13237, was Austrian Ambassador in London 1815–42. A reduced copy is No. 14817 (45).

$9\frac{3}{4} \times 6\frac{3}{4}$ in.

14419 A HAZEY WEATHER.

Pub^{d} Dec^{r} 2^{d} 1822, by S W Fores 41 Picadilly.

A close copy (coloured) of No. 14419.

$11\frac{3}{8} \times 7\frac{1}{4}$ in. 'Caricatures', vi. 6.

14420 A COMMERCIAL DANDY & HIS SLEEPING PARTNERS OR THE SCHOOL FOR RAKES

[? W. Heath.]

Pub Jan^{y} 5 1822 by S W Fores 41 Picadilly

Engraving (coloured impression). An imitation of No. 14273, less elaborate in details and accessories. Raikes sits with a courtesan on each knee; one (r.) says to the other: *mind Share & Share alike.* There is one picture only, a T.Q.L. portrait of *M^{rs} Wood*, a plainly dressed old woman (cf. No. 13736). On a round table (r.) are two decanters, glasses, two lighted candles, and a bill: *Brandy 5/ Eggs 2/ Wine 10/6 Bed 5/*

8 × 12 in.

14421 A VIEW IN GREEN STREET WITH A ROLAND FOR A BLAKE!—

[G. Cruikshank.]

Pub^{d} March 22^{d} 1822 by Fores Panton S^{t} Haymarket

Engraving (coloured and uncoloured impressions). A young couple in a four-post bed (r.) are alarmed at the entry of a thin and dandified man (l.) with a paper inscribed *Guardian* hanging from his pocket. The intruder holds the open door of a closet in which a third young man crouches saying *Confound this Closet, it is not so safe as the Treasury.* A woman in a plain gown with masculine collar holds out her petticoats to screen the closet. The young woman in bed exclaims: *Oh! touche & Nails! here's my Guardian!! Oh Lud Fitz where's the Clarke?* Her companion: *Och! I'm a ruined young man I wish I was in Ireland!* On the wall is a picture of two nude figures on a bed covered by a net, which a nude man holding a mallet is manipulating.

An unexplained scandal, apparently concerning persons called Rowland, Blake, and (according to Reid) Mickel, the scene being Green Street, Greenwich. According to a pencil note the print was suppressed and is rare.

Reid, No. 1071. Cohn, No. 2077.

$8\frac{7}{16} \times 13$ in.

14422 THE NORFOLK METHOD OF IMPROVING THE BREED

[? W. Heath.]

Pub March 26th 1822 by S W Fores 41 Picadilly

Engraving (coloured[1] and uncoloured impressions). Thomas Coke of Norfolk leads his bride through a pastoral landscape; he prances gaily along hat in

[1] 'Caricatures', xi. 190.

hand, turning to look at her, and singing, *Oh the Days when I was Young*; in his l. hand is a book: *Coke upon Littleton* [see No. 14423]. She takes his l. arm, holding back the gauze veil that floats from a bonnet trimmed with flowers and towering feathers. Her tight-waisted pelisse has a deep crimson border. She is gravely demure, but sings: *Of all the Gay Lads that Dance on the Green, Old Tommys the Lad for Me.* He looks younger than 67, she older than 18. Behind them (r.) is a country church, before them a signpost pointing *To the Breeding Park* and *To the Nursery*. An old ram branded *C* approaches a sheep; a French greyhound prances towards a decrepit and shaggy dog.

On 26 Feb. Thomas Coke of Holkham, the great agriculturist, married as his second wife Lady Anne Keppel, his goddaughter, who was younger than his granddaughter. The marriage was attacked in *John Bull* on 24 Feb. See *Journal of H. E. Fox*, 1923, pp. 101, 103; *Creevey Papers*, ed. Maxwell, 16 Mar. 1822. See No. 14423.

$8\frac{1}{8} \times 12\frac{1}{4}$ in.

14423 A NEW WORK
COKE UPON ALBERMARLE, NOT COKE UPON LITTLETON.

[R. Cruikshank.]
Pub April 1822 by G Humphrey—27 S^t James s Street

Engraving (coloured impression). Two designs, one below the other. [1] A breakfast parlour; Lady Ann, in a morning gown and cap, sits with her back to the small square table, registering resentful melancholy; she holds an open book: *A bold Stroke for a Husband* [Mrs. Cowley's comedy, 1783], and sighs *Heigh! O!* At her feet is a paper: *Deserted Village*. Thomas Coke, in dressing-gown and slippers, with spectacles on forehead, sits gloomily beside the table, on which he rests his r. elbow. He holds an egg in an egg-cup and a spoon and says: *Dear me I've lost my Appetite, now is it not a pity?* Beside him are a pair of top-boots and papers: *Holkham*; *All my Eye*; *Art of Love*. On the table are only tea-things, a tea-caddy, a large urn, the lid terminating in antlers, steaming violently, the steam mingling with a picture, *Destruction* [of] *Herculaneum*, in which massive pillars fall apart. This picture is flanked by one of Bottom and Titania inscribed *Midsumer Night* [Drea]*m* (above Lady Ann), and one of a large *Norfolk Turkey* above Coke. Along the wall runs a panelled chest or buffet; at one end (l.) is a dish of steaming *Norfolk Dumplings*, at the other a row of medicine-bottles, one labelled *Bark* and a *Plaster*. ($6\frac{1}{8} \times 8\frac{1}{8}$ in.)

[2] A footman in livery stands at the door of a town house answering two men who stand arm-in-arm. One is a fashionably dressed officer wearing a very tall bearskin; the other wears breeches and top-boots, and white top-hat of rakish pattern. The latter asks: *Pray how are M^r and M^rs Coke to day?* The man answers: *My Master is as well as can be expected. and Lady Anne is the same as she was the day before.* All three smile. The house is a corner one; an opposite house, adjoining a garden, is labelled *Paddington*. (Coke's town address was Park Place.) ($7\frac{1}{8} \times 8\frac{1}{8}$ in.)

See No. 14422. Coke, who had only daughters by his first wife, is said to have married to spite a nephew. By Lady Anne he had four sons and a daughter. The title is an allusion to the short title of Sir Edward Coke's *The Institutes of the Laws of England* (1628–44).

With border, $14\frac{7}{8} \times 9\frac{13}{16}$ in.

14423 A A second state signed *Cruikshank. fecit.* The redundant 'R' of

Albermarle is partly scored through. A second title has been added in the border between the two designs: THE MORNING AFTER MARRIAGE. Two placards have been added to the wall on the extreme l. and r.: *Standing Toasts at Holkham.—The enclosure of all Waste, Breeding in all its branches.* and *Song—Old Man beware if you marry a young Wife she will make you remember and bring you to trouble and care like poor old M^r Decembde* [sic].

14424 A BOLD STROKE FOR A WIFE NO CHICKEN HAZARD!!!

[W. Heath.]
Pub April 21^st 1822 by S W Fores Picadilly

Engraving. Mrs. Coutts stands between two kneeling suitors, looking to the r., and holding a fan before her face. Her r. arm is extended in a dramatic gesture. She wears evening dress, with ringlets, tiara, and feathers. Behind her is an upright chair. The obese Duke of York (r.), in tight uniform with sword and boots, kneels on both knees, r. arm extended, l. hand on his breast. He says: *Oh the delicious Fruit, could I but once obtain a Taste I should be my self again I'll put it to the Hazard.* On the l. the dandified Marquis of Worcester (cf. No. 13030) kneels on one knee, his top-hat in his r. hand, l. arm extended. He is identified by a paper in his pocket: *Woster* (in reversed letters). He says: *Oh do not listen to the breath of Slander I now am staid, fixed as the Needle to the pole. for tho I may have wandered like the summer Bee, & never met with Flower or Fruit possessed of half the Charms I have & see in you.* Both add: *So meet for our Necessities.* She answers: *Mark me ye bold Adventurers!! I once have tasted all the Sweets of Life, amazing Wealth, Affection pure Esteem, Friendship undisguised and Confidence unbounded, & think ye I will put the future to the Die. beleive me Sirs, Ill never Hazard all my Happiness on dangerous Rocks where others have been Wrecked.* On the extreme r. behind the Duke is a curtain.

On her husband's death, 24 Feb. 1822, Mrs. Coutts, née Mellon, became reputedly the richest woman in the kingdom. Her suitors are widowers and heavily in debt. For the Duke's debts cf. No. 14373; he is reputed to have been one of her many suitors. *Gent. Mag.*, 1837, ii. 420. Worcester's complicated matrimonial intentions were the talk of the town, see No. 14425, &c. $8\frac{1}{4} \times 10\frac{3}{16}$ in.

14424 A An altered state (coloured) with the same title and imprint. Mrs. Coutts is in widow's dress, her hair smoothly parted and her curls hidden by a white cap. Her expression is severe rather than alluring (with less resemblance to her portraits), her arms are re-drawn, and from her r. arm hangs a melon-shaped reticule. The curtain on the r. is extended behind the Duke, and through a slit looks the anxious face of a man in barrister's wig and bands. The speeches are as before, but differently arranged.

'Caricatures', xi. 189.

14425 A DESIGN CALL*d* CRAFTY DOINGS—OR—HOW TO PAGET [altered to] PATCH IT UP!!!

[G. Cruikshank.]
Pub^d march. 1822 by G. Humphrey—27 S^t James s Street

Engraving. Lady Jane Paget (l.), taking Lord Worcester's arm, leads him forward, pointing with her riding-switch towards a distant church; she says: *Come along my dear Marquis let us away to Church.* He walks in profile to the

l., extending an arm behind him towards a weeping and pregnant lady (r.), and saying, *Go. Woman I know you not!* On his top-hat is a deep (mourning) band. She says: *I was not Crafty enough to guard against your ill treatment.* She wears evening dress; in one hand is a handkerchief, in the other a letter beginning *My Dear Girl.* At her feet letters are piled inscribed *Miss C——t*; *Love Letters*; *Love*; *Promises Vows.* A poodle beside Worcester barks at her: *Bow, Wow, Wow, Wow.* Behind her (r.) stands her father turning to the r. and covering his face with his hand; he is slim and erect, wearing top-boots. He says: *My Daughter ruined, my Family disgraced, and I have no redress.* At his feet are papers: *Speech* [three times]; *Salt Tax*; *Motion*; *Calcraft's Motion*; *Lost by Majority of one.* Behind him is a Gothic building inscribed *House* [of] *Commons.* The bride wears a riding habit and a top-hat draped with a short veil. The church is on a piece of land inscribed *Anglesea* on the farther side of a river; a boatman waits, resting on his oars. A signpost points (l.) *To Worcester.* The pair walk in a country lane, *The Path to Fame*, towards a stile. Worcester and the poodle are copied from a Dighton portrait of 1817, see No. 14539.

Soon after his first wife's death (May 1821) Worcester became engaged to Lady Jane Paget, daughter of Lord Anglesey; by Feb.–Mar. 1822 he had broken his engagement, being in love with his wife's half-sister. *Journal of H. E. Fox*, 1923, pp. 86, 98, 104 f., 108 f., 127–9. See No. 14427, &c. Calcraft, M.P. for Wareham and owner of the borough, moved the repeal of the salt-tax in February; the motion was lost only by 169 to 165. *Parl. Deb.*, N.S. vi. 837 ff.

Reid, No. 1069. Cohn, No. 1053.

$8\frac{5}{8} \times 12\frac{15}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{3}{8}$ in.

14426 A TRIP FROM WAREHAM TO UXBRIDGE BY WORCESTER —OR—MANY A SLIP BETWEEN THE CUP AND THE LIP.

[Williams.]
Pub^d^ March 1822 by S W Fores 41 Picadilly—

Engraving (coloured and uncoloured impressions). Lady Jane Paget, taking Lord Worcester's arm, urges him along a country road; a signpost points *To Worcester Cathedral* which is seen in the distance (l.). He walks in profile to the l., with a complacent smile, holding her reticule. She looks up at his face and holds a broadside headed *Crazy Jane fouded* [sic] *on fact.* She wears a large feathered hat, much-trimmed pelisse over a dress with lace flounces. Behind them (r.) a second lady (Miss Calcraft) registers despair; she weeps exclaiming, *False! Perfidious! Decietfull Vi . . . . .* Her father, a fashionably dressed man, supports her, looking gloomily towards the pair; he holds a letter signed *eternally yours Wo . . . .* See No. 14427, &c.

There is another state (not in B.M.) with the title *Symptoms of Matter o Money.*

$8\frac{3}{8} \times 12\frac{5}{8}$ in.

14427 LOVE LAUGHS AT LOCKSMITHS—OR—CULLING THE DUKE!!! *a Farce lately Performed in Upper Brook Stree* [sic]. GIOVANI FROM WORCESTER—OR THE—LIBERTINE RECLAIMED.

I R C. fecit
Pub^d^ August 1822 by G Humphrey 27 S^t^ James's Street.

Engraving (coloured impression). Two designs, one below the other. [1] The

Marquis of Worcester stands behind the coping of a London house, helping Miss Culling Smith out of an attic window. He stoops in profile to the l. and is dandified, wearing top-hat, tail-coat, striped trousers, and gloves. He says: *Come to Worcester my dear Girl & then I will turn a Somerset, and we'll get married directly and be off to France where you can be brought to Bed and all will be kept secret.* She says: *Hold me fast my dear Henry my Uncle* [Wellington] *little thought you could make love in a Gutter.* She is pregnant, and wears a feathered bonnet. A buxom maidservant standing within the window says: *I will give you a lift Miss, bless me how heavy you are!* A cat leaps from a chimney-pot, crying *Moll! Row!!* towards a cat crouched expectantly on the roof and answering *Mew Wow.* ($6\frac{1}{16}\times9\frac{1}{4}$ in.)

[2] A parson stands behind the altar rails while Anne Culling Smith (l.) and Lord Worcester (r.) face each other in profile. On the l. stands a ghost, draped in white and surrounded by smoke; she looks at Worcester with raised forefinger, saying, *False heated* [altered to] *hearted Man behold me and tremble.* He clasps both hands, exclaiming, *Heavens tis Harriet's Ghost!!!* The bride wears elaborate décolletée dress, with a towering head-dress of feathers and holds a fan. She is conspicuously pregnant. The parson reads: *Secondly, it was Ordained for a remedy against Sin, and to avoid Fornication, that such persons as have not the gift of continency, might marry and keep themselves undefiled &cc &cc.* On a table of the *X Comma*[ndments] behind him are the words *Thou shalt not... Adultery.* The clerk beside the parson chants *A Men.* Behind Worcester (r.) stands his best man; behind the bride is an elaborately dressed bridesmaid in back view.

Worcester's expected marriage to Anne Francis Culling Smith, followed by the marriage, 29 June, was the talk of the town. Greville records his belief (22 July 1822) that she was not with child, and that her parents connived at the match. *Memoirs*, 1938, i. 124. Her half-sister is presumably the ghost depicted, who however was Georgiana Frederica, not Harriet. The marriage was within the prohibited degrees, voidable but not void, till Lord Lyndhurst's Act of 1835 when such marriages were made illegal for the future, past marriages being made incapable of annulment. Worcester was notoriously inconstant and heavily in debt. He had been Wellington's A.D.C. in the Peninsula, cf. No. 12315; the Duke of the title is presumably Worcester's father, who was opposed to the match. Charles Culling Smith lived at Upper Brook Street and Worcester's first marriage took place in his house. See G. E. C., *Complete Peerage*, s.v. Beaufort, and Nos. 14425, 14426. Cf. No. 14828, &c. The first title is from Colman's comedy (1803), the second from (?) the play *Giovanni* [Don Juan] *in Botany; or, The Libertine Transported* (Olympic Theatre, 12 Mar. 1822). ($6\frac{15}{16}\times9\frac{1}{4}$ in.)
With border, $14\frac{1}{2}\times9\frac{13}{16}$ in.

14427 A A copy (by the same hand as No. 14397 A): *London Pub^{d} Jan^{y} 1st 1823. by S. W. Fores, N^{o} 41—Piccadilly.* In the first title SMITHS and CULLING are underlined, 'BROOK' is written B×××K. In the second title GIOVANI is written GIOVAÑI.

[1] Worcester's words are altered from 'be brought to bed' to *live in cog.*— The first cat does not leap, but arches its back. ($5\frac{1}{2}\times8\frac{3}{4}$ in.)

[2] The bride is not pregnant. Worcester says:... *tis* ×××. *Ghost!!!* instead of 'Harriet's Ghost!!!'. Behind the original ghost three shrouded heads of young women have been added; '. . . behold me' becomes *behold us* . . . ($6\frac{1}{2}\times8\frac{3}{4}$ in.)
With border, $13\frac{1}{2}\times9\frac{1}{2}$ in.

14428 THE UNPROTECTED CHILD—DEDICATED TO THE NOBILITY.

Designed at the Piano *executed in the Stable Yard*
[Williams.]
Pub^d July 15, 1822 by S W Fores N^o *Piccadilly* [sic].

Engraving (coloured impression). Lord Petersham, in profile to the r., kneels at the feet of a pretty girl seated on a sofa, clasping her round the waist; she pushes him away. An older woman, also handsome, opens the door (r.) to look in. The women are identified as Miss and Mrs. Bartolozzi. Petersham says: *Adored Angel! condescend to listen to Peter's-sham plea and let us fly.—you know you have full permission.* From his pocket projects a book: *Don Juan.* She turns away, saying, *Away!—thou emaciated—effeminate Wretch—a disgrace to your sex, and cease to persecute an Unprotected Child.* On the floor by Petersham are his wallet with a note for £500 peeping from it, and one of the sofa cushions. Mrs. Bartolozzi: *I'll get the five hundred I warrant—if she don't consent I'll swear a robbery against her.* On the extreme r. is the corner of a square piano; on the music-stool lies the music of a song: *The Mother The words by Thompson* [sic] *Set to Music by M^rs B—Delightful task to rear the tender thought and teach the young ideas* ['The Seasons']. Over the sofa is a picture of *Col^l Charteris*: an elderly man chucks under the chin a country girl who has just arrived in London in a wagon (r.). After the title:

"*How vain are all hereditary honours,*
"*Those poor possessions from anothers deeds,*
"*Unless our own just virtues form a title,*
"*And give a sanction to the fond assumption.*

According to a note by E. Hawkins: 'L^d P— did not succeed, but M^rs Bartolozzi received and kept £500.' Josephine Bartolozzi (younger sister of Mme Vestris) was the daughter of Gaetano Bartolozzi (son of the engraver) and his wife Therese Janssen, who had supported her children by giving music lessons. Josephine is said to have run away when she found that her mother was on Petersham's side. She married Joseph Anderson in 1831. C. E. Pearce, *Madame Vestris*, 1913, pp. 28–9, 82. For Petersham as an effeminate dandy cf. No. 14283, &c.; for 'Stable Yard', No. 14280. Charteris (1675–1732) was the notorious profligate of his day, cf. No. 1840.
$8\frac{7}{8} \times 13\frac{1}{4}$ in.

14429 THE MISS-TAKEN WAY TO MAN-CHESTER.—

[Williams.]
London Pub. Dec^r 14. 1822 by S. W. Fores, 41 Piccadilly [in pen]

Engraving (coloured impression). Calcraft and a handsome woman taller than himself walk (r. to l.) on a country road. He takes her r. hand in his. She wears a fur-bordered pelisse and feathered bonnet, and holds an umbrella and reticule. She looks down to ask *What Craft are you?* He answers, adapting the words of Coriolanus (v. iii):

"*A worn out Actor now,*
"*I have forgot my part and am out.*
"*even to full disgrace.*

One arm of a signpost beside them points (l.) *To Wareham*, towards a country house; the other, *To Chester Common* (the last word in larger letters),

points downwards to the lady. On the r. and walking in the opposite direction are two young girls, evidently daughters of Calcraft; they look over their shoulders; one exclaims: *Oh this disgrace will break my heart!!* The other adds: *And mine too!!!*

The lady is Miss Eliza Chester, a very pretty actress. "Old Mr. Calcraft . . . when he wanted to marry her, was going to *Man*-chester.' *John Bull*, 9 Oct. 1825. See No. 14174.

$8\frac{1}{2} \times 12\frac{3}{4}$ in.

14430 MR BULLOCK'S EXHIBITION OF LAPLANDERS.

Drawn & Etched by Rowlandson.
London. Pub^d Feb^y 8^th 1822, by R. Ackermann, 101, Strand.

Aquatint (coloured impression). A Lapp settlement fills one end of an oblong hall, lit from the roof. Ice or water is bordered by snow-covered mountains or ice-pinnacles painted on the walls. In front of the water are two tents or huts, partly hidden by spectators. In the foreground is a Lapp family, a child holds a cord attached to a high-stepping reindeer decked with ribbons which draws a sledge in which sits a little English boy, holding the reins and held up by a lady. On the l. behind a railing are reindeer; spectators are crowded between them and the wall. A woman holds one by the antlers, and raises two fingers towards an elderly husband. Spectators stare, ogle, and flirt. On the walls are reindeer antlers, Lapp garments of fur, &c., low boots with up-turned toes.

An exhibition held at the Egyptian Hall. *The Times*, 21 Jan. 1822, praises Mr. Bullock for providing the public 'with one of the most interesting exhibitions that we remember . . . a herd of reindeer', and a family of Laplanders. 'Many a lady of rank and title might with great advantage take a lesson in manners from the unaffected and graceful self-possession of the Lapland female.' Cf. No. 14439.

There is also a realistic aquatint by R. Cruikshank of the Laplanders and their visitors, pub. Humphrey, 13 Mar. 1822.

$10 \times 15\frac{9}{16}$ in.

14431 THE MERMAID! | NOW EXHIBITING AT THE TURF COFFEE-HOUSE | 39 ST JAMES'S STREET.

J. Etched by Ge^o Cruikshank
Pub by G. Humphrey 27 S^t James s S^t London Oct^r 20^th 1822

Engraving (coloured impression). A mummified creature poised erect on the curve of a fish's body, just above the tail, stands in a glass case, directed to the l. The grotesque and hideous head of simian type is bent back and gazes upwards, arms, hands, shoulders, and pendent breasts are quasi-human, the body is that of a fish of salmon type with fins curiously arranged in pairs.

This object, bought by a sea-captain in Batavia for 5,000 dollars, was believed to be concocted of 'the blue faced monkey' and the prepared skin and fins of a salmon. *The Times*, 16 Nov. 1822. It was the subject of an application to the Chancellor to prevent its removal, ownership being in dispute between the sea-captain and the owner of seven-eighths of his brig, which the former had sold, buying the creature with the proceeds. *Ann. Reg.* (Nov.), p. 223. See No. 14432.

There is a drawing by G. C. of Lord Eldon holding by the tail a similar

'mermaid', bewigged, and with hideous features, caption: 'A Mermaid in Chancery holding in tail.' V. & A. (CC. 16 A).

Reid, No. 1095. Cohn, No. 1726.

$6\frac{3}{4} \times 5\frac{1}{2}$ in. With border, $9\frac{3}{16} \times 6\frac{3}{8}$ in.

14432 THE MERMAID, | NOW EXHIBITING AT THE TURF COFFEE HOUSE, ST JAMES'S STREET

I R C. [twice]
Published Oct 24th 1822 by J. Fairburn, Broadway, Ludgate Hill.

Engraving. Two views of the object: *Side View*, in profile to the r., and *Front View*. The creature is rather more hideous than in No. 14431, and the l. arm rather differently placed; the portrait is more convincing.
Pl. *c.* $7\frac{7}{8} \times 10$ in.

14433 MOST HUMOROUS DESCRIPTION OF THE UNDENIABLE MILL BETWEEN GAMMON AND DANDY THE BLACK. *By One of the Learned.*

G. Cruikshank fecit
Printed for W. Hone, 55, Fleet Street. [July 21, 1822]

Engraving (coloured impression). Heading to a printed broadside, a description of a fight satirizing pugilism and pugilistic slang. Below the design: *Gammon giving the Nosegay to Dandy-Grey-Russett.* The white pugilist hits the black on the face, blood gushes. The former's second and bottle-holder (l.) register delight, the other pair are dismayed. Pugilists and grass are heavily splashed with red. The ropes stretch across the design behind the pugilists. A dense crowd of spectators backed by trees forms a background.

According to Reid the fight is that between Bill Hall and Phil Sampson on 23 July 1822 (94 rounds). This is inconsistent with the publication date (given by Cohn) and with the text, according to which 60 rounds were fought and both men 'who were among the best of the *Town* Fancy' were killed. Seemingly an imaginary fight (not mentioned in *The Annals of Sporting and Fancy Gazette*, 1822).

Reid, No. 1085. Cohn, No. 1759.

$4\frac{5}{16} \times 7\frac{1}{2}$ in. With border, $4\frac{7}{8} \times 8$ in. Broadside, $14\frac{1}{4} \times 8\frac{5}{8}$ in.

14434 NOVEMBER—(OLD STYLE)—

Etched by G. C
London Pubd Novr 30 1822 by G Humphrey 27 St James's St

Aquatint. Fog-bound pedestrians collide or fall over objects, on an open road on the outskirts of London. A man falls over a milestone inscribed *I Mi . .* An old woman hurls herself against a post. A man driving a fashionable gig lashes his horse, which a man with a link tries to drag forward. A link-boy walks before a fashionably dressed man. Two birds have collided and are falling; two dogs rush towards each other. A dim sun is the centre of a faint halo. Below the title: "*Hover thro' the fog & filthy Air*"—['Macbeth', I. i]. Cf. Nos. 13443, 15004.

Reid, No. 1097. Cohn, No. 1796.

$3\frac{1}{2} \times 5\frac{1}{2}$ in.

14434 A A later state (coloured) with border, more heavily aquatinted to represent a deeper gloom. Reissued, *Cruikshankiana*, 1835.
With border, $4\frac{7}{8}\times6\frac{3}{8}$ in. 'Caricatures', vii. 89.

14435 LOOBY LUMP'S LIFE IN LONDON,

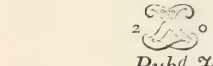
G Cruikshank fec^{t}
Pub^{d} March 22^{d} 1822 by G Humphrey 27 S^{t} James's S^{t} London—

Aquatint (coloured impression). Heading to *A New Song, Written & now Singing by M^{r} Briant, of the Royal Coburg Theatre, and likewise by M^{r} Lancaster at the Olympic Theatre, with rapturous applause.* The interior of a watch-house. A night-watchman pushes a countryman towards a door leading to 'the black hole', another stands by with lantern and bludgeon, a third looks on, laughing, while a dim parasite holds the door open. The constable of the night (see No. 14326, &c.), fat and jovial, sits in a hooded chair behind a table on which are candle, frothing tankard, book, ink-pot, &c. Looby relates, in eight eight-line verses, how he is cheated and ill-used: 'And All for Life in London—' (see No. 14320, &c.). Verse *6* begins:

Says I—I've Toms and Jerry's seen
Throughout this famous city
But Lord they make themselves such apes
I think it bees a pity . . .

The music of the air is engraved below the verses.
Also an impression (uncoloured) of the aquatint only.
Reid, No. 1072. Cohn, No. 1330. Mentioned, Egan, *Finish to the Adventures . . .*, 1828, as one of the many offshoots of his *Life in London.*
$4\frac{1}{2}\times7\frac{1}{2}$ in. Broadside, $16\frac{1}{4}\times10\frac{1}{8}$ in.

14436 THE DANCING LESSON—



Etch^{d} by G Cruik^{k}—
Pub^{d} July 8th 1822 by G Humphrey 27 St James's S^{t} London

Engraving (coloured[2] and uncoloured impressions). A dancing-master in profile to the l., playing his kit, faces a little girl, who stands firmly, her feet in the first position, heels back to back, toes pointing almost at r. angles with her profile. His feet are also in the first position, as are those of a little boy in the doorway (r.), one hand on the handle, bowing, or stooping, low. The room is boarded and bare. See Nos. 14437, 14899, 14900.
Pencil drawing, signed. Binyon, p. 286. 199. c. 1/53.
A copy, *Pub^{d} by M^{c}Cleary 39 Nassau S^{t} Dublin*, in J.L.D.
Reid, No. 1082. Cohn, No. 1038.
$3\frac{7}{8}\times4\frac{5}{8}$ in. With border, $4\frac{5}{8}\times6\frac{1}{8}$ in.

14436 A Second state, THE 1ST POSITION as an alternative title, above the design, and *—P^{t} 1.* added to the original title. Reissued, *Cruikshankiana*, 1835.

14437 LA PROMENADE——[3]

Engraving.[4] Two couples in evening dress dance in a carpeted room with

[1] The figures connote 1820, cf. No. 13442.
[2] 'Caricatures', vii. 249. On the margin of the uncoloured impression (a proof) are pencil drawings by G. C., of the girl's hand and legs, and of the man's head. '1st Postion [*sic*]' is added to the title.
[3] Signatures and imprint as No. 14436.
[4] Also a coloured impression, 'Caricatures', vii. 84.

curtained windows, the promenade being a figure in a dance, apparently a waltz.

Reid, No. 1083. Cohn, No. 1875. Reissued, *Cruikshankiana*, 1835.
$3\frac{15}{16} \times 5\frac{5}{8}$ in. With border, $4\frac{11}{16} \times 6\frac{3}{16}$ in.

14438 MONSTROSITIES OF 1822—

G. Cruikshank fec^{t}
Pub^{d} Oct^{r} 14th 1822 by G Humphrey 27 S^{t} James's Street London—

Engraving (coloured[1] and uncoloured impressions). A crowded promenade of fashionables in Hyde Park with the Achilles statue (see No. 14376, &c.) in the background, and (r.) the houses of Park Lane receding in perspective. Almost all walk in pairs, arm-in-arm. The principal figures are two absurd dandies (l.) who reappear still more burlesqued in No. 14595, and two women who advance towards each other; one dandy ogles the women through a monocle in the handle of a riding-switch. Waists are wasp-like for both sexes, trousers are more inflated at the hips, hats are bell-shaped, tall, and worn at an angle. Uniforms have disappeared: the head of one soldier only is seen in the background. One man is engulfed in a vast cape. The women have adopted a new walk, contrasting with the stoop of *c.* 1817 (see Nos. 12939, 13084). They lean back, and advance with pointed toe, drawing up their long frilled skirts in front (as in Nos. 14725, 14959). Large checks have appeared here and there. In the background a crowd is collected round the Achilles. For the series see No. 12840, &c.

Reid, No. 1094. Cohn, No. 1752. Reissued, *Cruikshankiana*, 1835, *P^{t} 5* added to the title as in a second state (not in B.M.).
$9\frac{1}{8} \times 13\frac{3}{16}$ in. With border, $9\frac{15}{16} \times 14$ in.

14439 CURIOSITIES—AND—MONSTROSITIES FOR 1822.

[Williams.]
Pub^{d} Febu^{y} 1822 by S W Fores 41 Piccadilly

Engraving (coloured impression). A Hyde Park scene. An African family, man, woman, and child, and a similar Lapp family, stand to be gazed at by extravagantly dressed pedestrians. The Lapps have a reindeer decorated with ribbons as in No. 14430, and the child is held on its back by the proud parents. The Africans have distended ear-lobes and projecting under-lips; they wear metal circlets on their heads, set with erect feathers, and feather-trimmed robes. Monstrosities include a very tall cavalry officer with a huge plume in his ornate helmet, and a midget in top-boots and fashionable dress. There are also a dandy on horseback with concertina-like trousers, two men in ulsters (one tartan) which trail on the ground, a woman with an enormous bonnet and ermine-trimmed pelisse of grotesque shape. Men's hats are low-crowned and broad-brimmed, or cylindrical, or bell-shaped.
$8\frac{3}{4} \times 13\frac{1}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in. 'Caricatures', xi. 142.

14440 ANGLO-GALLIC SALUTATIONS IN LONDON—OR PRACTICE MAKES PERFECT—

J— G C^{k} Sculp^{t}
London, Pub^{d} June 6th 1822 by G Humphrey—27 S^{t} James's Street—

Engraving (coloured and uncoloured impressions). A companion pl. to No. 14441 with the same signatures. Two newly arrived Frenchmen meet on the

[1] 'Caricatures', vii. 203.

pavement outside the door of the White Bear (Piccadilly). Their speech and appearance amuse two girls who have just passed (l.), and a stable-boy and coachman (r.). They wear supposedly English dress: breeches and boots, top-hats with small high crowns, reversing the shape of the prevailing bell-shaped topper (cf. No. 14438). One (r.) wears a multi-caped coat (carrick, see No. 12375) and carries its skirts looped over his arm; against his shoulder he holds a huge (furled) umbrella. Their words are below the title: "*Gode a Morning Sare, did it rain tow Morrow?*—"*Yase it vas*".——.

Above the door is a carved polar bear. In the window (l.) above a green blind appear a tureen, bottle, &c.; placards hang against the panes offering *Hashed Tongue*, *Soup Meagre*, *Hotch Potch*, and *Mock* [Turtle]. On the r. of the door is the entrance to the coach-office: *The Original White Bear Inn. Coach & Waggon Office—The Original Paris Coach Office.* Advertisements and place-names flank the doorway: (l.) *Expedition—French English Made Easy*; *P*[aris] *& Dover Dilligence & Jumbling Ease.* (r.) *Deal*, *Dover*, *Brighton*, *Paris*, *Calis.* On the right is the entrance to the inn-yard in which stands a coach. Cf. No. 14723.

Reid, No. 1079. Cohn, No. 887. Reissued, *Cruikshankiana*, 1835.
$8\frac{3}{8} \times 12\frac{1}{4}$ in. With border, $9\frac{1}{16} \times 13$ in.

14441 ANGLO-PARISIAN SALUTATIONS—OR, PRACTICE—PAR EXCELLENCE!

Pub^d^ June 10^th^ 1822 by G. Humphrey—27 S^t^ James's Stre^t^ London—

See No. 14440. Two Englishmen meet and shake hands on the cobbles outside the porte-cochère of the *Hotel des Fermes*: an obese and cheerful John Bull (l.) and a dandified younger man. Both wear round travelling caps with peaks; both are rather tourists than travellers. They say: "*Commong porty vous Munseer?*— and *O Oui—il est un tres belle jour!*" A dog barks at them; A coachman and (?) a guard watch with contemptuous grins. One wears a blue smock with fashionable small top-hat and high boots; the other holds a trumpet and travelling cap, and wears a short fur-bordered jacket with trousers. On the l. of the gateway, which is inscribed *Messageries Royales*, is a milliner's shop window, filled with bonnets and hats. Above the window hangs a huge (red) glove over the name: *Ma . . . . . selles* [sic] *Toque . Capapée.* Two amused young women stare out at the Englishmen. In the hotel yard are two heavy hooded diligences and their horses. A building inside the yard is placarded *M. Compte Ventriloque.* The outer wall is on the *Rue du Bouloy . .* and is placarded with (coloured) bills: *Vente!! Taureau veritable D'Angleterre*; *Perdu Petit Chien ce qu'on appelle Poppay*; *Theàtre* [sic] *François — Les Anglois* [sic] *pour rire* [see vol. ix, p. xix]; *Opera Comique — Jean Bull en Paris — Theatre des Varietés — Les Voyageurs de Whitechapel de Shoreditch & De S^t^ Mary Axe.* Cf. Nos. 14576, 14724.

Reid, No. 1080. Cohn, No. 888. Reissued, *Cruikshankiana*, 1835. Reproduced (as *L'Hôtel des Fermes — Dépôt des Omnibus et Voitures*), Simon, *Paris*, i. 596.
$8\frac{3}{8} \times 12\frac{1}{4}$ in. With border, $9\frac{5}{8} \times 13\frac{1}{4}$ in.

14442 A CURE FOR DROWSINESS—OR— | A PINCH OF CEPHALIC

Etched by G Cruikshank from a Sketch by the late Ja^s^ Gillray
Pub^d^ Jan^y^ 25^th^ 1822 by G Humphrey 27 S^t^ James's S^t^ London.

Engraving (coloured impression). A fat 'cit', wearing a short brown wig, sits almost full-face between fire (l.) and round table (r.) on which are decanter,

steaming glass, and smoking pipe. His face is contorted by a violent sneeze; in his l. hand is his snuff-box, his r. holds a pinch of snuff near his face. On his knee is a paper headed *Parliamentary Debates*. His dog looks up from between his feet, startled and annoyed. On the chimneypiece, the r. part of which is visible, are a bust of *Morpheus*, a large shell, a squatting and obese Chinese nudity. An oval bust portrait is on the wall.

Reid, No. 1067. Cohn, No. 1031.

$9\frac{1}{2} \times 7\frac{5}{16}$ in. With border, $10\frac{7}{16} \times 8\frac{1}{16}$ in.

14443 MIXING A RECIPE FOR CORNS—

[Marryat del.]—*G. C^k.*

Pub by G. Humphrey 27 S^t James's S^t London. Dec. 4 1822—

Engraving (coloured impression). A crowded interior. An old maid, grotesquely lean, spectacled, and hideous, sits in an arm-chair beside her fire (l.) on which a concoction in a saucepan boils over, surrounded by fierce flames. This she stirs with a spoon but turns to the r. to pore over the recipe, which is in her l. hand. One bare foot with deformed toes rests on a stool beside which are a spike-toed high-heeled shoe and a stocking. A table beside her and the floor below it are crowded with bottles, jars, and medicaments, with a pestle and mortar and a lighted candle. The candle sets fire to her cap, and the flame reaches a little bird-cage hanging from the ceiling. A cat walks under her petticoats; a tiny lap-dog lies in a cushioned band-box lid at her feet. A second cat claws towards a mouse which runs up the pole of a perch on which stands a draggled and angry cockatoo. A pug-dog also looks up at the bird. Against the wall is a stuffed cat in a glass case; above it is a burlesque picture of Susanna and the Elders. A neat curtained bed is on the r. The chimney-piece is decorated with Diana (burlesqued) urging on the hounds to seize Actæon. On it are three peacock's feathers, bottles, spills, a shell, a Chinese mandarin, &c. The fireplace is lined with pictorial Dutch tiles.

First published by Humphrey as the heading of a broadside, *Recipe for Corns*, 31 Mar. 1819 (Cohn, No. 1890).

Reid, No. 1098. Cohn, No. 1740.

$7\frac{1}{8} \times 9\frac{1}{8}$ in. With border, $7\frac{7}{8} \times 9\frac{11}{16}$ in. 'Caricatures', vii. 99.

14444 A LOLLIPOP——ALLY CAMPAGNE——A BULL'S EYE—AND—A BRANDY BALL.

—[1] *del^t G. C Sculp^t—*

Pub^d March 20^th 1822—by Geo. Humphrey—27 S^t James's S^t—London—

Engraving (coloured impression). Each phrase of the title relates to one of the four women depicted who stand in a carpeted room, each with an appropriate picture behind her. [1] A pretty girl stands in profile to the l., eyes demurely downcast, finger to lips, holding up a corner of her apron. At her feet is a letter: *Dear William . . . Love.* The picture is two lovers under a tree. [2] A young country girl who seems shocked at [1]; a stocking she is mending is drawn over her l. hand. Her picture is a domestic interior: a woman at a spinning-wheel, her husband holding up an infant. (Her sweetmeat is Elecampane (dial. Allycompaly), flavoured with the (medicinal) root of the plant so named.) [3] An ugly spectacled old woman who berates the culprit with raised forefinger. *Tales of Scandal* project from her pocket. Her picture is (Æsop's) fox turning from the grapes he cannot reach. [4] A shameless old bawd,

[1] 'T. C.' obliterated.

hideously drink-blotched, closing one eye in a lewd grin, a bottle of *Brandy* projecting from her pocket. Her picture is of a couple carousing; the woman says *May we never want a Friend & a bottle to give him.*

A pencil drawing, autographed 'George Cruikshank from a Sketch made by —', in V. & A. (CC. 18 A).

There is a second state (not in B.M.) with another title above the design: *Symptoms of Misconduct, or Detection, Accusation, and Conviction* (reissued McLean, as No. 14445 A).

Reid, No. 1070. Cohn, No. 2018.

$8\frac{1}{4} \times 12\frac{1}{2}$ in. With border, $9\frac{1}{4} \times 13\frac{1}{4}$ in.

14445 PREMIUM —— PAR, & DISCOUNT.—

J. del^{t} G C Sculp

Pub^{d} May 1st 1822 by G Humphrey 27 S^{t} James' S^{t} London

Engraving (coloured impression). Promenaders in Hyde Park illustrate these titles. [1] A dandy walks, r. to l., jauntily rakish, holding a lorgnette and glove in a gloved hand. He wears a large bell-shaped top-hat, beneath which projects a great tuft of curled hair. Under his arm is a rolled umbrella. [2] A Quaker, in a shallow broad-brimmed hat, walks primly (r. to l.) with a young (twin) daughter on each arm. He holds a large gamp umbrella, fastened and point downwards. [3] A thin man wearing a long greatcoat and seedy top-hat, walks (l. to r.) with an expression of acute melancholy. He trails behind him an unfastened umbrella. He faces heavy wind and slanting rain. Beside him is a small dead tree. Near each is an appropriate dog.

Ried, No. 1076. Cohn, No. 1863.

$7\frac{9}{16} \times 10$ in. With border, $8\frac{5}{8} \times 10\frac{3}{4}$ in.

14445 A A reissue (roughly coloured), imprint altered: *Pub^{d} by Tho^{s} M^{c}Lean, 26 Haymarket. Aug^{t} 1st 1835.*

14446 SHEWING OFF— | BANG———UP———PRIME—

G C Sculp^{t}

Pub^{d} May 10th 1822 by G Humphrey 27 S^{t} James's S^{t} London—

Engraving (coloured impression). A scene in Rotten Row, Hyde Park. Three horsemen, the centre one ('Up') in the foreground. He is a cockneyfied dandy and bad (and frightened) horseman: his horse kicks viciously; the girth is broken, the saddle slipping sideways: he has dropped his rein to clutch at the horse's mane; his hat flies off, and though still in the saddle he will inevitably fall awkwardly. A dog barks at him. In the middle distance (l.) a dandy rides stiffly, while on the r. the third dandy (r.) on a caracoling horse resembles Lord Petersham.

Cf. No. 7242. The title is from coaching slang, see No. 11700, &c.

Reid, No. 1077. Cohn, No. 1975.

$7\frac{5}{16} \times 9\frac{3}{4}$ in. With border, $8\frac{3}{8} \times 10\frac{3}{4}$ in.

14447 A PARTY OF PLEASURE ———*Dedicated to the "Funny Club"*—[1]

Etched by G Cruik^{k}—

Pub^{d} June 25th 1822 by G Humphrey 27 S^{t} James's Street—London—

Engraving (coloured impression). A boat overladen by a cockney picnic party

[1] Funny = a narrow clinker-built pleasure boat for a pair of sculls. *O.E.D.* The boat depicted resembles such a boat except for the mast.

upsets in the Thames. The frail open boat has a mast in the bows with two sails; the catastrophe seems to have begun by the catching of the rope attached to a sail round the spur of a dandy, who has tripped and fallen into the water, dragging the boat sideways. His leg and hands emerge. All scream, and wild confusion and terror aggravate the disaster. A woman grasps the legs of a dandy who staggers back, dropping a flute. A woman falling backwards into the water clutches an elderly man round the neck and the leg of a little girl, who is vertically submerged, while she kicks another man in the mouth. A black foot-boy falls forward on to her. A third dandy leans against the mast in abject terror. The contents of a picnic hamper fall overboard and a lap-dog begs. In the middle distance an obese man reading a paper overweights a skiff rowed by an exhausted boatman. On the bank are (l.) a small villa and (r.) a country house.

Reid, No. 1081. Cohn, No. 1828. Reissued, *Cruikshankiana*, 1835.
$8\frac{3}{4} \times 13\frac{11}{16}$ in. With border, $9\frac{7}{8} \times 14\frac{1}{4}$ in. 'Caricatures', vii. 213.

14448 THE SAILOR'S DESCRIPTION OF A CHASE & CAPTURE.—

J Sher^m inv^t [Lieut. John Sheringham, R.N.] *G Cruikshank fec^t*
London Published by G Humphrey. 27 S^t James's Street January the 7^th 1822

Engraving (coloured impression). A burly sailor (r.) sits with five other sailors, one a negro, and two perhaps being petty officers, drinking grog at a plank-table slung from the roof. They have a tub of grog inscribed *13* on the table, another hangs from the roof. Plates, &c. are neatly ranged on shelves. He tells his story with an expression of rapt, good-humoured pugnacity, his words (19 lines) engraved below the title. All listen intently, with approving smiles: "*Why d'ye see 'twas blowing strong, & we were lopping it in forecastle under in Portland Roads, when a sail hove in sight in the Offing; we saw with half an eye, she was an enemy's cruiser—standing over from Cherbourg, better she could'nt come, so we turned the hands up & drew the splice of the best bower* [an anchor], *but she not liking the Cut of our jib hove in stays; all hands make sail Ahoy; away flew the cable end for end & before you could say pease we had her under double reef'd top sails & top gallant sails, my eyes how she walked licking it in whole green seas at the Weather Chess tree & canting it over the lee yard arm pigs & live lumber afloat in the lee scuppers but just as we opened the bill standing through the tail of the race, by the holy! I thought she'd have tipt us all the nines but she stood well up under canvass, while Johnny Crapand was grabbing to it nigh on his beam ends so my boys we bowsed in the Lee guns, gave her a Mugian reef & found she had as much sail as she could stagger under, we came up with her hand over fist & about seven Bells she began to play long balls with her stern chasers, but over board went her fore top mast, her sails took aback & she fain would be off, but we twigging her drift let run the clew garnets ranged up to windward & gave her a broadside twixt wind & water as hard as she could suck it that dose was a sickner d——n the shot did she fire afterwards hard a starboard flew our helm & whack went our cathead into her quarter gallery with a hell of surge over board went her mizen mast in dashed our boarders & down came her Colours to the Glory of Old England & the flying Saucy with three hearty Cheers!!!!*"——

Reid, No. 1066. Cohn, No. 1943. Reproduced, C. N. Robinson, *The British Tar in Fact and Fiction*, 1911, p. 324.
$7 \times 9\frac{1}{8}$ in. With text and border, $14\frac{1}{2} \times 9\frac{7}{8}$ in.

14449 LOVE AND BEAUTY—SARTJEE THE HOTTENTOT VENUS.

[? Williams.]
Pub^d October 1822[1] by Christopher Crupper Rumford.

Engraving (coloured impression). The 'Venus' stands in profile to the r. holding her tall pole and smoking a pipe, giving a coy sideways glance. She is nude with the accustomed trapping and wears a patterned skull cap with a bead tassel. On her posterior a cupid sits astride, aiming his arrow downwards and to the r.; he says: *Take care of your Hearts!!*

For Sartjee see vols. viii, ix. She died in Paris, 1815, see No. 12636.

c. 10½×7 in. 'Caricatures', vi. 22.

14450 A ROAST.

[T. Lane.]
London Published by G Humphrey 27 S^t James's Street Jan 30^th 1822.

Engraving (coloured impression). Scene in a neat parlour or music room, with open square piano and lyre-back chairs. A middle-aged termagant, coquettishly dressed, has overturned her chair and stands with raised fist, shrieking at a very young man in riding-dress. He sits (l.) with hat and riding-switch beside him, bewildered and passive; his dog takes cover under his chair, looking sideways at an aggressive cat which arches its back against its mistress. A cockatoo screams from its perch. On the piano, which is inscribed *Row Maker*, is an open music-book: *Blow High. Blow Low*; on the floor is a book open at *Wake to Ecstacy the living Lyre*. Behind the woman's head is a convex wall-mirror, topped by a carved eagle which looks fiercely down. This is flanked by two sea-scapes: *Calm* (l.), ships becalmed, and *Storm* (r.), a ship struck by lightning and about to be submerged in towering waves.

One of four prints (coloured) with punning titles, by the same artist, all with the same imprint, see Nos. 14451–3.

9⅛×7⅛ in. With border, 11 1/16×8 3/16 in. 'Caricatures', vii. 222.

14451 A BROIL.

See No. 14450. A street scene at night. An affray between three fashionably dressed men and two watchmen who use bludgeons. They hold between them one young man; the second, in tail-coat and evening pantaloons, attacks a watchman with his cane; the third reclines on the ground, ineffectively flourishing an umbrella. The glass of a street-lamp above their heads has been cracked. The watchmen are determined fellows; one (l.), in partly back view, has large letters on the back of his greatcoat: *S^t J.* | *W*, showing that the parish is that of St. James's or St. John's, Westminster. The pavement and cobbled roadway are broad, and behind two streets meet at r. angles, receding l. and r. in perspective; the houses are uniform. There is a full moon.

9⅛×7⅛ in. With border, 11 1/16×8⅛ in. 'Caricatures', vii. 223.

14452 A STEW.

See No. 14450. A London night-scene. A fashionably dressed man wearing top-boots is chased (r. to l.) by two police officers holding bludgeons. One holds a pair of hand-cuffs. The pavement is backed by a high stone wall topped by trees. On the wall, by a projecting lamp, are three superimposed bills: *Burglary*; *£200 Reward Felony*; *Murder, Reward 100 Guineas*. There is a full moon.

9⅛×7⅛ in. With border, 11 3/16×8 3/16 in. 'Caricatures', vii. 224.

[1] The last two figures are in pen above the original date, probably 1810, or 1811.

14453 A FRY.

See No. 14450. The room of an impecunious family. The father, probably an actor, writer, or artist, sits on a three-legged stool, with a little girl on each knee, one flourishes a whip and tugs at his shirt frill, the other pulls his pig-tail. A younger child rides astride his leg, and a little boy tugs at his coat-tail; both flourish whips. An infant in a wicker cradle screams. The man turns up his eyes in melancholy resignation. His stockings are ungartered, and his dress suffers from the too-active children. Behind is an open fire, with a kettle beside it. The mother, neatly dressed, cooks, holding a frying-pan on a grid attached to the grate. A small round table (r.) is laid for a scanty meal. From a line across the room hangs neatly folded washing. The chimneypiece is covered with medicine-bottles, &c., among which is a bust of a man. Above is an unframed picture of Diogenes in his tub. On the wall are also a small (broken) mirror, and a print of a man bent under a towering pile of sacks. On the boarded floor is an open book: a picture of a sow with many sucking-pigs faces: *All the pretty little ones and their Dam Oh! Oh! Oh.*

$9\frac{1}{16} \times 7\frac{1}{8}$ in. With border, $11\frac{1}{16} \times 8\frac{3}{16}$ in. 'Caricatures', vii. 225.

14454 A RUB. | WHIST. PL 1.

[T. Lane.]

London Pub^d^ by G Humphrey 27 S^t^ James's S^t^ March. 1. 1822

Engraving (coloured impression). A game is just finished: a pretty elegant girl (r.) has nine tricks, and an elderly spinster in old-fashioned dress, with spectacles on forehead, has four. They argue, gesturing with their hands, while the two men watch the girl intently. A dog barks at her. The room is lit by two candles from a sconce. Two pictures are on the wall, an owl in a bush, and a H.L. portrait of a man, who seems to be watching the game intently, finger on lip.

One of a set, all by the same artist and with the same imprint, see Nos. 14455–9. They are studies in facial expression and interior decoration. A carpeted floor is part of the design in all but No. 14456. In all, the second title is above the design.

$9\frac{1}{8} \times 7\frac{3}{8}$ in. With border, $10\frac{9}{16} \times 8\frac{9}{16}$ in. 'Caricatures', vii. 234.

14455 A START. | CRIBBAGE. PL 2.

See No. 14454. Two men play at a small round card-table, the cribbage-board between them. One (l.), fashionably dressed, has thrown his cards on the table, rising slightly from his chair, with a stare of triumph at his opponent. The latter, elderly and old-fashioned, holds his cards, and stares with melancholy surprise at those on the table. A large snuff-box lies on the floor, overturned. Behind them is a folding screen which partly conceals a picture: a man, dressed as a jester, performing a conjuring trick to astonished spectators.

$8\frac{7}{8} \times 7\frac{5}{16}$ in. With border, $10\frac{3}{8} \times 8\frac{7}{16}$ in. 'Caricatures', vii. 235.

14456 A GIFT. | ALL-FOURS. PL 3

See No. 14454. Two men play at a round card-table. One (l.) is lean and melancholy, and registers surprise. He holds his cards so that they are visible to his opponent, who holds his shuffled together in the l. hand, smiling blandly at the other. The latter is stout and countrified, wearing long gaiters. On the wall are two pictures: (1) a beggar holding out his hat to an elegant youth in feathered hat with cape and sword. (2) The head of a man grinning through a horse-collar.

$8\frac{7}{8} \times 7\frac{3}{8}$ in. With border, $10\frac{3}{8} \times 8\frac{1}{2}$ in. 'Caricatures', vii. 236.

14457 A BAD MOVE. | DRAUGHTS. PL 4.
See No. 14454. The players are lean and elderly. One (l.), seated on a four-legged stool, leans his elbows on the round table, intent on the game. The other falls to the ground, one of the legs of his stool having broken. He hits his chin on the table, his spectacles and brown wig, which simulates a thatch of short natural hair, fly into the air, draughts fall to the ground. On the wall are two landscapes with figures, in one a man staggers back into a lake.
$8\frac{7}{8}\times7\frac{1}{4}$ in. With border, $10\frac{3}{8}\times8\frac{3}{8}$ in. 'Caricatures', vii. 237.

14458 A HIT. | BACK-GAMMON. PL. 5.
See No. 14454. The players are a lean, fashionably dressed man (l.), and a stout man of John Bull type, wearing a short powdered wig and top-boots. With a complacent smile the latter leans forward hitting his opponent in the mouth with a dice-box; the former, dismayed and angry, falls backwards, his leg flying up and overturning the round table; the (hinged) backgammon-board is closing, and the pieces fly in all directions. On the wall is a picture of a prize-fight. Cf. No. 13129.
$9\frac{1}{16}\times7\frac{3}{8}$ in. With border, $10\frac{1}{2}\times8\frac{1}{2}$ in. 'Caricatures', vii. 238.

14459 A CHECK. | CHESS. PL 6.
See No. 14454. One player (l.) moves a piece, throwing up an arm and a leg in a frenzy of triumph, so that he kicks the silk-stockinged shin of his opponent, drawing blood. The latter rises angrily, overturning his chair and shouting at the man who both wins and injures. The victor has a conspicuously Jewish profile and is the more fashionably dressed of the two. They play at a fragile chess-table with an inlaid board; the captured pieces, red and white, are in a partly open drawer. On the wall is a battle-piece: cavalry put infantry to flight.
$9\times7\frac{3}{8}$ in. With border, $10\frac{7}{16}\times8\frac{1}{2}$ in. 'Caricatures', vii. 239.

14460 A CHARLEY MAKING A DISCOVERY.

T. Lane
London Pub^{d} by G. Humphrey 27 S^{t} James's S^{t} March 15. 1822

Engraving (coloured impression). Scene in a vaulted passage way or arcade (perhaps in Covent Garden), partly lit by a lamp suspended above the entry (l.). A top-hatted man embraces a courtesan, plainly and demurely dressed; she gazes into his avid face, putting her arm round him to take a bandanna handkerchief deftly from his coat-pocket. A London night-watchman (or Charley) (l.), holding lantern and bludgeon, enters the passage, leaning towards them and staring stupidly. On the wall, placarded *Commit No Nuisance*, are bills, one headed *D^{r} Eady* above *Leakes* . . . [both advertising quack remedies].
$8\frac{15}{16}\times7\frac{1}{4}$ in. With border, $10\frac{7}{16}\times8\frac{1}{2}$ in. 'Caricatures', vii. 254.

14461 BUTTER-CUPS & DAISIES A SKETCH FROM LOW-LIFE.

W. Heath. Fecit. *Aquatinted by J. Gleadah.*
London Pub^{d} May 1st 1822 by S. W. Fores Piccadilly.

Aquatint (coloured impression). One of a pair with the same signatures and imprint, see No. 14462. London characters strung out in an open space, perhaps Tothill Fields, Westminster, where dustmen dumped their loads. Two dustmen appear to be racing; one stands in his clumsy cart, with (two) iron-shod wheels, driving a galloping horse; behind (l.), the traces of the second

horse have broken, the cart tilts back, the dustman falls out, the horse falls on its head. Two other dustmen watch, one cheers. A tattered man adjusts the basket on the head of a fish-woman who wears an old army tunic; beside them is a ragged pregnant woman. A crippled dwarf in a top-hat, 'little Jemmy', sits on a low stool as in No. 14351, supporting himself on crutches. Another dwarf, sitting in a box on wheels, drives two dogs tandem; he holds (?) a bunch of matches. Behind him (r.) walks a rat-catcher, with a band across his shoulders on which are rat-skins, and holding a cage of rats. He is preceded and followed by a dog. A butcher-boy walks (l. to r.) with his tray. Billy Waters, see No. 14633, plays his fiddle and dances, his wooden leg extended. A knock-kneed chimney-sweep is on the extreme r. On the l. a thin Italian carries images on a board balanced on his head; these include a Venus, a bust, a figure of Napoleon, and a bird. A ragged bare-legged woman holding an infant bawls a ballad, holding out a broadside, *Black Joke*. Two Jewish Old Clo' men face each other, absorbed in bargaining. One is bearded and wears two hats, the other is more fashionably dressed and holds a large bag, from which a small boy is stealing.

In the middle distance is (l.) a small caravan, at the door of which are a (?) zany and a man blowing a trumpet to advertise their show. On the r. are a boy riding an ass, and two trollops fighting. In the background (tiny figures) are Savoyard musicians (see No. 13047), and (r.) a pugilistic fight with a few spectators, one a dustman.

The plates echo the low- and high-life scenes of No. 14320, &c.

$4\frac{13}{16} \times 16\frac{7}{16}$ in. 'Caricatures', vii. 214.

14462 PINKS & TULIPS, A SKETCH FROM HIGH-LIFE.

See No. 14461. A scene in Hyde Park. Pedestrians are divided by rails from riders (l.). In the centre a fashionably dressed man drives a fast-stepping horse in a two-wheeled trap, an officer wearing a high bearskin and a long collared cloak sits beside him. An officer in the same dress (l.) walks to the l. A lady on horseback is followed by a groom; a dandy canters by, rising high from the saddle. The pedestrians in general walk in pairs, arm-in-arm. A Life Guards officer walks with a dandy. Costume is satirized but not burlesqued. The women have pinched waists and long skirts; pelisses are heavily trimmed with fur and worn with muffs. The dogs are petted creatures, notably well bred: they include a retriever with an umbrella in its mouth, a small clipped poodle, and a toy greyhound.

No. 14322 is a similar scene. For the title cf. No. 14320.

$4\frac{3}{4} \times 16\frac{1}{2}$ in. 'Caricatures', vii. 215.

14463 PACKING UP AFTER A COUNTRY BALL.

Etched by Rich^d^ Dighton.
Pub^d^ by G. Humphrey. 27 S^t^ James's Street London. May. 18. 1822—

Engraving (coloured impression). Scene in the Assembly Rooms of a country town. In a room with a door (r.), leading to a street, and an archway through which is seen a hall with a staircase down which guests (tiny figures) are descending. Ladies are adjusting cloaks and pattens, or kilting up petticoats. Two men (the only persons who seem to aim at fashion) lounge cynically on the r. and a third adjusts a lady's shawl. A little foot-boy in livery kneels to push his mistress's foot on to a patten. High calash hoods, see No. 5434, &c., are worn over high coiffures. The room is boarded and panelled; there are one or two chairs, an ornate pier-glass, and two small tables. Outside the door in the rain servants stand waiting to escort their mistresses: a maid hold-

ing lantern, pattens, and (closed) umbrella. A boy in the livery of a groom holds a lantern. Behind are the heads of two men and two open umbrellas.
Cf. Nos. 12138, 13432.
$8\frac{7}{8} \times 13\frac{7}{8}$ in. With border, $9\frac{7}{8} \times 14\frac{5}{8}$ in.

14464 CHANGED AT NURSE, OR AN EXCUSE FOR UGLINESS.—*No 4*

[Marks.] [? 1822]

Engraving (coloured impression). An old countrywoman, with patched, old-fashioned but neat dress, stands outside a tiny cottage in a heathy landscape. She extends her arms towards a hideous dandy, saying, *Pray! Sir! Give me something I was your Nurse.* He answers, warding her off: *I shall give you nothing, you wicked old woman, I was a Pretty boy and you changed me!* One gloved hand rests on a furled umbrella.
$3\frac{1}{8} \times 4\frac{5}{8}$ in. 'Caricatures', x. 232.

14465 LIFE IN PARIS.

Drawn & Engraved by M^r George Cruikshank.
Published Oct^r 15. 1822, by John Fairburn, Broadway Ludgate Hill.

Aquatint (coloured). Frontispiece to David Carey's 'Life in Paris; comprising the Rambles Sprees, and Amours, of Dick Wildfire, of Corinthian Celebrity, And his Bang-up Companions, Squire Jenkins and Captain O'Shuffleton; with the Whimsical Adventures of the Halibut Family; . . .'. An emblematical design (described with comments, p. ix f.), resting on a slab on which the title is bordered by swags of roses, &c. Above are three principal divisions topped by a floating balloon, *Le Grand Spectacle*, encircled by a motto: *Vive La Bagatelle* [cf. Nos. 9922, 15144]. Two gendarmes, holding muskets, stand in sentry-boxes inscribed *La Police* which flank the two lowest scenes, 'the support of the whole fabric', and are flanked by two peasant girls, *L'Industrie*, who lean against the sentry-boxes and carry on their bowed backs baskets heaped with vegetables. The lowest scene is *Le Jeu*: two of the *Canaille* [shoe-blacks] playing at cards. Above this is *L'Amour*, bordered by satyrs: a woman, much décolletée, sits behind a table flanked by flowers in heart-shaped pots ('the presiding goddess, or bar-maid, of one of the Cafés', cf. No. 12410). On the back of her chair sits a Cupid, crowned and blindfolded. Above rests a slab, *La Politesse*, on which two Frenchmen salute each other with grotesquely low bows. This is flanked by two drooping eagles, each holding a Bourbon flag inscribed *La Gloire* ('emblematical of the attachment of French people to that dangerous word *glory*'). On the bowed backs of the posturing pair, and on the eagles' necks, rests the topmost slab: *L'Honneur!*, on which two duellists, one military, one civilian, cross rapiers. This is bordered by posts garlanded with grapes and vine-leaves; between them is slung a rope from which hangs a lighted lamp (as in Paris streets) inscribed *La Musique*; astride the lamp a man jovially plays a fiddle. On the top of each post a posturing figure flanks the balloon, each waving a banderole inscribed respectively *La Chant* and *La Danse*: a prima-donna sings, a danseuse poises on a toe. There is a background of cloud which stresses the progressive change from (comparative) solidity at the base to the airy structure of the summit.

The book appeared in 21 parts with wrappers, one coloured aquatint to each part,[1] the text, 489 pp., illustrated with woodcut vignettes (see No. 14466

[1] 'No X' (No. 14481) is advertised by a two-page leaflet with woodcut after G. C.: '*This Day, April 1, 1822* is published . . .' 'Drawn and Engraved by that justly cele-

and Reid, Nos. 3166–86). The plates only are in the Print Room; the book is B.M.L. C. 59. f. 13. It is an imitation of Egan's *Life in London* (No. 14320, &c.), with more of the guide-book, and owes something to *Doctor Syntax in Paris*, 1820, with plates by C. Williams. See Nos. 14467–86 (Reid, Nos. 1039–58), all signed as No. 14465. Cf. No. 14495.

Reid, No. 1038. Cohn, No. 109.

c. $7\frac{1}{2}\times4\frac{5}{8}$ in.

14466 [VIGNETTE ON TITLE-PAGE]

[G. Cruikshank, White sc.]

Woodcut. A merry-go-round with the Colonne Vendôme as the centre post. On the roundabout are the characters of the book: Wildfire, a Corinthian (see No. 14320), drives four-in-hand, his cousin beside him; inside, vis-à-vis, are her parents: Humphrey Halibut, once fishmonger, now baronet and M.P., and his wife. Behind them, on horseback, are the Irish adventurer, the Welsh squire, Watkin Ap Jenkins, and Wildfire's valet.

One of 22 woodcuts after G. C. (Reid, Nos. 3165–86), originally on the wrappers, and repeated in the text. See No. 14465.

c. $2\frac{3}{4}\times3\frac{3}{4}$ in. B.M.L. C. 59. f. 13.

14467 DICK WILDFIRE PREPARING FOR A DASH. "À—LA—FRANÇOISE".

Published Nov^r 15^th 1821 . . . [ut supra].

See No. 14465. P. 26. A handsome young man in dressing-gown and slippers sits in his dressing-room at Meurice's, facing a large French window (l.) giving onto a balcony. A friseur curls his hair, an English valet holds up a new coat in the French mode, a pair of wrinkled Hessian boots stand ready. Baggage and greatcoat are on the r. The pictures are a landscape with windmills (emblem of French instability, cf. No. 12524) and a naked nymph.

Reproduced, R. Nevill, *The Man of Pleasure*, 1912, p. 12.

$4\frac{5}{16}\times7\frac{3}{8}$ in.

14467 A A proof, before aquatint and letters, with monochrome water-colour. Pencil note: 'Please not to touch the *face*—of the center-figure.'

14468 DICK WILDFIRE AND THE CAPTAIN, PROMENADING IN THE GARDEN, OF THE THUILLERIES.

Published Dec^r 1^st 1821 . . . [ut supra].

See No. 14465. P. 33. Dick, fashionably dressed, takes the arm of a dandified young man; they are the centre figures of a crowded promenade scene with trees and two statues in the middle distance, the Tuileries forming a background. 'Both sexes seem to rival each other in the strangeness and affected gentility of their appearance.'

$4\frac{5}{16}\times7\frac{1}{8}$ in.

14468 A A proof, coloured, before aquatint and letters.

14469 DICK WILDFIRE & SQUIRE JENKINS SEEING "REAL LIFE" IN THE GALLERIES OF THE PALAIS ROYAL.

Published April 15. 1822 . . . [ut supra].

See No. 14465. P. 90. Scene by lamplight in the crowded 'Gallerie Pierre'. Men accost and are accosted by elegantly dressed women. A dog-vender leans

brated artist Mr. George Cruikshank, the Gilray of the present day.' Two Editions are described, 'one on the very best superfine *Royal Paper*, price One Shilling and Sixpence, (to correspond with Egan's "Life in London"), the other on *Demy*, price One Shilling. . . . The *Royal Edition* contains the *first Impressions of the Plates*, printed on Whatman's superfine Drawing Paper. . . . The Demy Edition is printed on superfine wove Paper, and the Plates on Drawing Paper . . . very little inferior in appearance except in the size of the paper. . . .' B.M.L. 1203. k. 6 (between 11 and 12).

against the nearest pillar (l.) which is covered by play-bills, &c. Cf. No. 13054.

Pen and wash drawing, signed, with marginal figure studies; on the reverse, a pencil sketch, signed, for a similar subject. Binyon, i. 285. (199. c. 1/40.)

Reproduced, R. Nevill, *Night Life . . .*, 1926, p. 234.

$4\frac{3}{8} \times 6\frac{15}{16}$ in.

14470 DICK, JENKINS, THE CAPTAIN, LADY HALIBUT & LYDIA, ENJOYING A LOUNGE IN THE ITALIAN BOULEVARD.

Published Jan^y 15^th 1822 . . . [ut supra].

See No. 14465. P. 108. A crowded scene under trees, with booths in the middle distance, tall houses in the background (r.), and a passing coach (r.). Dick sprawls on three chairs, the captain on four, beset by venders of flowers and fruit in peasant costume, and by musicians. A knock-kneed man plays a bladder-bridge (cf. No. 7067), a man with a hurdy-gurdy strapped to his back turns its handle, making puppets dance. An acrobat balances a bottle and glass on the soles of his feet.

$4\frac{5}{16} \times 7\frac{1}{8}$ in.

14471 DICK, THE CAPTAIN AND SQUIRE JENKINS, DINING AT VERY'S, IN THE PALAIS ROYAL.

Published Jan^y 1^st 1822 . . . [ut supra].

See No. 14465. (Coloured and uncoloured impressions.) P. 116. The 'presiding godess' (see No. 12409) sits on the l., in a room with pier-glasses, columns, a magnificent central chandelier. The diners sit at square tables, the three contented Britons in the foreground. A wall-clock points to 5 o'clock. At the other tables are women as well as men; on the wall are men's hats and women's bonnets.

$4\frac{1}{4} \times 7\frac{1}{16}$ in.

14472 DICK AND HIS COMPANIONS SMASHING THE GLIM, OR A SPREE BY LAMP-LIGHT.

Published Dec^r 15^th 1821 . . . [ut supra].

See No. 14465. P. 122. Scene in a cobbled street lit by a single lamp suspended from a cross-rope (cf. No. 14465) and a crescent moon. The Welshman (r.) pulls a dangling rope (inadvertently left within reach) to lower the lamp which hangs from a cord; the Englishman and the Irishman batter it with cudgels; all are 'flown with insolence and wine'. Two cloaked gendarmes (l.), watch, another hides behind the corner of a house, about to arrest the culprits. Behind are shuttered shops.

$4\frac{1}{4} \times 7\frac{5}{16}$ in.

14473 DICK, AND THE CAPTAIN, PAYING THEIR RESPECTS TO THE FAIR LIMONADIÈRE, IN THE CAFÉ DE MILLE COLONNES.

Published Feb. 15, 1822 . . . [ut supra].

See No. 14465. P. 145. The Englishman and the Irishman bow gracefully to the presiding lady, who sits on a raised seat behind a table (l.) covered with flowers, fruit, and jelly-glasses. Slim columns in pairs support the roof and frame large mirrors. A huge crystal chandelier with candles hangs from the roof. In the foreground are small round tables and stools. Most of the guests stand, two women being among the crowd.

This may derive from a pl. to *Doctor Syntax in Paris*, p. 202, and is one of several representations of this famous lady, Mme Romain, the owner of magnificent jewels. Simond, *Paris*, i. 554 (pl.); see No. 12410.

Pencil drawing, signed, with marginal figure studies, autographed 'original sketch for "Life in Paris"'. Binyon, i. 285.

Reproduced, R. Nevill, *Night Life . . .*, 1926, p. 114.

$4\frac{3}{16} \times 7$ in.

14474 DICK WILDFIRE INTRODUCED BY CAPTAIN O' SHUFFLETON TO A ROUGE ET NOIR TABLE, IN THE PALAIS ROYAL.
Published March 1. 1822 . . . [ut supra].
See No. 14465. P. 147. The parti-coloured table, lit by three hanging chandeliers, almost fills the room which is sombre compared with similar rooms in England. The punters sit on chairs facing each other. There are four croupiers with rakes.
$4\frac{3}{16} \times 7\frac{1}{16}$ in.

14475 DICK AND HIS VALET SHEWING FIGHT IN A CAVEAU, OR, LOW LIFE IN PARIS.
Published Feb. 1. 1822 . . . [ut supra].
See No. 14465. P. 201. A free fight in a room with a shallow vaulted roof, lit by a crystal chandelier and with pier-glasses on the wall. Two men fight, one lying on his back. Dick uses his fists scientifically and fells a Frenchman. A table overturns. A woman steps from a stool on to the bar, scattering glasses, &c., to be confronted by an angry woman with a raised bottle. Two frightened musicians try to escape (r.). Gendarmes with fixed bayonets enter from the r., descending stairs. The cellar differs from a similar thieves' rendezvous in St. Giles by its mirrors, &c.
$4\frac{3}{16} \times 7\frac{3}{16}$ in.

14475 A A proof, before aquatint and letters, with monochrome watercolour.

14475 B A proof, before letters, aquatinted and uncoloured.

14476 "LIFE" BEHIND THE CURTAIN, AT THE GRAND OPERA; OR, DICK & THE SQUIRE LARKING IT WITH THE FIGURANTS.
Published Aug^t 1, 1822 . . . [ut supra].
See No. 14465. P. 256. Scene at the Opera house, or 'Académie Royale de Musique'. Ballet dancers behind the lowered curtain (l.) talk with each other and with visitors. Dick takes the chin of a pretty and forthcoming ballerina, while the stout Welshman staggers from a sideways kick given (with seeming carelessness) by a danseur poised on one toe and deep in conversation with a danseuse and a Frenchman. An almost nude Hercules stands on the l., taking snuff, while one little amoretto chases another with his bulky (but featherweight) club. Cf. No. 14931.
$4\frac{1}{4} \times 6\frac{15}{16}$ in.

14476 A A proof, before letters, aquatinted and uncoloured. Pencil sketches by G. C. on the reverse.

14477 DICK AND SQUIRE JENKINS ENJOYING THE SPORT AT LES COMBATS DES ANIMAUX; OR, THE PARISIAN DUCK LANE.
Published March 15. 1822 . . . [ut supra].
See No. 14465. P. 286. A rectangular arena, with timber walls supporting an open but roofed gallery crowded with spectators. From a den a fiercely reluctant bear is dragged out by a rope hauled by two men. Dogs are being held in the corner (l.). A dog gripping in its teeth a sponge tied to a rope is hauled high above the arena into a blaze of fireworks.
$4\frac{5}{16} \times 7\frac{1}{8}$ in.

14477 A A proof, before letters, aquatinted and uncoloured. On the reverse are slight pencil sketches by G. C. for 'Life in Paris', and a sketch of 'Old Wizgig' (? George IV) playing with a disk on horizontal strings.

14478 DICK WILDFIRE & JENKINS IN A THEATRICAL PANDEMONIUM, OR THE CAFÉ DE LA PAIX IN ALL ITS GLORY.
Published May 15, 1822 . . . [ut supra].
See No. 14465. P. 305. Scene in the small Théâtre Montansier, now (1822)

Théâtre de la Paix, which is also a café. On the stage (r.) a woman is poised on a tight-rope, while a clown postures below. The orchestra play in a long box. In the pit (parterre) are long tables and benches at r. angles to the stage; waiters hand ices, punch, &c. Above is a row of boxes.

Pencil drawing, reversed, signed. On the reverse a slighter sketch of the subject, not reversed, initialled. Binyon, i. 285. 199. c. 1/42.
$4\frac{3}{8} \times 7$ in.

14479 "LIFE" AMONG THE DEAD!! OR DICK WILDFIRE, SQUIRE JENKINS & THE HALIBUT FAMILY IN THE CATACOMBS.
Published May 1. 1822 . . . [ut supra].

See No. 14465. P. 323. The walls of a rocky vault supported by masonry are covered with skulls, symmetrically arranged. A guide with torch and lantern, two men (with torches) and two ladies are terrified by Dick, who kneels in a recess holding up a stick topped by a skull and with hanging drapery.

This may derive from a pl. on the same subject in *Doctor Syntax in Paris*, p. 309. The Paris *Catacombes* date from 1786, when ancient quarries were adapted for the relief of the insanitary urban burial-places. A regular system of piling bones was adopted in 1810, and by 1814 the *Catacombes* were one of the sights of Paris. *Hist. of Paris*, pub. Galignani, Paris, 1825, iii. 324–52.

Pen and pencil drawing, reversed, with marginal studies; also, pencil studies, signed, for the catacomb and figures. Binyon, i. 285. 199. c. 1/43, 44.
$4\frac{3}{8} \times 7$ in.

14480 "LIFE" AMONG THE CONNOISSEURS; OR, DICK WILDFIRE & HIS FRIENDS IN THE GRAND GALLERY OF THE LOUVRE.
Published June 1 1822 . . . [ut supra].

See No. 14465. P. 331. The long gallery at the Louvre recedes in perspective, lined with pictures to the spring of the vaulted roof, and crowded with spectators. In the foreground are Dick and his party with the 'canaille' (intent on the pictures) on the l., and on the r. fashionables who are promenading and conversing. There are three copyists, two on stools, one standing on a high platform to copy a picture hung under the roof.

Pencil drawing, with the note: 'The fellows in cocked hats are the Royal Servants in livery (which is blue and white) who have the care of the pictures'. There is a tiny marginal figure: 'Napoleon [in back view] by G C.' Binyon, i. 285. 199. c. 1/45.
$4\frac{1}{4} \times 6\frac{3}{4}$ in.

14481 DICK WILDFIRE AND JENKINS ENJOYING A FROLIC IN THE CAFÉ D'ENFER, OR INFERNAL CELLAR.
Published Ap 1. 1822 . . . [ut supra].

See No. 14465. P. 335. Scene in a dingy underground resort of prostitutes lit by one lamp. Men and women sleep on the floor huddled against the wall. A barmaid behind a counter apes the dress of the fashionable 'limonadière', cf. No. 14473.

A pencil sketch, signed, with an additional study on the reverse. Note: 'Low Life in Paris—on the Authority of my friend J. Parry.' Binyon, i. 285. 199. c. 1/46.

14482 "LIFE" ON TIP-TOE, OR DICK WILDFIRE QUADRILLING IT, IN THE SALON DE MARS IN THE CHAMPS ELYSÉES.
Published June 15. 1822 . . . [ut supra].

See No. 14465. P. 384. Scene at a well-known guinguette rather superior to others, having an orchestra and a room for dancing. A set of eight dance under trees and festoons of fairy lights. Drinks are served to Jenkins, sitting gloomily

at a small table (r.). Behind is a building in which the orchestra play at an open window.
$4\frac{1}{4} \times 6\frac{7}{8}$ in.

14483 ENTRÉ TO THE OPERA; OR DICK WILDFIRE & HIS FRIENDS GOING TO SEE "LIFE" AMONG THE FIGURANTES.
Published July 15, 1822 . . . [ut supra].
See No. 14465. (Coloured and uncoloured impressions.) P. 450. A side-street leads to the door beside which is a guichet. A raised pavement above the cobbles leads to this; it is barred by a gendarme with a fixed bayonet who allows access one by one, to the guichet, after which the steps under the doorway are mounted. Rain slants down heavily and water gushes from a projection over the approach to the theatre. Light is given by a single lantern slung across the entrance to this street or court. Little flower-girls offer posies. The English visitors are bored and chagrined at the absence of ballet and of a fashionable audience.

Drawing in pen and wash with touches of colour, signed. Binyon, i. 285. 199. c. 1/47.
$4\frac{3}{8} \times 6\frac{7}{8}$ in.

14484 MORNING OF THE FETE OF ST LOUIS, OR DICK & JENKINS, ENJOYING "LIFE" IN THE ELYSIAN FIELDS.
Published Sept. 1. 1822 . . . [ut supra].
See No. 14465. P. 452. A crowd in the Champs Elysées is scrambling for gifts of food, wine,[1] &c., thrown down from two timber stands which flank the design; on each stands a gendarme with a fixed bayonet, mounted gendarmes control the crowd below. In the foreground two Frenchmen fight; the Britons try to induce them to use their fists.
$4\frac{3}{16} \times 6\frac{7}{8}$ in.

14484 A A proof, before letters, uncoloured.

14485 EVENING OF THE FÉTE [*sic*] OF ST LOUIS, OR DICK, JENKINS, & THE HALIBUTS, WITNESSING THE CANAILLE IN ALL THEIR GLORY.
Published Sept. 15, 1822 . . . [ut supra].
See No. 14465. P. 457. A more extensive view than No. 14484, filled with a denser crowd, with the Britons in the foreground (r.). A man climbs a greasy pole (mât de Cocagne, cf. No. 12614) with prizes dangling from a hoop. There is a small merry-go-round turned by a man, with boats and birds for passengers, the post rising from the roof of a shed. On platforms projecting from two booths are actors, and a tight-rope performer. The fleur-de-lis is much in evidence.
$4\frac{1}{4} \times 6\frac{13}{16}$ in.

14486 "LIFE" IN A BILLIARD ROOM, OR DICK WILDFIRE & SQUIRE JENKINS "AU FAIT" (AWAKE) TO THE PARISIAN SHARPERS.
Published July 1, 1822 . . . [ut supra].
See No. 14465. (Coloured and uncoloured impressions.) P. 470. The table (an English one with pockets) is under a side-window (l.). The two Britons walk off (r.), Dick thumbing his nose at three disappointed sharpers.

A drawing in pen and pencil, signed. Binyon, i. 286. 199. c. 1/48.
$4\frac{3}{8} \times 6\frac{7}{8}$ in.

[1] The free distribution of wine and food on a fête day is the subject of a painting by Boilly exhibited at the salon of 1822, and of a pen-and-wash drawing by him, reproduced Harrisse, p. 166.

14487 THE | COMMERCIAL TOURIST, | OR | GENTLEMAN TRAVELLER.

Designed & Etched by I. R. Cruikshank.

Aquatint (coloured). Frontispiece to . . . 'A Satirical Poem, . . . The Second Edition, greatly enlarged . . . Sold by G. and W. B. Whittaker, Ave-Maria-Lane. 1822'. [1] A central design within a rectangular border between two vignettes. The 'Traveller', Tom, drives a two-wheeled gig at a gallop along a country road, turning to lash hissing geese. He is on a business trip from Cheapside, assuming 'the Gentleman, the Wit, the Beau'. ($3\frac{1}{8}\times4\frac{1}{8}$ in. with border.) [2] Above, emblems of the dandy, centred by a top-hat, tall and slightly bell-shaped, in which is a linen collar; gloves, stays, pads (cf. No. 13062), top-boots, half-boots (laced), whip, cane (with scissors), umbrella, boot-jack, blacking-bottle and brushes, scent-bottle, tail-coat, brush, glove-stretchers. These are flanked by china jug and basin and by a dressing-table glass. Above them (as in No. 14356) flutters a butterfly. Cf. No. 13394. [3] Below, the title, carved on a slab, inspected by two apes dressed as dandies; one sucks a cane, the other, holding an umbrella, looks through a quizzing-glass. The other coloured aquatints (no titles) are Nos. 14488–91. Cf. Nos. 9487, 15222.

c. $7\frac{1}{2}\times4\frac{1}{2}$ in. B.M.L. 991. l. 32.

14488 [BREAKFAST IN A COUNTRY INN.]

I. R Cruikshank. Fecit.

See No. 14487. A party from a coach breakfast at a table (r.), while Tom sits in the window (l.), sprawling on two chairs, with his back to them and to his own round table; the waiter, at his order, tries to take a ham from the main table, but a guest spears it with his fork. Below:

This Ham, depend on it, thoul't not take hence,
While I am capable of its defence; *Canto 1st Page 12*

The coachman stands, hat in hand, receiving a coin from a traveller. Through the large window is seen the coach, inscribed *Chelt . . . Worstr . . . [Birmi]ng-ham*; a stable-boy adjusts luggage on the roof. The floor is carpeted, the wall-paper striped; there are framed racing-prints. Tom is dressed as a dandy, with white trousers strapped under spurred boots. He has scorned an invitation to join the other guests.

$4\times7\frac{1}{8}$ in.

14489 [AT THE INN DOOR.][1]

See No. 14487. Cloaked to the ankles, and flourishing a whip, Tom swaggers beside his gig, watched by host, hostess, waiter, ostler, &c. A yokel sits on a bench, with pipe and tankard. Below:

Then mounts his Gig impatient of delay,
Tho' nought, indeed, omitting of display,
Canto 2nd Page 49.

$4\times7\frac{1}{8}$ in.

14490 [IN THE TRAVELLERS' ROOM.]

See No. 14487. In a pleasant room, beside a table spread with dessert and decanters, a number of men register surprise or alarm at Tom, who faints (owing to tight lacing), leaning back in his chair. One man holds his pulse, another puts an eau-de-cologne bottle to his nose, a third flings open the

[1] Signature as No. 14488.

window, a fourth tugs at a bell-pull. A pretty chamber-maid cuts his stay-lace. Below:

"*Let her at once attend,—in nature's plan,*
Twas ne'er designed the business of a MAN."
Canto 3rd Page 75

$3\frac{15}{16} \times 7\frac{1}{8}$ in.

14491 [IN THE FARM-HOUSE PARLOUR.]

See No. 14487. Tom, mud-spattered and with a black eye, sits in a snug well-furnished room, while hospitable folk attend to him. He has been deservedly thrashed on the road, but poses as the victim of robbers, Below:

Thus rescued from assassins, I appear
A guest unbidden—an intruder here.
Canto 4th Page 106.

$4 \times 7\frac{1}{8}$ in.

14492 [FRONTISPIECE TO THE ANNALS OF SPORTING AND FANCY GAZETTE . . . VOL. I]

Drawn & Engd by I. R. Cruikshank
Published by Sherwood, Neely & Jones, Jany 1, 1822.

Engraving, slightly aquatinted (coloured impression). An illustration of 'the Amusements, the Pursuits, the Enjoyments of the MAN OF PLEASURE . . .' (p. 1). Tiny scenes of field sports, &c., arranged round a centre panel: a couple breakfasting in a country house; the lady, a harp behind her, pours out tea, her husband, newspaper in hand, watches her affectionately ($3\frac{1}{2} \times 7\frac{3}{4}$ in.). The principal scenes are (above) stag-hunting and archery; (below) a horse-race in a frame surrounded by a book, *British Field Sports*, and saddle, horn, gun with brace of partridges, target, arrows, foils, fencing-masks, jockey cap and (racing) cup, racket, quoits, golf-club, cricket-bat, boxing-gloves, &c. The lateral scenes are, reading downwards, (l.) music, three amateurs, violin, 'cello, and flute; fishing, a seated angler; sailing; boxing; billiards; cricket; (r.) fencing; partridge-shooting; skating; cock-fighting; a ball (waltzing); a man driving a lady in a curricle. Below:

Give me but these, I ask no more,
With my Sweet Girl, my Friend and Pitcher.

$8\frac{1}{4} \times 4\frac{3}{4}$ in. B.M.L. L.R. 226. a.

14493 A VISIT TO THE FIVES COURT.

"*Engraved for the Annals of Sporting & Fancy Gazette.*"
Designed & Etched by I. R. Cruikshank
Pubd by Sherwood, Neely & Jones, Augt 1st, 1822.

Aquatint (coloured impression). Vol. ii, p. 116. On a small high platform in the centre of the court Neat and Spring are sparring. The high side-walls of the court, with buttress (l.), frame the design; the court is densely packed, all the foreground figures being portraits. These include the Marquis of Worcester, much as in Dighton's portrait (see No. 14539), wearing white strapped trousers and talking to Tom Cribb (see No. 11755), who stands with folded arms. In the exact centre is 'Gentleman Jackson', see No. 12917. Soares, president of the Daffy Club (see No. 14946) is to the r. of Jackson. Lord Fife faces Captain H. Seymour. R. Cruikshank (r.), rakishly fashionable,

with a cane against his shoulder and a paper in his (gloved) hand, talks to Pierce Egan. G. Cruikshank, also fashionable but rather less rakish, looks through a glass on R. C's l. This group is described (p. 117) as Egan 'in confabulation with the inimitable artists . . . who have immortalised the manners of the times in High and Low "Life in London" . . .'. Other spectators watch from small apertures in the boarded back wall and also from an open space at roof-top level. Several others are mentioned in the description of the pl.

The fight depicted is an anticipation of one arranged for 26 Nov., which did not take place (p. 399). The portraits are said to have been sketched in the Fives Court, where the editor found R. C. and commissioned the design. The Fives-court (in St. Martin's Street) had been acquired in 1802 for exhibitions of sparring, admission from 2*s.* to 3*s.* 6*d.* Similar exhibitions were given at the Old Fives Court, and at the Tennis Court in Windmill Street. *Annals* . . ., i. 115; Jon Bee, *Slang*, p. 79.

$6\frac{5}{8} \times 8\frac{7}{8}$ in. B.M.L. L.R. 226. a.

14494 LIFE IN LONDON: | OR THE SPREES OF | TOM AND JERRY; | ATTEMPTED IN CUTS AND VERSE.

London: Printed & Sold by Jas. Catnach, 2, Monmouth-Court, 7 Dials. . . . Price Twopence . . . March 23, 1822.

Broadside with twelve cuts, copied from plates to No. 14320, &c. I–V and VIII–XII are arranged as borders, each with an eight-line descriptive verse. In the centre are two principal designs, VI and VII, divided by printed songs. I, a copy of No. 14321. II, a copy of No. 14334. III, a copy of No. 14344. IV, a copy of No. 14329. V, a copy of No. 14336. VI, a copy of No. 14351. VII, a copy of No. 14332. VIII, a copy of No. 14326. IX, a copy of No. 14338. X, a copy of No. 14324. XI, a copy of No. 14353. XII, a copy of No. 14355. The ten small designs are reversed and simplified. VI, 'Beggars Opera—Tom, Jerry, & Logick, among the Cadgers in the Holy Land', not reversed, is simplified and made less squalid; the fight is eliminated. VII, Night Scene—'Tom & Jerry Upsetting the Charlies' is a spirited copy, scarcely simplified (cf. No. 14633). Egan calls the sheet 'another wicked piracy'. *Finish to the Adventures* . . ., 1829, p. 9.

Copies of the small cuts, Hindley, *Life and Times of James Catnach*, 1878, pp. 125 ff.

Small cuts, $2 \times 2\frac{7}{8}$ in.; large cuts, 4×7 in.; Broadside, $19\frac{1}{4} \times 14\frac{5}{8}$ in.

B.M.L. 1875. d. 7/11, 5th edition; 1875. d. 8/97, 98, 35th and 21st editions.[1]

14495 GREEN IN FRANCE: | OR, TOM AND JERRY'S RAMBLES THROUGH PARIS. | ATTEMPTED IN CUTS AND VERSE.

Printed and Sold Wholesale and Retail by J. Catnach, 9 Monmouth-Court, 7 Dials; Where may be had the New Marriage Act, 37th Edition . . . First Edition. Entered at Stationers Hall, Price Twopence. . . . Dec 26th 1822.

Broadside with thirteen cuts, all but the first and last from the plates to No. 14465, &c. The three travellers are not Dick Wildfire, &c., but Tom, Jerry, and Logic from 'Life in London'; all 'From prison releas'd and from Treading the Mill'. Jemmy Green, a character in Moncrieff's stage version of 'Life in London', see No. 14320, &c., appears in the title only. The arrange-

[1] Also a mutilated copy in Print Room.

ment of cuts and verse is as in No. 14494, with an additional large cut (VII) in the centre. I. *Embarking for Paris* . . . (in a rowing boat). II. *Arrival at Paris—Dining on Soup Meagre*, a much simplified adaptation, partly in reverse, of No. 14471. III. *Tom and Jerry employs a French Barber, Tailor, &c.* A reversed copy of No. 14467, with the addition of Logic sitting behind. IV. *A Parisian Lady putting her foot in Logic's breadbasket.* A dance: the kick is based on No. 14476. V. *Jerry & Logic not in a cue to be* done *by French Sharpers.* A copy of No. 14486 reversed and simplified. VI. *Parisian Cellar in an Uproar* . . . A close copy, not reversed, of No. 14475. VII. . . . *Dowsing the Glim.* A crude copy, partly reversed, of No. 14472. VIII. *Tom and Jerry in the Infernal Cellar* . . . A copy, slightly simplified, and not reversed, of No. 14481. IX. *A* Lark *in the Catacombs.* A reversed and simplified copy of No. 14479. X. *Parisian Duck-Lane Sports.* A reversed and simplified copy of No. 14477, without the explosion and the dog, and called 'A theatre for cruel sports'. XI. *Courtship in the* Theatre de la Paix. A reversed, altered, and simplified copy of No. 14478. XII. *A French Set-to.* The boxing encounter from No. 14484, reversed and simplified. XIII. . . . *Returning to Old England.* Two men driving off in a gig, leaving a French dog-seller, &c., behind.

The low-life scenes are described by the street-poet (the final lines are signed '*Quod J. C——h* . . .'); e.g.:

> In all likelihood at Paris sometime they will remain,
> And when they've bang'd Monsieur enough, they'll toddle home again.
> Meantime our charly's have good cause to bless the Treading Mill,
> But for the dread of which, by them they'd been tormented still.

See No. 14406.

The sheet seems to derive also from *Tom and Jerry in France; or Vive la Bagatelle* (n.d.), A Musical Entertainment, performed at the Royal Coburg, with a frontispiece (etching), signed *I.R.C*, of 'Alfred Solomon Satinet . . . alias Jemmy Green'.

Small cuts, $1\frac{5}{8} \times 2\frac{3}{4}$ in.; VI, $3\frac{7}{8} \times 6\frac{3}{4}$ in.; VII, $1\frac{15}{16} \times 6\frac{3}{4}$ in.; VIII, $2\frac{15}{16} \times 6\frac{3}{4}$ in. Broadside, $19\frac{5}{8} \times 14\frac{7}{8}$ in. B.M.L. 1875. d. 8/101.

POLITICAL SATIRES

14496 A NOBLE POET—SCRATCHING UP HIS IDEAS.

[Williams.]
Pub^d Jan^y 1, 1823 by J, Johnston 98 Cheapside.

Engraving (coloured impression). Perhaps a pl. from a book. Byron sits at a table writing on a sheet headed *Il Liberale*; he looks up for inspiration, scratching his head; this is also scratched by a web-winged, goat-legged Devil ('Old Scratch') who perches on the back of his chair, his l. talons on the poet's shoulder. Byron, not caricatured, is directed to the l. and wears a flowered dressing-gown with ungartered stockings. One of his many dogs (of spaniel type), its collar inscribed [By]*ron.*, lies looking up at him, also scratching its head, one paw on a volume of *Don Juan*. The table is in a wide-open window, through which is seen a composite view of Venice (cf. No. 14827), including a gondola, the Bridge of Sighs, and one side of the Piazza San Marco. On the sill is a flowering plant. On the floor (r.) are a large book: *Vision of Judg*[*ment*], on which lie smaller ones, *Liberal*, and *Heaven and Earth*, with a scroll of MS. On the table are MS. and a *Note Book*. Above Byron's head is a picture of Cain killing Abel: *End of Abel*. A servant wearing an apron opens the door, speaking to a caller holding hat and cane. The latter asks: *Pray, Jerome is his Lordship writing that note for me.* [Answer] *No Sir he is writing Poetry*—[Qu.] *How do you know that.* [Ans.] *Because he is scratching his head.*

Byron's *Vision of Judgment*, attacking Southey's poem with the same title (also parodied by Hone, see No. 14226), Murray having refused it, appeared anonymously in the first number of *The Liberal* (15 Oct. 1822),[1] the quarterly of Byron and Leigh Hunt which expired after four numbers. Besides the criticism of George III, in contrast with Southey's panegyric, there was a general indictment of all illiberal government and especially of the Tory Ministry. The *Liberal* also contained three savage epigrams on Castlereagh's death, and was strongly attacked in the Ministerial Press. The expiring Constitutional Association, see No. 14221, in Dec. 1822 indicted John Hunt for the publication of *The Vision. Cain* was published in Dec. 1821; in both poems Byron's sympathies were with Lucifer. Byron was at Genoa, having left Venice in 1819. Leigh Hunt, *Autobiography*, 1903, ii. 125–7; Wickwar, *Struggle for the Freedom of the Press*, pp. 263–73; Fuess, *Byron as a Satirist in Verse*, 1912, pp. 188 ff. 'Liberal' was then a Spanish, Italian, or French term, connoting overt opposition to 'Legitimacy'. Cf. No. 13638.
$7\frac{3}{4} \times 9$ in.

14497 SPANISH EMANCIPATION, OR AN EFFECTUAL MODE OF GETTING RID OF TROUBLESOME NEIGHBOURS.

Marks fec^t.
London Pub^d by S. W. Fores 41 Piccadilly Jan^y 30[2] 1823

Engraving (coloured impression). A Spanish don (r.), in feathered hat and trailing cloak, stands defiantly erect, holding up a placard and flourishing a scroll inscribed *Freedom or Death—and Death to all Tyrants.* He scowls at

[1] It had been read in proof at Holland House on 20 Dec. 1821, H. E. Fox, *Journal*, 1923, p. 93.
[2] The 'o' is faintly etched and at first sight the date seems to be '3'; this is inconsistent with the inscriptions. Both 3's are reversed.

three men in military uniform who flee with furtive scowls towards the l. They are the ambassadors in Madrid of Russia, Prussia, and Austria. Watching this flight from the middle distance and on the extreme l. is Louis XVIII, his gouty legs swollen and bandaged, and supported on crutches, one of which, inscribed *Despotism*, is breaking. His crown blows off, struck by a horizontal wind inscribed *Liberty* from the mouth of a cherub's head emerging from clouds on the extreme r., and immediately above spires and buildings representing Madrid. Louis says to the fugitives: *I am come to help you!!!—Oh this Wind will blow my Crown off!!!* Carrion birds fly towards him. The placard, slung from a tall pole, is inscribed: *The very Insolent Notes you sent me yesterday, obliges me to say, that you have shamefully abused (perhaps through Ignorance) the Law of Nations, which has always been respected by the Spanish, Government, therefore with as many good wishes for you, as you have for us, & with equal indifference wether you maintain Diplomatic relations or not, We request you will be off as quick as possible, as we are determined to be Free!!! Miguel.* After the title: *minds enlightened never can be Slaves.*

Spain was in a state of civil war, a result of the revolution of 1820, see No. 13709. A French army was on the frontier, forming a cordon-sanitaire against revolutionary infection and threatening intervention on behalf of Ferdinand VII, a prisoner of the Cortes in Madrid. In accordance with decisions at the Congress of Verona, the Austrian, Russian, and Prussian Ministers, after their demand for the release of Ferdinand and the abolition of the Constitution of 1812 had been refused, applied for their passports on 10 Jan. These were delivered on the 11th with notes signed by Evaristo Miguel, head of the Government at Madrid. The words 'very insolent' were not used; the answer to the Russian note ran: '. . . limiting myself, for my sole reply, to stating that you have shamefully abused (perhaps through ignorance) the law of nations, which is always respectable in the eyes of the Spanish Government. I transmit, by order of his Majesty, the passports you desire, hoping that your excellency will be pleased to leave this capital with as little delay as possible.' *Ann. Reg.*, 1823, p. 181; *Camb. Mod. Hist.* x. 34–6, 224–7. See Nos. 14498, 14501, 14502, 14503, 14504, 14505, 14506, 14509, 14511, 14512, 14513, 14514, 14516, 14777, 14778.
$8\frac{1}{4} \times 12\frac{3}{4}$ in.

14498 GOING TO WAR, OR THE FRENCH HOG IN ARMOUR AND THE SPANISH ASS IN THE POUND!!!

[W. Heath.]
London Pub 31st Jany 1823 by J Crane Kennington Lane

Engraving (coloured impression). Louis XVIII (l.), in grotesque armour, and with gouty be-flanelled legs, flourishes a crutch in each hand, addressing the front rank of a French army. He wears a cavalry helmet, back to front, a sword, and the order of the Saint Esprit which is labelled *Military Order of the Holy Ghost*. He says:

> *Ye pads, ye scamps, ye divers, you're all upon the lay,*
> *Come buckle on your knapsacks, be off and trot away,*
> *To thrash these Rebel rascals you one and all*[1] *must pack,*
> *While I your King and Leader, will stay here till you come back!!!*

At his feet is a pyramid of cannon-balls: *Pills from the Holy Alliance* [cf. No. 9544]. He faces discontented foot-soldiers standing at attention with

[1] 'all' added in pen.

fixed bayonets. They have a white flag inscribed *The old one with the Nap worn off*, the shaft is surmounted by a duck or goose. An officer stands with legs astride at the end of the front rank, flourishing his sword; he is evidently the duc d'Angoulême, who was in command of the army. They are on a plateau, to which French cavalry are riding up from a valley (r.). Behind them is a jagged line of mountains, *Pyrenees*.

On a mound beyond the mountains where they slant to the r. is Ferdinand VII with an ass's head seated timorously on a throne, his crown balanced on one ear. The throne is enclosed by a railing inscribed *Cortes Pound*. He says: *How will all this end? I'd rather be making another flannel petticoat for the Virgin*. Outside the railing Spanish dons, in cloaks and trunk-hose, dance hand in hand; they shout: *Monsieur come here if you dare, by Jove but we'll handle you cleverly*. From this mound (representing Spain) the Devil flies upwards carrying off a Jesuit, a monk, and a priest; hats are waved to cheer the departure. He says: *I've stop'd for you long enough but'll wait no longer so come along*.

See No. 14497, &c. The French army was in a threatening position on the frontier; violations of French territory were alleged. Fallacious hopes of peace were entertained in England. On 28 Jan. Louis XVIII made an inflammatory speech to the Chambers, see No. 14503. For Ferdinand VII as the Spanish Mule and for his petticoat for the Virgin see No. 12508. For the Church in Spain cf. No. 13009. The Neo-Holy Alliance, at Verona, had approved military intervention in Spain. See *Ann. Reg.*, 1823, pp. 148 ff., 180 ff.; *Camb. Hist. of British Foreign Policy*, ii. 55 ff.

De Vinck, No. 10881.

$7\frac{3}{4} \times 12\frac{5}{16}$ in. With border, $8\frac{13}{16} \times 12\frac{1}{2}$ in. 'Caricatures', vi. 44.

14499 THE WORSTED SPORTSMEN—OR—A GOOD GENERAL BUT A D . . . . . BAD MARKSMAN

[Williams.]

Pub^d Feb^y 5^th 1823 by S W Fores 41 Picadilly

Engraving (coloured impression). Wellington (r.), in top-hat, shooting-coat, and gaiters fires his gun, saying, *Curse it I've shot my Friend instead of my Enemy!!*— In his pocket are papers addressed *Master of Ordinance* [sic]. A second sportsman, Lord Granville, in the middle distance, and in the Duke's line of fire, covers his face with his hands, saying, *Holloa! what the Devil are you after? is this the way you manage the Ordinance*. A pheasant flies off. A third man with a game-bag slung from his shoulder takes cover behind a tree, saying, *I suppose he calls this putting his seal to the appointment*. The scene is a wintry landscape with a dilapidated paling enclosing trees (r.).

Early in 1823, when shooting at Wherstead, near Ipswich, as guest of Lord Granville, Wellington, notoriously a bad shot, shot his host's nose, a keeper's gaiters, and a dog. M. Wellesley, *Wellington in civil life*, 1939, p. 51; Airlie, *Lady Palmerston and her Times*, 1922, i. 106. Cf. No. 14796. Granville was appointed Ambassador to The Hague, Nov. 1823.

$8\frac{5}{8} \times 12\frac{3}{4}$ in.

14500 NECESSITAS NON HABET LEGES,—OR—THE NAUSEOUS PILL—

[Williams.]

Pub^d Feb^y 10^th 1823 by S W Fores 41 Piccadilly

Engraving (coloured impression). George IV (without his whiskers) sits in an arm-chair in his closet, a writing-table at his r. hand. He leans back, attempt-

ing to swallow a long rolled document which is being rammed into his mouth by Canning (r.). He says: *Well if I must swallow it I must! be gentle, and I desire you will pursue the same measures as the late Marquis, adopt the same plans and follow his example in every thing.* Canning answers: *What do you mean? to finish like him?* From his pocket projects a rolled document inscribed *Appointment.* The paper the King tries to swallow is inscribed: *The Life grace and ornament of polished Society, One, whom I venerate for the elegance of his manners. One whom I love for the goodness of her Heart, and whom, I would sooner die than join in accusing.* Liverpool stands behind Canning (r.), leaning towards the King; he says: *We are all obliged to swallow what we do not like at times.* His hands are behind him; he holds a paper inscribed *Speech 1823.* Behind the King is a folding screen, decorated with Chinese figures, landscape, and pagoda. Round it peeps Lord Eldon (l.), in wig and gown, to say to the King: *Don't take it, it won't agree with you.* Above the King's head hangs a bust portrait of Queen Caroline in her feathered hat. On the table are a massive gold inkstand, bundle of *State Papers*, and a large *Holy Bible*, but open beside the King lies *Ovid Art of Love.*

After Castlereagh's suicide (12 Aug. 1822) Canning became Foreign Secretary and leader of the House. Liverpool, with difficulty, induced the King to consent to the appointment, which was opposed by Eldon and other ultra-Tories in the Cabinet: the letter of consent is dated 8 Sept. The King's objection was grounded on Canning's resignation rather than join in proceedings against the Queen, see No. 13784, on a belief that he had influenced peers to vote for her, and that Canning had been her lover. The words on the 'pill' parody phrases in Canning's speech of 7 June 1820, saying that he owed 'gratitude' and 'affection' to the Queen; he spoke of society (abroad) 'of which she might be the grace, life, and ornament', he called her 'of fascinating manners, of easy access, of an open generous and unsuspecting disposition'. *Parl. Deb.*, N.S. i. 951, 962. See W. R. Brock, *Liverpool and Liberal Toryism*, 1941, pp. 129–61, and No. 13737, &c. Perhaps, like other prints of Fores in 1823, a reissue of a pl. of 1822.
$8\frac{1}{2} \times 12\frac{5}{8}$ in.

14501 A HASTY SKETCH AT VERONA, OR THE PROPHECIES OF NAPOLEON UNFOLDING.

Marks fec^{t}
Pub^{d} by S W Fores 41 Piccadilly London Feb^{y} 10. 1823

Engraving (coloured and uncoloured impressions). At a bare conference table sits the Tsar (l.), facing the Emperor of Austria. Wellington sits at the near side of the table, his head in profile to the l., holding his (sheathed) sword. Facing him stands a Frenchman, apparently the duc d'Angoulême, drawing his sword; he has sprung to his feet, overturning his chair. All four are in military uniform, wearing boots and cocked hats. Under the table at Alexander's feet is a cradle, inscribed *Prussia*; in it sleeps a miniature Frederick William III in uniform. The Tsar rocks the cradle with his foot. Under his feet a much smaller prince, inscribed *Bohemia* [cf. No. 14509], lies kicking on the floor. The Emperor of Austria has one foot on a little king inscribed *Scicely* the other on one slightly larger inscribed *Saxony*. Two still smaller puppet kings, crowned and wearing ermine-trimmed robes, project from his coat-pocket. On the table is a map of *Spain*. Alexander harangues the others; Francis I listens with wary concentration; d'Angoulême scowls at Wellington, who says sternly *You had better not Garde a Toi*. Behind the Austrian emperor's

chair stands Metternich, wearing a cape and flat, peaked travelling cap. He says to his master: *Take care of that Bear, he has set his Mind on Blood, & his voracious appetite will gorge both East, & West, and he is only making you his Tools, to Cut each others Throats that he may devour you all the more easily.*

At Verona (20 Oct.–mid-Dec. 1822) Wellington refused to countenance intervention in Spain. Of the others depicted, only Alexander and Metternich were present. Metternich was hostile to the Tsar's scheme of sending Russian troops to Piedmont for intervention in Italy or Spain, though he preferred that open opposition should come from others. The print reflects the debate of 4 Feb. on the King's Speech, and more especially Brougham's speech, see No. 14509. *Parl. Deb.*, N.S. viii. 37 ff. For the situation in Spain see No. 14497, &c.

$8\frac{1}{2} \times 12\frac{5}{8}$ in.

14502 OLD BUMBLEHEAD THE 18TH TRYING ON THE NAPOLEON BOOTS—OR, PREPARING FOR THE SPANISH CAMPAIGN

Ge° Cruikshank fec^t
Feb^y 17^th 1823 Pub^d by Jn° Fairburn Broadway Ludgate hill London

Engraving (coloured). Louis XVIII, in a landscape suggesting the foot-hills of the Pyrenees, sits in profile to the l. in a wheeled chair, vainly trying to thrust a swathed and swollen leg into a jack-boot. As he leans back, tugging with boot-hooks, his crown falls from his head. Napoleon's son, the duc de Reichstadt (ex-King of Rome), dressed in Napoleon's famous uniform of the chasseurs of the Guard, but with childish curls on his shoulders, stands behind the chair (r.) raising his arms to catch the crown. He says: *The Boots wont fit you Old Bourbon—I'll try them on by- & by.* The King exclaims: *Oh! God of S^t Louis assist me for tho' I have had my heels well rub'd with Bears grease yet I'm afraid I shall find it a d—d awkward job—* His other gouty leg rests on a cushion, with a boot standing beside it. From the clouds on the extreme l. emerges a guillotine topped by a bonnet rouge.

See No. 14497, &c. Louis is threatened with loss of his crown, even of his head, if he persists in the intention to invade Spain. He alludes to the support given by the Tsar to the invasion project, see No. 14501. For the suggestion that a Bonapartist revolution will be the result of the invasion, see also Nos. 14510, 14511, 14512, 14521. This was a Whig thesis, cf. Lord Selton's remark to Esterházy recorded by Creevey, 17 Mar., that war would be 'all the better for a certain young boy'. *Life and Times*, ed. Gore, 1934, p. 176. Actually, Louis' nephew succeeded (ingloriously) where Napoleon had failed. For the contrast between the gouty king and Napoleon cf. No. 12550, also by G. C.

Reid, No. 1170. Cohn, No. 1801. De Vinck, No. 10883. Listed by Broadley. 'Caricatures', vi. 34.

$8\frac{3}{16} \times 12\frac{5}{8}$ in.

14503 FRANCE, (THE GREAT NATION) DRIVEN BY THE NORTH —INTO THE SOUTH!!!

G. Cruikshank fec^t
—London Pub^d Feb^y 18^th 1823 by J Fairburn Broadway Ludgate hill

Engraving (coloured impression). Louis XVIII stands on a plateau facing the *Pyrenees* (r.), to which a signpost points. His boots are on wheels (like roller-skates) and he stands within a circular frame (on castors) for supporting a

toddling child (cf. No. 7497). Into this he fits tightly, paunch and posteriors projecting above the rim. He wears military uniform with cocked hat and bag-wig, and holds a sword against his shoulder. He is pushed from behind by the Tsar and the Emperor of Austria, who lean towards him, applying the butt end of bayoneted muskets to his posterior. He makes a speech with (gloved) l. hand extended: "*Finding it Necessary to attack the South in order to escape from the North, I have done all that could be done against the Constitutional System—I have Stirred up Insurrection wherever it was possible!—I have armed & organized the Rebels!—All this I have done secretly,—But now!—that I have 100,000 men ready for the field with Prince Hilt at their head, & under the protection of the God of Saint Louis! I will march into Spain. & restore Petticoat Government—Embroidery—!* [see No. 12508] *Priestcraft—Bigotery —and—The Blessed! Holy Inquisition! in all their Original Glory!!!* [see No. 13009]. The two emperors wear uniform with jack-boots. Alexander says: *Aye! Aye go on Louis or I'll take the Other end of the Stick to you—But don't be afraid for I'll back-you with half a Million of Barbarians & what with the Power of our Brother Austria here, & Prussia, we'll trample the Liberty of Europe in the dust, & wash away the blessings of Freedom in the Blood of it's advocates.* Francis, on Alexander's l., says: *Go on Old Boy! "every thing that is Ancient is good" this "Liberty"—(as they call it,) is a Modern affair—we'll have none of it—Nor shall any body else—if we can help it!!* The unwieldy king faces destruction in a deep valley which divides his plateau from the peaks of the Pyrenees.

For the pending invasion see No. 14497, &c. Louis XVIII's speech on 28 Jan. is parodied. The opening words, however, are those of Villèle, who said 'qu'il falloit attaquer le midi pour échapper au nord':[1] Spain must be attacked to prevent a Russian army from entering France. Villèle also avowed (8 Feb.) 'that insurrection was stirred up wherever it was possible'. The King said '. . . one hundred thousand Frenchmen commanded by a prince of my family . . .', invoking the God of St. Louis. *Ann. Reg.*, 1822, pp. 149 f., 154. This was the most famous speech 'ever made to a parliament by a King of France'. Its absolutist doctrine raised a storm of protest in England. Temperley, *Foreign Policy of Canning*, 1925, pp. 78–80, 86; see Nos. 14511, 14512.

A pencil drawing, in reverse, signed. Louis points with his sword. Spaniards with a cap of Liberty man the slopes of the mountains. Binyon, i. 287 (199. c. 1/102). Also a sketch, not reversed (201. a. 1*).

Reid, No. 1171. Cohn, No. 1127. Reproduced, F. B. Artz, *Reaction and Revolution 1814–1832*, 1934, pl. 42.

$8\frac{3}{8} \times 12\frac{3}{4}$ in.

14504 PORTRAITS OF FERDINAND VII AND THE DUKE D'ANGOULÊME—OR—A SPANISH MULE & A FRENCH JACK ASS!!—

G. Cruikshank fec^{t}
Lond^{n} Pub^{d} Feb^{y} 25th 1823 by J. Fairburn Broadway Ludgate hill

Engraving (coloured impression). A scene at the foot of the Pyrenees, whose peaks form a background. The mule, with the head of Ferdinand ('The Spanish Mule', see No. 12508), is tied to the rectangular base (l.) supporting a stone cylinder which is topped by a cap of Liberty. The cylinder: *Constitu-*

[1] Temperley (op. cit., p. 72) attributes these words to a retrospective justification of policy made on 25 Feb. 1824.

tion For The Protection And Happiness of the People; the base: *Humanity Justice.* The mule's hind-legs are linked by a hobble inscribed *Necessary Restrictions for an Obstinate Beast*; nevertheless he kicks the monument with his r. hind-leg. His r. foreleg is attached to the base by a bandage inscribed *Constitutional Restrictions.* In his mouth is a smaller strip, like a rein, inscribed *Oath,* which is tied to his r. foreleg, forcing him to keep his head near the ground. He looks up at the ass (r.) which is prancing on his hind-legs, to say: *Haste! haste! Cousin! & help me to break my Bridle & these cursed Constitutional Bonds that prevent me from Hanging—Shooting—& Torturing my Subjects as I used to do.* From his neck hangs a bell, and a Maltese cross on a ribbon. A sceptre (? or fool's bauble) projects vertically from his head, topped by a little crown. Round his body is a piece of drapery decorated by Maltese crosses, &c. The ass wears military uniform, his forefeet on the hilt of his sword (as 'Prince Hilt', cf. No. 14506), one jack-booted leg in the air. He has an arrogant and stupid profile and answers: *E—haw! E—haw!* On the summit of a mountain behind him sits Alexander as the Russian Bear, wearing a crown; he holds up predatory paws, saying, *O! how I should like to dip my paws in the Spanish honey.*

The Revolution of 1820 had restored the Constitution of 1812 which in 1814 Ferdinand had repudiated with the support of the army, the Church, and the masses. As a prisoner of the *liberales* he appealed to the monarchs of the Holy Alliance for help, and at Verona in 1822, despite the protest of Great Britain, the proposal of the French Government to be allowed to march into Spain was approved, see No. 14497, &c. While Ferdinand was a cruel and treacherous bigot, said to have the head of a mule and the heart of a tiger, Angoulême 'had rectitude judgment and good sense', and was to gain credit by trying to prevent Ferdinand's excesses. See Temperley, *Foreign Policy of Canning*, p. 55.

A drawing for this (in reverse) is in the V. & A. (CC. 16 B.), autographed 'Designed & etched by G. Cruikshank who heartily hopes that the Spaniards may Spit up this whole business!'. Also, preliminary sketch, autographed 'Early Sketch—Geo Cruikshank', in B.M.

Reid, No. 1172. Cohn, No. 1860.

$8\frac{1}{4} \times 12\frac{3}{4}$ in. 'Caricatures', vi. 36.

A pencil design for another satire on Ferdinand VII, signed 'Geo. Cruikshank', is in the V. & A. (CC. 18 A.). Ferdinand VII, beside a demon Jesuit and others, is in a car drawn by grovelling men (l.). Above his head hangs a sword, labelled 'retributive Justice'. On the r. is the figure of 'Spanish Liberty'.

14505 LE DEPART POUR L'ARMÉE—OF SIR LOU-DE-BRAS & HIS SQUIRE—

Sketched by an Amature [sic] *Etched by G Cruik^k*
Pub^d Feb^y 26 1823 by G Humphrey 27 S^t James's S^t London—

Engraving (coloured impression). Louis XVIII and the duc d'Angoulême, burlesques of Hudibras and Ralpho, cf. No. 6361, bestride two kicking mules, on a road leading across a plain from Paris (r.). The mules, side-by-side, refuse to move. Louis (r.), the larger figure, grasps his mule's r. ear; in his l. hand is a long tilting-lance to which are tied a bonnet rouge and a banner inscribed *Liberty & No Kicking All Over The World.* His features are twisted in a melancholy grimace and he looks at his nephew, saying:

Ah—oh—my Son!—Son of France! O! my G—ts! poo! poo.
This Spanish Mule—rides—restif—beaucoup, beaucoup, beaucoup!
I see my Fall!—(O my G—ts)—These Fooleries.
I wish I was—Deja—safe back in the Tuilleries—!

D'Angoulême turns to him, with a frightened frown, but putting his r. hand on the large hilt of a sword hanging from the l. hip; he answers:

Ba Ba!—Mon Pere! Pere de France! Voyez vous!
I have my Sword!—I shall do! I shall do—!
Tho' by Gor—I have as much fright—as you!!
And I do wish I was Snug in that Chateau too!

The King wears an absurd helmet, partly French, partly classical. From its crest projects a huge fleur-de-lis, on it is a sun like that of Louis XIV, and two pairs of wings. A short braided tunic is open over a wide expanse of frilled shirt and braces; his breeches cover a vast spherical paunch inscribed *The God of S^t^ Louis*. His flannel leg-coverings are turned back, simulating the flapped boots of a seventeenth-century cavalier. He wears epaulets, and on his gouty foot a huge spur. Behind him, on the mule's hindquarters, is a cask inscribed *Goose's Liver—Quails—Ortalans* [see (e.g.) No. 12997]. His fringed saddle-cloth is decorated with interlaced L's surmounted by a crown and irradiated within a fleur-de-lis border. His squire is more military; he has long moustaches, a much-feathered cocked hat, big epaulets, breast-plate, and jack-boots. In his belt are two pistols; attached to the mule is a round shield centred by an irradiated eye and inscribed *The Sheild of Faith—Hope & Ch*[arity]. His saddle-cloth is inscribed [*Fren*]*ch Charter*. His mule plunges, confronted by a frog which stares up from the l. corner of the design. He has lost his stirrups, and holds the mule's tail. On the grass beside the road is a long file of frogs racing back towards Paris, in which the dome of the Invalides and the towers of Nôtre Dame are visible, backed by a low hill on which are tiny windmills (on Montmartre, cf. No. 12237), an emblem of French fickleness (cf. No. 12524). Below the title:

"A Squire he had whose name was "Hilt
"That in th'Adventure"—shared his Guilt—

For the projected invasion see No. 14497. One of many prophecies of disaster which were strikingly belied. The declared policy of France was to revise the Spanish Constitution on the lines of the French Charter.

Reid, No. 1173. Cohn, No. 1313.
$8\frac{1}{2} \times 12\frac{7}{16}$ in. With border, $9\frac{9}{16} \times 13\frac{3}{8}$ in. 'Caricatures', vi. 37.

12508 B THE SPANISH MULE OF MADRID—

A reissue in 1823, without imprint, of No. 12508 (1815).
'Caricatures', vi. 47.

14506 A FRENCH HILT ON A SPANISH RAPIER!—*Dedicated to the Duke D'Angouléme.*

*G. Cruikshank fec^t^*
Lond^n^ Pub^d^ by J Fairburn Broadway Ludgate hill Feb^y^ 26 1823

Engraving (coloured impression). A noble Spaniard (r.) lunges forward, his cloak and plume streaming behind him, holding speared on his long rapier the puny and screaming duc d'Angoulême. He says: *Thus! would I serve every wretch, who is fool enough to meddle with other Peoples concerns, & who is*

Villian enough to shed the Blood of an unoffending People merely for the purpose of enslaving them! He wears slashed doublet and breeches, with two pistols in a broad belt; his attitude is that of a fencer. The duke's sword lies on the ground, his cocked hat falls off, his fingers are crisped, he awkwardly strikes his own posterior with one of his enormous spurs; from his mouth issues as if on a cloud an enormous *Oh!* followed by *Oh! Oh! O.* In the background are the sloping bayonets of men marching (l. to r.), their persons hidden behind a low hill; they have a flag of *Libertas* topped by a bonnet rouge. In the middle distance a Spaniard marches to the l., holding a line of Frenchmen spiked on the much-elongated barrel of his musket; they are grotesque simian creatures, the foremost with a flag inscribed *100,000 Frenchmen.*

For the projected invasion see No. 14497, &c. The most extreme of many prophecies of disaster to the French. Wellington was rightly certain (Jan. 1823) that 'in case of war the French would obtain complete success'. Greville, *Memoirs*, 1938, i. 146. On 11 Mar. he wrote: 'the French will be successful in their military operations as far as they can carry them. But this is not success in producing a political result.' *Despatches*, N.S. ii. 64. The invasion was a military promenade. See No. 14516, &c. Angoulême is 'Prince Hilt' in these prints. The spitted Frenchmen seem to derive from Russian satires on Napoleon copied by G. C., cf. No. 11996.

Reid, No. 1174. Cohn, No. 1136. De Vinck, No. 10884.

$8\frac{1}{2} \times 13\frac{1}{16}$ in. 'Caricatures', vi. 38.

14507 THE NEW HOCUS POCUS—OR EXCELLENT ESCAPE, WITH THE JUGLERS ALL IN AN UPROAR

[? J. Gleadah.]

*Pub by M^c^Cleary. 39 Nassau S^t^* [Dublin]. [? Feb. 1823]

Engraving (coloured impression). The title continues: *founded on a new Serio comic, Rattle Bottle Pantomine lately perform'd at the New Theatre Royal.* Wellesley bestrides a huge bottle which tilts forward, the lower edge at an acute angle with the ground, and with a stream of papers inscribed *Address* issuing from the mouth together with a cloud of smoke. He holds a Garter ribbon, inscribed *Honi . Soit. qui . . .*, round the neck of the bottle, using it as a rein, and flourishes above his head a watchman's rattle; he says: *God save great George our King.* He wears coat and knee-breeches, with a bell-shaped top-hat. Inside the bottle is a little scene: about ten men stand round a table, brandishing daggers; their chairman, the Devil, stands on a chair, bottle in one hand, rattle in the other; inscription: *Conspiracy to Murder.* Facing Wellesley and in profile to the l. stand three stalwart Orangemen. They say respectively: *I hope he wont ride over us, he makes great strides*; *Our Society dont countenance juglers we don't consider them Friendly Brothers* (he is probably Sir Abraham King, see No. 14524); "*it went off better than I expected.* Four men run from l. to r. behind Wellesley. The Sheriff of Dublin, in a red gown and with a staff of office, says, *this new game of Pope Joan has brought the curse of the Corporation on me.* The man next him, with papers under his arm, says *I've got my hand in the mortor* [? matter] *but I fear I shall never get clean out of it.* A good-looking man behind him (Plunket) says: *these pack'd juries I fear will frustrate our intentions for the present, however good may yet arise out of evil.* A younger man runs ahead, saying, *Curse the Corporation, we are determin'd to do our duty.*

As a result of Wellesley's policy of conciliation, see No. 14405, a bottle and part of a rattle were thrown at him in the theatre on 14 Dec. 1822, as the

signal for a concerted riot. A call for *God save the King* had brought him to the front of his box as a target. After a charge of conspiracy to murder had been dropped, the Attorney-General, Plunket, preferred two bills of indictment against ten persons for a riot, and a conspiracy to riot. The Grand Jury threw out all the bills except against two persons for a riot. Two persons only cannot be guilty of riot, so this indictment also failed. The Grand Jury were blamed by the Attorney-General and the judge; their foreman presented a remonstrance. Ex-Officio informations (see No. 11717) were then filed against the rioters, who were tried in February. Proceedings lasted from 3 to 8 Feb. but were ineffectual: the jury would not agree. Subsequently the contest with the Orange party was abandoned by a *nolle prosequi* on the Informations. Plunket was much blamed. *Ann. Reg.*, 1823, pp. 49 ff., 21* ff.; *Parl. Deb.* viii. 687 ff. (24 March), &c.; C. S. Parker, *Peel*, 1899, i, Appendix. The bottle stands also for the great hoax of the 18th century, the Bottle Conjuror, see No. 13272; it is implied that the attempt to prove the outrage a conspiracy, either to murder or to riot, was humbug. Many addresses were presented to Wellesley on his escape, according to Cobbett, 'from companies of washerwomen'. *Pol. Reg.*, 18 Jan. 1823, p. 173. They are here represented as bogus. See also Nos. 14508, 14515.
$7\frac{3}{4} \times 12\frac{1}{4}$ in.

14508 A THEOLOGICAL ANTIDOTE FIRING OFF THE LEES OF OPPOSITION.[1]

[? Feb. 1823.]

Engraving (coloured impression). A short, fat man (Lees) in top-boots, stands on the pedestal (r.) of the monument of William III on College Green, Dublin, from which the horse is absent (see No. 14405). Across his shoulders sits the displaced statue, in its Roman armour, holding out a marshal's baton; its l. hand holds round his supporter's top-hat a bandage by which a placard inscribed *Antidot*[e] is fixed in front of the hat. The statue says: *my bane & Antidote are both before me.* The bane is Wellesley, who stands (l.) on a cushion, receiving a blast from a large bottle which Lees holds horizontally on his shoulder. On the bottle is depicted a devil holding in one hand a rattle, in the other a bottle. The fiery blast from the bottle is filled with papers, many inscribed *Address*, *Castle Hack*, or *Racing Calendar*. Others are: *Address Sweeps*, *Address Cypria*[ns], *Bottle Smoke* [two], *Pie Corner* [two], *Protestant*, *Much ado Nothing*. A big rattle is about to descend on Wellesley's head; the blast and the shower of papers make him stagger back, poised on one toe. In his pocket is a paper: *King's Letter* [see No. 14408]. He says: *I fear ye not, the King's Letter is my protection.* At Lees' feet are a large book: *Sir H. L*[ee]*s Works* and a portfolio: *Placa*[*rd*] *Politi*[*cs*]. A large label issues from Lees' closed mouth:

William my Boy, I'll tell you what,
Eer Boyne, or Aughrim, are forgot,
I'd burn my books, I'd fire the Bottle,
I'd seize Old W———y by the Trottle
I'd catch O'C—ll by the throat
And crush them with my Antidote,
Oh Billy my dear my darling honey,
Theve sold y^{r} *Horse, but I'm y*^{r} *Poney.*

[1] Artist and imprint as No. 14507.

On the pedestal: *The Glorious and Immortal Memory*. Against it leans a ladder on which stands a man supporting Lees' posterior and brandishing a rattle. He says: *Persevere my hero, I'll support you.* Behind Wellesley and on the extreme l. stands Plunket (Irish Attorney-General), tall and sturdy in contrast with his puny chief; with a determined gesture he says: *We will do our duty.*

For the bottle (here also an emblem of imposture) see No. 14507. Wellesley's attempt to prevent the annual Dublin riot on William III's birthday, see No. 14405, exasperated the Orange Lodges, and they tried to drive him to resign. Trials of rioters led to a vendetta between Plunket and Dublin juries. Wellesley received many Addresses after the riot, here disparaged as in No. 14507. O'Connell used the occasion to show that loyalty was not a prerogative of one party. Lees, see No. 14515, was a butt: Mackintosh said, 21 Apr. 1825: 'In favour of the Catholics were Mr. Fox and Mr. Pitt; and against them Sir Harcourt Lees and Archdeacon Dennis.' *Parl. Deb.*, N.S. xiii. 65. $7\frac{3}{4} \times 12\frac{1}{4}$ in.

14509 THE THREE GENTLEMEN OF VERONA ON A LEGITIMATE CRUSADE. OR THE CRY OF BLOOD IN THE KINGS PALACE—PAUL. [i.e. of Russia, cf. No. 14511]

Marks fec^{t}.
(Pub^{d} by S W Fores 41 Piccadilly) Mar. 4th 1823

Engraving (coloured[1] and uncoloured impressions). Louis XVIII, wearing armour, sits on the floor of a sledge, steadying himself by crutches, his gouty flannelled legs stretched before him; he looks down with an uneasy frown. The sledge is driven (r. to l.) by the Tsar, who sits with one jack-booted leg jauntily across the other; at his r. hand sits Francis I, holding him round the waist, alarmed at the sight of an obstruction not yet noticed by the Tsar. At the back stands the King of *Prussia*, holding on to straps and stooping slightly. These four are larger in scale than the five minor sovereigns, *Slaves of the Holy Alliance*, who form the team, with traces supported on their shoulders and reins in their mouths. These are *Sardinia*, urged on by the Tsar's boot, *Saxony*, *Naples*, *Bohemia*, with an obscure fifth. The Tsar plies a monstrous whip or knout, the heavy lash curling over the heads of the 'Slaves'. The obstruction is a closed toll-gate before which stands *John Bull*, the name being over the little toll-house. He wears top-boots and apron, and says: *You can't come this Road! you must go through the Quagmires.* He points towards a road diverging to the r.; it curves behind a rock on which is a dead tree with a bird of ill-omen; the surface is irregular, and is inscribed *Death to Tyranny* [twice]. Beside it is a huge signpost: one arm points (r.) behind the sledge *To Verona*, the other is inscribed *This Road is Dangerous*. Mountains represent the Pyrenees.

For the projected invasion of Spain see No. 14497, &c.; for the attitude of the Congress of Verona, No. 14501. Brougham, in his speech of 4 Feb., called the Emperors of Russia and Austria and the King of Prussia the '"three gentlemen of Verona"', *Parl. Deb.*, N.S. viii. 63. John Bull's attitude reflects Wellington's refusal at Verona, on behalf of Great Britain, to countenance intervention, and the tenor of the King's Speech, on British endeavours 'to avert if possible the calamity of war between France and Spain'. The artist, as in No. 14501, depicts a non-existent King of Bohemia (Francis I excepted). $8\frac{1}{4} \times 12\frac{5}{8}$ in.

[1] 'Caricatures', vi. 39.

14510 A HINT, TO THE BLIND & FOOLISH—OR THE BOURBON DYNASTY IN DANGER!!

G Cruikshank fec[t]
Pub[d] March 10[th] 1823 by J. Fairburn Broadway, Ludgate hill London

Engraving (coloured impression). In a wheeled car, Louis XVIII careers down a wooden track (as on the Montagnes Russes in Paris), laid on a steep grass slope, towards a monster formed of a guillotine, from which diabolical talons extend, ready to clutch him. The car is partly throne, partly bath-chair; the King has the usual swollen flannelled legs and wears an old-fashioned court-suit. He is blindfolded by a fool's cap with a long peak which streams behind him, showing the rapidity of the descent. In his r. hand he holds out a spluttering firebrand, or *Holy Candle*, in the l. is a sword with a serrated blade inscribed *Sword of Justice*, to which heavy fetters are attached. On the r. of the track is a wide doorway, inscribed *Chamber of Deputies*, whence soldiers with fixed bayonets are pouring out. The two foremost drag between them a deputy, Manuel. The King turns his head to the r., shouting: *War! War! war!—war with Spain is indispensable—We will carry our measures at home & abroad with the point of the Bayonet—the Bourbons must be Absolute Monarchs —the People must be slaves!!* His car is pushed behind by a band of simian Frenchmen, having the legs of apes, in court-dress with orders, wearing fool's caps like that of the King, the two foremost having their faces completely covered with the caps. The first pair, evidently Villèle and Chateaubriand, shout *War! war! war!—* and *—War! war! Vive l' Roi.* Those behind shout *Shove away Shattebrain* [cf. No. 12614]; *this is a Glorious cause—vive l' Roi.*

Manuel, dignified and determined, makes a speech: "*Let others seek to debase the National character: they have no doubt a guilty interest in doing so: I will do every thing in my power to preserve it's virtue.—I do not expect an act of Justice; it is to one of Vengence* [sic] *that I resign myself————Sent to this Chamber by the will of those who had the right to send me here, I shall only leave it through the Violence of those who have not the right to exclude me; and if this resolution on my part may draw on my head the gravest dangers, I console myself that the field of Liberty has sometimes been fertilized by generous blood——*" Soldiers (r.) watch the ejection, their hands resting on the barrels of their muskets, the butt ends being on the ground. They differ from the ejectors in wearing bearskins in place of cocked hats, gaiters in place of jack-boots, and they have a flag inscribed *National Guard.* One (Mercier) says: *We will not Obey the Order to expel M. Manuel—Comrades, what say you to the Right about?* In the foreground (l.) two ghosts emerge from clouds, looking up at the madly careering king. Napoleon, a profile bust portrait, says: *Silly Bourbon! Remember the Consequences of my interfereing with Spain—.* Louis XVI, his neck hidden by cloud, holds out his decollated head; he wears a shirt patterned with fleur-de-lis. He says: *O! Brother, Brother, be warned by my unhappy fate!!* The guillotine-monster (cf. No. 14514) is topped by a cap of Liberty with two tricolour cockades for glaring saucer-eyes. The base of the cap forms a gaping mouth; from it issue the words: *What are you at!! what are you a'rter!!!—I am really surprised at your Blind Stupidity!—My appearance Here—I assure you, is with the most friendly intentions, to warn you of your impending danger—But if you are bent upon your own destruction, why come along!!—C'a* [sic] *ira c'a ira c'a ira.*

See No. 14497, &c.; for Louis XVIII's speech pointing to invasion, No. 14503. Chateaubriand, who had been one of the French representatives at Verona, became Foreign Minister on 28 Dec. 1822. Manuel (a Bonapartist

republican, see No. 12569) in the debate of 26 Feb. protested against war, suggesting that invasion might cause the execution of Ferdinand as it had caused that of Louis XVI. A tumult of protest from the ultras was followed on 3 Mar. by a vote for his exclusion from the Chamber. On 4 Mar. he refused to withdraw, a piquet of National Guards was called in; a serjeant, Mercier, refused to act, the gendarmerie were summoned and Manuel went out under their escort. Sixty deputies of the left poured out after him, and he was escorted in triumph to his house. *Ann. Reg.*, 1822, pp. 160–3. Manuel and Mercier became national heroes, see De Vinck, Nos. 10869–80; cf. No. 14512. The Spaniards welcomed Angoulême's army, see No. 14511.

Reid, No. 1177. Cohn, No. 1200. Listed by Broadley.

$8\frac{11}{16} \times 13$ in. 'Caricatures', vi. 40.

14511 THE ROYAL MENAGERIE ON THE ROAD TO RUIN [scored through) SPAIN—

Sketched by an Amature[1] [sic] *Etched by G. Cruikshank*
Pub^d March 12^th 1823 by S Knight Sweetings all Royal 'Xchange

Engraving (coloured impression). A procession of animals advances (l. to r.) towards a gulf filled with water, over which projects an arm of a signpost pointing (r.) to *The Road to Ruin*; other arms point (l.) to *France* and (r.) to *Spain*. A low wheeled platform is drawn by an ass wearing a be-starred and embroidered coat, it slides on its haunches, its head up, braying, "*We must attack the South in order to escape from the North*", showing that it is de Villèle, President of the Council, see No. 14503. In front marches an ape, the duc d'Angoulême, tugging at the ass's halter; he wears a helmet and breast-plate, jack-boots with huge spurs, and his thin arms are in chequered sleeves of Harlequin material. He extends a pantomime sword without a point towards Spain, saying, *I am the descendant of Henry IV the Huguenot, & the heir of his "panache blanc"*. On the wheeled platform sits a vast over-fat pig (Louis XVIII), with closed eyes, and wearing a tiny crown; it says: *The God of S^t Louis protect us*. Astride the pig sits a bear (Alexander), dominating the procession. It wears a cocked hat, a ribbon, and heavily spurred jack-boots, and guides the pig by reins of ribbon from which hangs a fleur-de-lis; in its l. hand is a double-ended sceptre. It says: "*Blood has flown in Palaces*"—*War to those who content themselves with binding Tyrants when they might have strangled them*. On the pig's l. is the eagle of Prussia, only its neck and crowned head being visible; it says: *I will teach those fellows who did not choose to wait for a 'Charte' of Royal source that promises of Liberty are only words in the Mouths of Kings*. Behind the pig, on the car, and touching its hind-quarters, is the double-headed Austrian eagle. It says: *I hate instruction, I will extinguish it in Spain as I have already done in Italy & Austria*. On the ass's back sits a little fox, like a postilion, holding the animal's halter and a whip. It says: *Look! what a Corsican Driver can do!!!*, showing that it is Pozzo di Borgo, Russian Ambassador in Paris.

In the background (l.) the roofs of Paris appear above a grass slope; the Colonne Vendôme (without its statue, removed in 1814) and the dome of the Invalides are conspicuous. Towards it flies an imperial eagle, with tricolour wings; it says: *Now I may perhaps perch myself again on the top of Vendôme's Column!* The grass mound beyond the water (r.) which represents Spain is surmounted by a large realistic lion couchant, on a slab inscribed *Constitution*. Behind it is the sea bordered by white cliffs on which stands a unicorn. Off

[1] Marryat, according to Cohn.

the cliffs are the masts of a navy at anchor. The lion says with an angry scowl: *Look to that Bird, which I chastised with the aid of my Friend the Unicorn—we intend to deal with you in the same way if you meddle in my affairs.* The unicorn: "*Guided by the voice of the People, I shall always be the support of free Nations, & the enemy of Tyranny—*

See No. 14497, &c. France is shown dragged into war by Russia, who is supported by Austria and Prussia. Villèle is unwillingly spurred on by Pozzo di Borgo, a more correct interpretation of the situation than that of other prints. Other allusions are to Louis XVIII's famous speech, see No. 14503: Frenchmen 'are ready to march', invoking the God of St. Louis for the sake of preserving the throne of Spain to a descendant of Henry IV, whose 'panache blanc' is here by implication the white feather. For the Bonapartist eagle's hopes see No. 14502. The allusion to Alexander is from Brougham's speech of 4 Feb. 'The Russian Emperor [at Verona] finished his invective with the awful assertion that . . . "blood was seen to flow in the palace of the king and a civil war raged throughout the peninsula".' But the Tsar's words refer also to the murder of his father. Creevey calls Louis XVIII 'old Cochon' (21 Apr. 1823). *Creevey Papers*, 1912, p. 410. The Lion of Castile (cf. No. 11060) looks for help to England. British intervention at this time seemed possible, see No. 14513, and an addition of 4,000 men was made to the Navy. *Parl. Deb.*, N.S. viii. 192 (21 Feb.). Spaniards were to receive the French army with acclamations, making the invasion an inglorious triumph.

Two sketches for this are in the V. & A. (CC. 18 A), one signed 'Geo. Cruikshank', the other, more finished, on the reverse.

Reid, No. 1178. Cohn, No. 1924.

$8\frac{1}{16} \times 13$ in. 'Caricatures', vi. 41.

14512 KING GOURMAND XVIII AND PRINCE POSTERIOR IN FRIGHT!!!!

R. Cruikshank fecit
Pub^d March 14^th 1823 by King Chancery Lane

Engraving (coloured impression). Louis XVIII (l.), interrupted at a meal (cf. No. 13502), stands, legs astride, gaping in terror at three little cloud-borne scenes in the upper r. part of the design. He faces his nephew, the duc d'Angoulême, who is propelled forward by bayonets projecting into the design from the r. margin. The latter puts a hand to his much projecting posterior inscribed *Elba* and drops his sword, exclaiming, *Treachery! Treachery! the National Guard will not obey our Orders, they are all for Liberty this reminds me of my Latter End, au Diable!* He is one of I. R. C's grotesque dandies (cf. No. 13063), and his hair stands on end. The King has a napkin round his neck, holds a knife and has dropped a fork; he points with his l. hand towards the petrifying visions, declaiming: *What have we to fear? we have one hundred thousand Frenchmen, commanded by a Prince of my Family—by him whom my heart delighted to call my Son, are* [sic] *ready to* [*revolt*, scored through] *march;—*. He wears spurred jack-boots, slashed for gouty feet, a quasi-military tunic, and a white waistcoat patterned with fleur-de-lis; a fleur-de-lis dangles from a ribbon against his paunch. His crown is winged and flies from his head, saying, *This Mans Head is too Thick for me—it's a bad Fit, so I shall be off to another and a better Nob than this* [see No. 14502].

The visions (l. to r.) are [1] a guillotine topped by a bonnet rouge; an executioner, knife in hand, stands beside it (r.) pointing to the basket, saying, *Look at this and Tremble*; on the other side is Death, a skeleton, who points his javelin at Louis XVIII, extending his l. arm to the guillotine; he says:

You are wanted and must come. [2] One soldier presents another with a sword, two others wave their bearskins; facing them is a crowd of cheering civilians. This is: *The National Guard, & Citizens presenting a Sword of honour to Sergeant Mercier.* [3] Two soldiers, backed by others, seize a deputy by the collar; behind, other soldiers with fixed bayonets, and deputies on benches are indicated: *Expelling M. Manuel from the Chamber of Deputies.* In the room below is the table, much as in No. 12997, from which the King has risen, with pie, decanters, &c. On the floor are bottles in a wine-cooler, and under the King's chair are empty bottles. At his feet is a paper headed *Bill of Fare.* At the duke's feet: *The Dunghill Cock An old French Song.*

The refusal of the National Guard to drag Manuel from the Chamber, and the popular applause for Mercier, see No. 14510, are represented as the beginning of a revolution fatal to the dynasty. Louis XVIII's famous speech is again parodied, cf. No. 14511. Actually, the triumphal march through Spain gave satisfaction in France: 'The duke of Angoulême was metamorphosed into a hero, and loaded with eulogies which would have been extravagant, even if applied to Turenne or Napoleon.' *Ann. Reg.*, 1823, p. 164. See De Vinck, Nos. 10888–908.

$8\frac{9}{16} \times 12\frac{5}{8}$ in.

14513 THE PATRIOTIC DINNER. | BRITISH ZEAL IN THE CAUSE OF SPANISH LIBERTY OR A HINT TO LEGITIMATE DESPOTS

[W. Heath.]
Pub March 15. 1823 by S W Fores 41 Picadilly

Engraving. Heading to verses engraved in two columns. Guests (not caricatured) at a public dinner stand drinking toasts, their glasses raised high. On the long bare table are only decanters and glasses. The seat of the chairman (Lord William Bentinck) is on a curtained dais facing the middle of the table and in the centre of the design. At his r. hand is the Duke of Sussex, on whose r. is the Duke of San Lorenzo (the Spanish Ambassador who had been expelled from France). At his l. are the Spanish and Portuguese Ambassadors. These three Iberians wear the accustomed slashed doublet and ruff, while a fourth in military uniform stands in back view (l.). The others are fashionably dressed Englishmen. The chairman gives: *The Constitutional Kings & the Spanish & Portuguese Nations.* A very small man (Lord Lansdowne) gives: *The Independance of Nations, & may it ever be the desire, as it is the Duty of Neibouring States to respect it.* The Portuguese Ambassador: *We only want Iron to fight with & Gold to defray the expences.* Three others: *A Subscription*; *The Noble Cortes of Spain & Portugal*; *Civil & Religious Liberty all over the World.* The verses: *Air*"—*Scots wha hae,*"

"*Spain awaked from slavery's trance—*
"*Spain who spurned the yoke of France,*
"*Saw Napoleon's hordes advance*
"*Flushed with victory:*

"*Spain in native valour strong*
"*Backward drove th'invading throng*
"*Bold her sons and this their song*
"*Death or liberty!*

"*Proud Iberia, gallant land,*
"*Reared the pile by freedom planned,*
"*Fired the torch by freedom fanned,*
"*Scorned to bend her knee!*

"Urged by foreign despots, Gaul
"Flies to arms, and venturing all,
"Forced to fight, but fights to fall,
"Leagued 'gainst liberty!

"Shall (forbid it, Heaven!) the men
"Who, from mountain, rock, and glen,
"Baffled France as France was then,
"Now defeated be?

"Shall they break their patriot vow,
"Who master'd strength to weakness bow,
"Yield to France, as France is now?
"No—they shall be free!

"Britons you whose patriot train,
"Of has spurned oppressions reign—
"You whose hearts beat high for Spain,
"Pledge one cup with me:

"Soon may Spain, in justice strong,
"Backward drive th' invader's throng
"Bold her sons, and this their song—
"Death or liberty!"'

On 7 March a splendid dinner at the London Tavern was given to the Spanish and Portuguese Ambassadors by sympathizers with the Spanish Liberals. It is described at great length in *The Times*, 8 March. The song transcribed was the first of several sung at the dinner. Mackintosh made a long speech before proposing the peace of Europe. The Duke of Somerset was bellicose. According to Cobbett, at this 'dinner-fight', 'every one expected to hear a sort of *demi-official declaration of War*', but 'all was gentle and pacific. All for ameliorating the human race. No war'. *Pol. Reg.*, 15 Mar. 1823. On 15 Mar. Angoulême left Paris to take command of the army. There had been virtual demands for war from members of the Opposition (cf. No. 14815), e.g. Denman, on 7 Mar., claimed to be 'uttering the sentiments of by far the largest portion of the people of England'; 'What would be the feelings of Spain towards us, if she should be either conquered or successful, without the interference of England.' He was opposed on the ground that 'there was as much real liberty in the Spanish constitution as there was real property in the Spanish bonds', and that where Bonaparte had failed 'it was not in the physical power of France to conquer Spain . . .'. *Parl. Deb.*, N.S. viii. 514–18. Cf. Hook's verses, *The Grand Revolution*, reprinted Barham, *Life of T. Hook*, 1877, pp. 273–5. See No. 14497, &c.; for British neutrality, No. 14520.

$7\frac{3}{8} \times 9\frac{3}{8}$ in. Pl. $14 \times 10\frac{9}{16}$ in.

14513 A A proof, 'the Patriotic Dinner' in pen. 'Caricatures', vi. 47.

14514 FASHIONABLE MOVEMENTS—OR THE STRAY BIRDS, FRIGHTEN'D OUT OF FRANCE—

G. Cruik^k fec^t
Pub^d March 20^th 1823 by G Humphrey S^t James's S^t—London—

Engraving. Flocks of poultry, scared by visions of revolutionary monsters in France, rush (r. to l.) towards the coast en route for England. Near the shore

a signpost points *To Paris*, where three monsters emerge from cloud, while on the extreme r. is a cock mounted on a windmill, emblem of Gallic changeableness, as in No. 12531, and of the windmills of Montmartre, see No. 12237. A guillotine is topped by a scowling giant's head with a projecting nose and long hair; it wears a bonnet rouge and says *Fee-Faw-Fum-I smell the Blood of an Englishman!* A skeleton with a cavernous mouth rushes menacingly forward with arms extended. The third monster is composed of a barred prison window with shackles for arms and legs and a padlock for head; it capers aggressively, holding up a key. An open bird-cage flies above its head; wild geese and wild ducks fly towards England. Most of the running birds have human heads, with fashionable hats and cravats, or bonnets. Some have birds' heads with hats or caps, a few are merely birds. Geese swim the Channel, two carrying chickens on their backs. On the English side a countrified Britannia stands on the edge of the cliff, beckoning; she says:

Cup biddy cup biddy cup! cup
Come over the Water come over the Sea
Come over the Water to Geordie

Below her, at the base of the cliff, is a hen with Britannia's shield on her wing; she shelters fugitive chicks. On a lower cliff stands John Bull, a stout and jovial but ragged yokel leaning on his pitchfork. He says: *Ha! ha! ha!!—Dang it how they be scampering away to be sure ha! ha!—well I should be sorry to see any on 'em hurt—but dang it I be glad they a got a bit of a fright just to send 'em Home—rot 'em a set of ungenerous birds to feed on my grain & lay their Golden Eggs in other peoples farm yards while I be half starving at home.* Behind him is Dover Castle. Off the coast is a fleet of ships at anchor. Two steam-packets and some small sailing vessels are crossing from France.

A satire on the effects of excitement in Paris, see No. 14512, and the possibility of war between England and France, see No. 14513. For the revolution-bogeys cf. Nos. 8614, 13271, 14510. John alludes to agricultural distress in England, see No. 14402, &c., recently lessened by a rise in prices, due partly to prospects of war which farmers welcomed, and to the adjustment of rents to new conditions. Smart, *Econ. Annals of the Nineteenth Century*, ii. 144. Cf. No. 12517, on the stampede in March 1815. John Bull, in appearance and words, derives from Gillray, cf. (e.g.) No. 8141 (1792).

A pencil sketch, not reversed. Binyon, i. 287. 199. c. 1/103.

Reid, No. 1179. Cohn, No. 1107.

$8\frac{3}{4} \times 14\frac{3}{4}$ in. With border, $9\frac{3}{4} \times 15\frac{3}{8}$ in.

Reissues of Nos. 14382, 14392, 14401 were published by Fores, the date altered to 20 Mar. 1823.

A reissue (coloured) of No. 13709, the date altered to *April 2d 1823.*

14515 OPPOSITION.

[? J Gleadah.]
Pub by M^cCleary, Nassau St.[1] [Dublin] [*c.* Apr. 1823]

Engraving (coloured impression). A tall, well-dressed man, who is probably Sir Abraham King, leans aggressively towards Wellesley, hands on hips, to say: *Joy be with you, I hear you are going away!* A paper, *Orange Lodge*, projects from his pocket. Wellesley, much shorter, standing on tiptoe, hands on

[1] Erased, traces remain.

hips, retorts furiously: *you lie!* He wears knee-breeches, old-fashioned shoes, a ribbon and star. Behind him stands a large bottle with exploding contents inscribed (in pencil) *Bottle Conjuror*. The bottle is inscribed *Magnified Bottle*; within it sits the Devil (or Bottle Imp), flourishing a rattle and holding papers. Behind the bottle (r.) Plunket leans forward, l. hand on hip, holding out a paper inscribed (in pencil) *4 Offices*. He says to Wellesley: *Never mind it, we'll dislodge them*. In the middle distance (l.), little Sir Harcourt Lees, wearing a top-hat, stands with legs astride, holding up a placard on a pole headed *Antidote*, and continuing *Dublin* [?] *just Publish . . . J. H Lees*. In his l. hand he holds out a paper: *no Dap . . Protest . . B . . .* [scarcely legible]. He says: *I'll stand my ground nor turn my coat | And prove a Stubborn Antidote*.

See No. 14507, &c. Sir Harcourt Lees (1776–1852) was an Irish pamphleteer of strongly Protestant views. His *Antidote . . .* was a pamphlet printed in Dublin in 1819, reprinted 1820, but was also in 1823 the title of a newspaper to which he was the chief contributor. He was a man of 'innocent credulity' bordering on madness, and of 'fanatical passions', according to *The Irishman* of 14 Mar., quoted Cobbett, *Pol. Reg.*, 5 Apr. For his 'placard politics' cf. No. 14508. For his share in the riots see a pamphlet by himself on his supposed *Trial, 11 Jan. 1823, on charges of Barratry and Eavesdropping, Before Chief Justice B——* [Bushe]. See No. 14515 A, a copy.

$7\frac{1}{8} \times 12\frac{1}{4}$ in.

14515 A ORANGE & LEMON, OR THEATRICAL TREASON, BY THE BOTTLE CONJUROR.

London Pub^d April 20^th 1823 by S. W. Fores. 41. Piccadilly.

Engraving (coloured[1] and uncoloured impressions). A close copy of No. 14515, more emphatically drawn. Plunket's words continue: *and bring in the Catholicks* (there are traces of these words in pencil on No. 1451). Lees' paper is *No Dapier Private Box*.

$7\frac{7}{8} \times 12\frac{5}{16}$ in.

14516 PRINCE HILT'S ALIAS DUKE D'ANGL'EM'S NARROW ESCAPE, AFTER EXPOSING HIS PRECIOUS PERSON IN PERFORMING PRODIGIES OF VALOR BEHIND THE HOUSE——!!

C W [Williams.]

London Pub^d April 19^th 1823, by S W Fores 41 Piccadilly.

Engraving (coloured impression). A supposed incident in the action outside San Sebastian on 9 April. Angoulême, and a second officer of rank and two soldiers are terror-struck at a cannonade from the fortress of *San Sebastian*, the name on a flag flying from a citadel on the extreme l. From within the walls rise the words: *What you can run, when you 're frightened eh!—we are not conquered yet, and with the support of England will ever cry Liberty or Death*. The masonry of a wall and an ancient stone building is breached (l.); a huge cannon-ball bounds off to the r. Angoulême, with his r. hand clapped to his posterior and holding his sheathed sword in his r. hand, looks over his shoulder towards the citadel, exclaiming *Parbleu vat is dat—sauve qui peut!!* He wears a cocked hat with a helmet-crown on which stands a crowing Gallic cock; it has two enormous feathers, one red, one blue, both half-white. His companion, probably Prince Hohenlohe, throws up both arms in terror. The two soldiers are equally terrified; one holds up an infant spiked on a bayonet, the other's bayonet transfixes a cat. In the background are dead and fleeing French-

[1] 'Caricatures', vi. 62.

men. In the foreground (l.) lie a *Proclamation* across a *Bulletein* [cf. No. 11920], with a pen and overturned ink-bottle, and two orders on ribbons.

See No. 14497, &c. The French crossed the frontier on 7 Apr. On 9 Apr. the Spanish detachments on the frontier retreated to San Sebastian; on that day a flag of truce was sent there demanding a surrender. A skirmish followed outside the fortifications; Angoulême marched on for Madrid leaving an investing force under Hohenlohe. On 2 Apr. Angoulême had issued a proclamation to the Spanish nation, appealing for co-operation from the friends of order and established law. He promised that severe discipline would be maintained in the army. There were no 'cruel excesses' by the French, but many by their Spanish supporters, and both sides in Spain hailed the French as bringing deliverance 'from the barbarities of their own countrymen'. *Ann. Reg.*, 1823, pp. 189 f. For prospects of British intervention see No. 14513. For the invasion see also Nos. 14506, 14520, 14522, 14523.
$8\frac{3}{8} \times 12\frac{3}{4}$ in.

14517 THE BIRTH DAY HOAX OR APRIL FOOLS¡¡¡

[W. Heath.]
Pub April 24th 1823 by S W Fores 41 Picadilly

Engraving. A wild turmoil of men and women in court dress or uniform outside Buckingham House, which is indicated in the background, with a covered way or awning leading to the doorway from the r. Two beefeaters stand before the door and above the crowd, holding up their arms and yelling: *Keep back, Keep back Put off postponed till the first of next April.* Prominent figures in the foreground are (r.), a field-marshal (? Prince Leopold) with a hussar officer (? Prince Esterházy). The former steps on and tears the train of a lady who looks round in angry dismay. She and an absurdly dandified Lancer officer are the central figures in the foreground. Women and men are prostrate, and there are many incidents. A barrister with (?) Brougham's profile drives his elbow savagely into the face of a bishop. Plumed shakoes, helmets, and cocked hats tower above the crowd. An arm holds up a lady's feathered wig and curls on the point of a sword. Complaints are inscribed along the upper margin: [1] *Have I not borrowed the Duchess's last Birth Day suit & had it transmogrified to prevent its being known again, at the expence of 1.13.9 & only to be hustled.* [2] *ever since four Oclock this morning. under two men & three maids suffering purgatory to be made an April Fool of.* [3] *I never looked so bewitching in all my life.* [4] *What a cut.*[1] [5] *have I been up all night, Dressing, perfuming, painting, & plastering to be served thus.* [6] *What after hiring all these dashing Diamonds & Jewels at such an extravagant price & not to be suffered to shew them insulting, provoking.* [7] *was to have been Presented now I suppose shall be Represented* [? caricatured]. The last speaker is a fat lady who tugs at a man's bag-wig.

A satire on the sudden postponement of a Drawing Room on 23 April, see Nos. 14518, 14519.
$8\frac{1}{2} \times 12\frac{3}{8}$ in. With border, $9\frac{1}{4} \times 12\frac{3}{4}$ in.

14518 DIPLOMATIC SMUGGLING OR BIRTH DAY APRIL FOOLS.

[W. Heath.]
Pub April 27 1823 by S W Fores 41 Picadilly.

Engraving (coloured impression). Below the title: *Some Men may steal a*

[1] A cut = a snub or an unpleasant surprise; colloquial, *c.* 1850–1910. Partridge, *Slang Dict.*

Horse, whilst others dare not look over the Hedge at them!!! Two designs. Above: Custom House officers break open packing cases to the indignant dismay of a King's Messenger (l.) wearing the greyhound badge. From an open chest a man takes two embroidered court-suits and holds out one sardonically to the fashionably dressed Messenger; the latter, with a gesture of authority, addresses a man who uses a crow-bar and mallet upon a chest inscribed *L Palmerston | Dispatches: They are dispatches from Paris, open them if you dare, my Masters will Hang you for acting Illegally.* An official (r.) supervising the Customs men holds out a paper, saying, *Hang us for breaking the Laws will they? what then there are two Laws, one to protect great Rogues who break them & another to punish honest Men who expose them, go tell your Masters, we are not like them—our own Interest induces us to do our Duty.* A Customs man opens a chest inscribed *Vansittart | Steward | Dispatches*, gleefully taking out a court-suit. A third chest, still unopened, is *To G Canning | Steward | Dispatches.*

Below: George IV (l.), without wig or whisker, with a gouty leg, and supported on a crutch, turns away laughing from five defeated and suppliant Ministers. They wear breeches and frilled shirts; two have embroidered waistcoats and swords; the braces of the others are displayed. They say: *Discovered, found out, exposed, ruined, No Drawing Room, put off, adjourned Sine Die.* Four seem to be Vansittart, Wellington, Harrowby, Canning, the fifth, covering his face, may be Peel. The King says: *Serve you right Law makers should not be Law breakers.* Behind and on the extreme r. stands a man wearing a striped jersey and short petticoat over breeches and top-boots. He says: *I am to be transported for smuggling a Keg of Gin by these very fellows who defraud the Excise by Wholesale, these are pretty Saints.*

The sudden postponement of the Drawing Room, see No. 14517, is associated with a story of Ministers who sent their coats to Paris to be embroidered. A. de R. xix. 50. Palmerston may be included rather as dandy than Secretary-at-War. 'Steward' seems to connote Sir Charles Stuart, British Ambassador in Paris, whose dispatches were of especial interest in the Franco–Spanish crisis, cf. No. 14513. 'Saints' may indicate Vansittart and Harrowby, pious evangelicals. For high-placed smugglers cf. No. 12763.
$11\frac{3}{8}\times 8\frac{1}{8}$ in. With border, $12\frac{3}{8}\times 8\frac{3}{8}$ in. 'Caricatures', vi. 59.

14519 THE BIRTH DAY HOAX—OR THE GOUT AT COURT; APRIL 23D 1823.

[Williams.]
London Pub^d^ April 28^th^ 1823 John Fairburn Broadway Ludgate Hill.

Engraving (coloured impression). Carriages approach the east front of Buckingham House (l.), watched by spectators. The first coach is stopped by a monster who stands on the shoulders of two beefeaters, wearing a cap inscribed *Gout*; flames issue from broad nostrils, barbed darts from his mouth; he has talons for hands and feet. He says: *You may all return from whence ye came, and lay up your court dresses in Lavender; for, by the King's Great Toe I swear, you shall not enter here.* High up under the pediment of the façade, stands a demon or blue devil, legs astride, who shouts: *You have not got him all to yourself Signor Pinchtoe!!* A beefeater holds up a placard on a pole: *Bulletin. Notice Drawing Room postponed. Precisely at twenty two minutes five seconds past four this morning it was discovered (by a Lord of the Bed-Chamber) that the left side of his Majesty's Great Toe, on the right foot had suffered a slight accession of Inflammation—it is not yet accurately known to the*

faculty wether it is a bite from a Blue Devil [cf. No. 14598] *a Whitlow, or the Gout. Signed Tierney Halford.* The foremost coachman, wearing cocked hat, powdered wig, and nosegay, reins in a pair of heavy horses and gapes at the monster; ladies put feathered heads from the coach windows; one addresses a fat elderly man who stands by the coach: *It's not pretty behaviour however to disapoint so many merely on account of a trifling Pinch of the Great Toe.* He answers: *My dear Lady! it would be quite contrary to Etiquette for a King to be seen limping into a Drawing Room upon crutches with a swelled Foot and a big Shoe.* The two footmen behind are run into by the horses of the next carriage, which has men in plain livery; one turns to strike at the horses. The lady looks out to say: *Its very provoking to be hoax'd in this manner after being put to all the Trouble and Expence!* Two Irishmen stand together in the foreground, one says: *By Jasus i'll be after bringing a Bill into the House to enable his Majesty to see company in his slippers, does'nt ould King Louis hold a Drawing Room with both his legs bound up in flannel?* The other answers: *Poh! Sir Pheligm! it comes with keeping bad company. has'nt he caught the complaint of the Ould City Baronet* [Curtis] *think you?* Two liveried chairmen (r.) have grounded their sedan-chair; one raises the roof, the other addresses the lady within; he points over his shoulder with his thumb, saying, *They say as how there is a Bul-let-in and he has trod upon his Majestys Great Toe, and that makes all the botheration my Lady!* She says: *It's an Irish Bull then I am certain!!* Behind the Park railing (r.) are tiny spectators.

For the sudden cancelling of the Drawing Room see No. 14517, &c. Creevey writes, 23 Apr., 'What think you of all our fine ladies rattling down this street today in all their feathers and paint to see their dear Sovereign, when lo and behold poor dear Prinney was not to be seen. . . . The King had got the gout, and the Birthday Drawing Room was put off. Was this to save the blushes of his Ministers and himself, or was it real?' *Life and Times*, ed. Gore, 1934, pp. 178 f. For the gout-monster cf. No. 9448 by Gillray.

$8\frac{3}{4} \times 12\frac{7}{8}$ in.

14520 JOHN BULL FLOURISHING IN A DIGNIFIED ATTITUDE OF STRICT NEUTRALITY!!!!

R. Cruikshank fecit.

Pub^d^ May 1823 by G. Humphrey 24 S^t^ James's Street & 74 New Bond Street.

Engraving (coloured impression). John Bull sits in a double pair of stocks, his ankles heavily shackled. His wrists are linked by a huge padlock inscribed *Million £800 000 000* [National Debt]. He sits on bales of *Taxes*; to his back is tied a huge bundle of *Last Wars Taxes*. His clothes are tattered; three pockets hang inside out, inscribed *To Let*. At his side (l.), and in profile to the r., kneels a noble Spaniard, in very theatrical dress, with trunk hose, cloak, and ruff. He has a spear from which hangs a pennant inscribed *Libertas*. He puts his hands together in a gesture of prayer: *I come once again, and on my kneens* [sic] *to implore your Aid, we are indeed grateful for former Services, and beleive that you fought purely for Spain and not for yourselves—Save us from our pretended Friends they are worse then Enemies—Save us, and the World, from the destruction of Liberty—*. John bites his thumbs despairingly; he answers: *I pity you, but I can only give you advice, when you came to me before, I was a Strong Man, and free, but I am now exhausted in saving you, and destroying your great Enemy—See how I am fetter'd—! My Creditors enchain me—!*

look at my Debt and pity me!— At his feet a heavy pair of leg-irons lies across many papers inscribed *Debt* and *Taxes*. He sits under an oak-tree; from a partly-withered bough hang his cartouche-box and bayonet-belt.

In the middle distance (r.) Louis XVIII sits astride a cannon (cf. No. 12797), on a gun-carriage drawn rapidly up a slope by the Tsar and the Emperor of Austria. Both wear uniform and crowns, that of the latter topped by a fool's cap. Both cry: *War! War!! War! and blood!!* Alexander holds a sword in one hand, a bayoneted musket in the other; Francis holds a sword and a pistol, against his shoulder is the shaft of a flag inscribed *Holy Alliance*. Louis XVIII leans back, flannelled legs extended, two pistols in his belt, a sword in one hand, a musket in the other. Before him on the cannon is a bowl of soup, &c. The Pope walks at his r., holding a string attached to his nose. The King: *By the Powers I shall fall, and lose my Balance Stop!! Stop! I say don't pull so hard you'll rupture* [*your* scored through] *Eu rope, this is not suited to my Taste* [scored through] *Gout I am already crippled and cannot bear it Stop!!!*— The Pope, who wears his tiara and holds his crosier against his shoulder, answers: *Fear not, I'll let you into Heaven, through the back door my dear Son.* Keys hang from his neck. Behind the cannon runs the Devil pushing at the King's posterior with a trident; he says: *They cannot go on without me so I bring up the rear!!* Beside the cannon run tiny frogs in uniform with muskets, &c. A slightly bigger one holding a sword may represent Angoulême. Cannon fire at them from a fort on a hill.

For the invasion see No. 14516, &c. Both Russia (29 Mar.) and Austria (4 Apr.) had offered to support France if necessary, i.e. if England should intervene. Assured of England's neutrality, the offers were unwelcome to Villèle, who had, however, to tolerate Ambassadors' Conferences in Paris intended to associate the Powers of the Holy Alliance with the Spanish enterprise. Temperley, *Foreign Policy of Canning*, 1925, p. 91. Less responsible members of the Opposition were urging intervention, cf. No. 14513, but on 30 Apr. the Commons approved neutrality by 372 to 20. That total exhaustion caused by the war made intervention impossible was the violently reiterated theme of Cobbett: Canning, however, said (11 Feb.) in a public speech at Harwich: 'If unhappily a state of hostilities should be eventually unavoidable, the country was fully prepared to meet the emergency. If it were assumed that exhaustion had succeeded to our gigantic efforts in the late war, that was certainly a most erroneous conclusion.' Ibid., p. 80. This was part of Canning's attempt to prevent war. See Temperley, 'Canning, Wellington and George IV', *Eng. Hist. Rev.*, Apr. 1923; H. W. C. Davis, *The Age of Grey and Peel*, 1929, p. 217.

Copy, Everitt, p. 99.

$8\frac{5}{16} \times 12\frac{3}{4}$ in. With border, $9\frac{5}{8} \times 13\frac{11}{16}$ in.

14521 LOUIS THE FAT TROUBLED WITH THE NIGHT MARE AND DREAMS OF TERROR.!!!—

R. Cruikshank fecit
Pub^d^ May 1823 by J Fairburn Broadway Ludgate Hill.

Engraving (coloured impression). After the title: *A Hint to the Bourbons, 1823*. A bed (r.) is framed by curtains supported by fleur-de-lis. In it lie Louis XVIII asleep on his back, and Mme du Cayla, awake and facing the spectator. She holds a sceptre inscribed *Cayla* and says: *What an Old fool this is, the porpose* [sic] *does nothing but snore, if he makes War no better than he makes love the spanyards have no cause to fear.* On the King's vast paunch

squats a Jacobin-demon, a naked imp wearing a bonnet rouge, grimacing hideously at his face; Louis's hands are extended, his bulky flannelled feet project from the coverlet. On a stool by the bed are a bottle of *Spanish Flies* [cantharides, cf. No. 11016] and a glass; on the ground: a case of stoppered jars inscribed *Provocatives*, a book: *Ovid's Art of Love*, two bottles, one of *Eau de Colonge* [sic], one labelled *To be shaken*. On a gold chamber-pot is an irradiated Saint-Esprit cross, and in large letters: *S^t L. XVIII.*

On the l. are two visions: [1] Above, and surrounded by clouds, Napoleon (H.L.) stands with his l. hand on his little son's shoulder. The boy wears uniform like his father's, that of the Chasseurs of the Garde, and a crown which is centred by a little fleur-de-lis. Napoleon, pale and melancholy, looks towards the sleeping king, pointing with his r. hand to a white disk backed by dark cloud and containing the decollated head of Louis XVI with the date *1793*. He says: *There is but one step from the sublime to the rediculous*. [2] Below the cloud, and on the level of the floor, Spanish troops put to flight French soldiers who carry a Bourbon flag.

For the thesis that the Spanish venture would fail and would lead to a Bonaparte restoration see No. 14502, &c. When the French reached the Bidassoa on 6 Apr., exiled Frenchmen, in the uniform of the Imperial Guard, with a tricolour flag topped by an eagle, and crying 'Vive Napoléon', demonstrated on the Spanish side of the river but were easily dispersed by gun-fire. In the French Army Bonapartist generals served under a Bourbon prince. Mme du Cayla, the King's mistress, was a supporter of Villèle and the Ultras. One of many echoes of Fuseli's *Nightmare*, cf. No. 12455.

$8\frac{3}{8} \times 12\frac{7}{8}$ in. 'Caricatures', vi. 42.

14522 PORTRAIT OF A SOLDIER ATTACH'D TO THE ARMY OF THE FAITH

W H [Heath] *Del et Sculp*
Pub May 8 1823 by G Humphrey 24 S^t James's S^t & 74 New Bond Street

Engraving (coloured impression). The man walks (r. to l.) on a mountainous landscape carrying a musket, and with knapsack, sword, and sheathed bayonet. In the front of his cap is a red cross on a white ground (like that of the modern Red Cross), a similar but smaller cross is on his neat military tunic, which is blue with red facings. He wears trousers or pantaloons and buckled shoes. In a distant valley is a burning town or village.

The Army of the Faith were the Spaniards who fought from 1820 to 1823 against the Constitution and in support of the King and the Church. A companion pl. to No. 14523 with the same signature and imprint.

$8\frac{3}{8} \times 6\frac{5}{8}$ in. With border, 10×8 in. 'Caricatures', vi. 48.

14523 PORTRAIT OF A GUERILLA CHIEF

See No. 14522. A wary desperado stands in profile to the r. on a ledge among mountain precipices, raising the trigger of his levelled musket. Below (r.) tiny regular soldiers are marching down a mountain. He wears a tricolour cockade in his cap, a big pouch slung from his shoulder, and a sheathed bayonet. His dress is that of a peasant mountaineer rather than of a soldier, with short loose breeches, long stocking-like gaiters, and rough sandals attached to his legs by thongs.

During the French invasion of Spain, the only serious resistance was from guerrillas under Mina in the mountains of Catalonia. Cf. No. 14516.

$8\frac{7}{16} \times 6\frac{11}{16}$ in. With border, 10×8 in. 'Caricatures', vi. 49.

14524 THE COMMONS VERSUS THE CROWN OF MARTYRDOM. OR KING ABRAHAM'S CORONATION DEFERRED.—

R. C. [Cruikshank] *fecit*—
Pub^d June 1823 by G Humphrey 24 S^t James's S^t & 74 New Bond Street—

Engraving (coloured[1] and uncoloured impressions). A view of the House of Commons seen from behind the bar, and from the r., so that the Speaker's Chair is on the extreme r. In the Chair is a member wearing a top-hat and holding a paper inscribed *Newport*. Sir Abraham King stands at the bar, declaiming, his l. arm raised, and holding out in his r. hand a hat decorated with a big orange favour. Paper streamers hang from his coat-pocket inscribed *Poundage*; *Foolscap &cc*; *Phœnix Park*; *Profit on*; *Stationery*. On the ground (r.) bundles of papers are heaped, inscribed *The Paper Knight*; *Stationary do do do*; *Waste Paper*; *Foolscap &c.*; *Fresh Foolscap*; *Waste*; *Paper*; *Conspiricy* [sic]. The speakers' words are in horizontal labels which cover most of the upper part of the design. King, a leading Orangeman and a Dublin Alderman, is being examined in the prolonged parliamentary inquiry into the conduct of the Sheriff of Dublin. The chairman (the House being in Committee): *I repeat the question, and having the sense, I mean the majority, of the house with me, I insist upon a catagorical* [sic] *answer*. King: *I have the honor of being deputy Grand Master of the Orangemen of Ireland, and I glorify myself prodigiously upon that high and exalted character before this honorable House. In my Official Capacity of Grand Master I have enterd into the sacred Obligation of an Oath, which supersedes all other oaths which I may at any time, past present or to come, have taken, and which upon no consideration under heaven shall I violate—upon my own shoulders be the Onus—The only catagorical answer that I shall give, therefore is, that the Right Honorable Baronet may find a reply to his question in the Old Testament or in Johnsons folio Dictionary provided he has the good fortune to hit upon the exact verse, or upon the exact words which constitute the sentance* [sic]. Brougham, in wig and gown and holding a brief-bag, stands in front of the Chair, saying: *The House is placed in this situation that it must either forego its privileges for ever; or proceed against the individual, who has dared, under the fallacious pretext of an Oath—a voluntary—illegal—pretended Oath—atrocious in principal* [sic], *& diabolical in effect—to set its solemn mandate at defiance—Is it to be endured that a man at your bar, will tell you that he belongs to a combination, avowedly contrary to law, & that he considers its injunctions paramount to yours—I say the House, if it regard consistency —if it regard privilege—if it regard right—must proceed—there is no alternative*—. Canning (l.) answers: *And I should say the same—only that I think the House should be cautious how it conferred the Crown of Martyrdom—I have been too much attached to Crowns all my life, & have benifited too much by them not to take great interest in the manner they are disposed of; although I am quite free to confess that the Crown in question, is not one which I have ever much ambitioned. How does the matter stand?—There has been an unfortunate contest between the Lord Lieutenant & Government of Ireland, and the Orange Societies of that country, and I should regret greatly, if the decision of this House afforded a triumph to either party*— Peel says: *I too am against bestowing the Crown of Martyrdon* [sic] *lightly, although at my own instance it was conferred upon the honorable Baronet* [Burdett] *who instituted this inquiry. and although many have since worn it, without exciting much consideration in the Right Honorable Secretary for its prostitution— If one of the Catholics of Ireland stood in the same situation as the individual at your bar, I should certainly have no objection*

[1] 'Caricatures', xii. 193.

to crown him—because they are always boasting of their Martyrs—but to treat a deputy Grand Master of Orangemen, as you would a Catholic would indeed be intolerable— A stupid-looking member seated on the extreme r., his hat inscribed *bad Butter*, says: *I have a tender and merciful regard fo* [sic] *soft heads & consciences, and I cannot say I altogether condemn the conduct of Sir Ab. King, wether it proceed from the one or the other.*

A burlesque of the debates on 23 and 26 May on the conduct of the Sheriff of Dublin, who was accused of packing the juries which acquitted the rioters, see No. 14507, &c. Sir Robert Heron was in the chair, but the chairman depicted seems to be Sir John Newport who took a prominent part in the proceedings. King, examined as to whether part of the Book of Joshua was read to Orangemen on admission (i.e. a verse exhorting the Israelites to root out and utterly exterminate the Amalekites) refused to answer on the ground of an oath of secrecy taken by Orangemen. Before the debate on how to deal with this refusal King was required to withdraw. Joseph Butterworth, M.P. for Dover, a bookseller and Wesleyan philanthropist, was treated as a butt during the debate and had a brush with Brougham in which he invoked his conscience. Canning is attacked as a careerist. See *Parl. Deb.* N S. ix. 498 ff. For Peel and the martyrdom of Burdett see No. 11545. King is probably the chief antagonist of Wellesley in No. 14405, &c.; he was Lord Mayor of Dublin in 1812–13 (see No. 12054) and in 1820–1.

Reid, No. 1212.

$11\frac{3}{4} \times 8\frac{7}{8}$ in. With border, $13 \times 9\frac{3}{8}$ in.

14525 THE CHANCE SELLER OF THE EXCHEQUER PUTTING AN EXTINGUISHER ON LOTTERIES.

[Rowlandson.]
Publ[d] September 18 1823 by John Fairburn Broadway, Ludgate Hill.

Engraving (coloured impression). Robinson, wearing his Chancellor of the Exchequer's gown, leans forward from the r. to place an extinguisher on the head of Fortune who sits in profile to the l., on a small globe, regardless of her fate. He says: *Come Madam put on your Night Cap.* She is a comely young woman with feathered wings, and a high-waisted dress with classical sandals. Her *Wheel of Fortune* serves as back to her seat. She holds out a *Ticket £20 000* to an eager and indignant crowd; in her l. hand is a full purse. At her feet is a box of jewels, behind her a cornucopia from which pour gold coins, with a bag of *Filings*. At her feet four little blue-coat boys from Christ's Hospital kneel imploringly. Behind them are a brawny washer-woman and a gaily dressed young woman. The former points to tub, *Soap*, linen, and brush at her feet, and shouts to Robinson: *Let her alone take off the Soap Tax.* The latter screams *Stop let Me get a Prize first.* A burly bare-legged cobbler holds up an old shoe, shouting, *give us a Lottery and no Leather Tax.* A man next him shouts *Shut up the Subscription Houses* [clubs such as Brooks's]. The two on the extreme l. shout *No Tax on Tallow* and *No Horse Racing.* A hideous man grovels on the ground behind Robinson to grab coins and two bags, *Filings* and *Gold Dust*, and a *Prize Bag.* He looks up, saying, *Persevere and the Saints shall Praise you.* Three men stand behind Robinson, watching; two say, with cynical smiles: *Hear Hear I knew they'd Grumble* and *He's only a Young Chancsellor.* The third says with a frown: *Little Van knew* [better] *than to Abolish a Voluntary Tax.* On Fortune's r. is a pillar on which bills are pasted: *Races Kings Cup*, over which is a play-bill: *Fudge a Farce*; above both is *Reform . . . Parliament . . . Public Morals.*

Robinson succeeded Vansittart as Chancellor 31 Jan. 1823; on 21 May he refused a demand for the repeal of the tax on tallow candles on account of the Government's intention to abolish the lottery after 1823, and on 23 June he moved the lottery resolutions (supposedly) for the last time. *Parl. Deb.*, N.S. ix. 396, 1139. The lottery survived till 1826, see No. 15141. The 'Saint' has some resemblance to caricatures of Wilberforce (cf. *Life*, v. 20 (4 May 1819)). For Christ's Hospital boys and the lottery see No. 12880. Many previous attempts had been made to abolish the State Lottery, see vols. viii and ix.

Grego, *Rowlandson*, ii. 374 f.

9×13¼ in.

14526 THE TURBOT.

R. C. [Cruikshank]
Published by E. King, Chancery Lane. [? 1823][1]

Engraving (coloured impression). Illustration to 57 lines of verse engraved in six columns below the design. Eldon (r.) and Lady Eldon face each other from opposite ends of a well-covered dinner-table. A butler leaves the room (l.), looking quizzically at his mistress, who registers consternation at Eldon's stern expression. She is antiquated and shrewish; in her pocket is a paper: *The Art of Skining a Flint*; she sits on a scroll inscribed *Smuggled Goods*. She says: *Lord! how you stare! why what's the matter?* He says: *If she was flat, ma'am, you were flatter;* The verses record a purchase of a turbot by Eldon for £2, one pound to be paid on delivery by Lady Eldon, who was to think it the whole price. Delighted at a bargain, she sold the fish for 30*s*. to a distracted friend, who called and deplored her inability to procure fish, thus losing 10*s*. After ordering John from the room, she explains this to Eldon, who had asked: *Is no fish come?* By Eldon's chair are two bags inscribed *Old Bags*. He drops a fork which plunges into a cat, also deluged by wine from a falling glass. On the wall are two pictures: Above Eldon: *The Sapient Pig*, it wears a judge's wig, and has features intended to caricature the Chancellor. Above Lady Eldon: *Old Nip-Cheese*; she sits among money-bags, weighing coins in a pair of scales (cf. No. 8117). The lines begin: *Lord Endless walking to the Hall, Saw a fine turbot on a stall.*

For similar tales of the Chancellor and his wife see Nos. 12883, 15379, &c For Eldon's delays and postponements cf. No. 15139.

8×13 in. Pl. 9⅞×13⅞ in.

14527 A REPENTANT SINNER AT PRAYERS ON A STORMY NIGHT.—

[Williams.]
Pub^d by J Johnston 98 Cheapside [? 1823]

Engraving (coloured impression). Sir W. Curtis, grossly caricatured, in night-shirt and night-cap, kneels beside a low disordered bed, gazing up at darts of lightning, seen through a partly unshuttered window. He prays: *Lord look down upon me, and grant me life that I may repent of my sins speedily and soon* [see No. 14382] *(bless me how it lightens) let thy wrath fall on the founders of the Villainous association that inveighled* [sic] *a simple Old Man among such Unmercifull Persecutors of their fellow Citizens) Bless me how it Thunders!) I*

[1] Placed with caricatures of 1823 ('Caricatures', vi. 51).

withdraw my name as the first proof of my intended repentance, and with the help of thy Grace will (as speedily and soon) as my habits will permit) retrench my stomach of superfluos gormandizeing, and my politicks of self interest, that it may be engraved on my Tomb He Repented in Time!!!! The head and talons of the Devil look out from under the bed; he grasps a document: *Contract* and says: *Ah! Praying!! I shall lose him after all!* On an arm-chair by the bed (r.) are Curtis's coat and striped (sailor's) trousers, cf. No. 11353. On them is an open book: *Simple Restorative Jelly—Cook—Soup Royal—Provocative Sauce.* On the floor are docketed papers: *Contract* (two) and *orphan accounts*, and books: *English Grammar* and *Sinclair on Longevity* with a card: *London Tav*[*ern*]. On a round table (l.) are a lighted candle, bowl of *Turtle Soup*, box of *Digestive Pills*, watch, and cards: *Free Mason Dinner*; *London Tavern Dinner £1.1.0.* After the title:

"*Try what repentance can! What can it not?* [. . .]
"*Bind stubborn knees, and Heart with strings of steel,*
"*Be soft as sinews of the new born Babe;*
"*All may be well.*
Shaxspeare. [*Hamlet*, III. iii.]

Curtis, the leader of the Ministerial interest in the the city, and supposedly illiterate, refers to the discredited Constitutional Association, see No. 14221, &c. It was defeated by 1822, and virtually dead by 1823. For the Orphans' Accounts see No. 13706.

$8\frac{1}{2} \times 12\frac{7}{8}$ in. 'Caricatures', vi. 50.

14528 A DESIGN FOR THE TWO NEW STATUES. [1823]

Design in pen and wash for a caricature. George IV and the Duke of York, as life-like statues, stand on twin pedestals, facing each other in profile. The King (in bronze) is dressed as a Roman emperor, with much display of bare arm and leg; a laurel wreath encircles his wig. In his l. hand he holds up a goblet, in his r. is a bottle. The Duke (in copper), bald and portly, wears uniform with jack-boots and huge spurs; he stands stiffly, holding out at arm's length a baton inscribed *Dunnkirk*, his l. hand is on the hilt of his sword which has a scabbard inscribed *Pax*. The pedestals have inscriptions, both headed *Erected M D CCC XXIII.*, and both ending: *by his friend Iohn Bull.* The King's: *In Commemoration of all the benefits conferred upon the Community, by an example so excellent, a genius, so expanded a soul so magnanimous and conduct so unexceptionable!!!.* The Duke's: *In commemoration of a long and virtuous life dedicated to the glory of his country and the good of Mankind!!! as a model for his Successor* [the last six words added in pencil]. Below the title:

Dedicated to the Society of Arts from whom the Author, expects a silver medal,
"*Was ever any thing so proper,*
"*As one of Bronze and one of Copper.*"—

The abandonment by the Duke of York of the siege of Dunkirk after the Hanoverians were defeated at Hondschoote (8 Sept. 1793) was the turning-point in the Flanders campaign, and the end of prospects of speedy victory. Cf. No. 8425, &c.

$12\frac{1}{4} \times 7\frac{7}{8}$ in. 201*. b. 2.

PERSONAL AND SOCIAL SATIRES

14529 "IS FRIEND ROTHSCHILD ON 'CHANGE?

Drawn Etch^d & Pub^d as the Act directs by Richard Dighton March 17 1823

Engraving (coloured impression). A man dressed as a Quaker stands in profile to the r., on pavement, holding a sheet of paper. He wears broad-brimmed hat, plain coat, breeches, and gaiters to the knee.

He is conjecturally identified as Samuel Gurney, but is a younger and slighter man than the subject of No. 14064. Perhaps his brother Daniel (1791–1880), also a banker.

$11\frac{1}{2} \times 7\frac{7}{16}$ in.

14529 A A reissue, with the addition of M^cLean's imprint *1824*, and *M^r Gurney*.

14530 A VIEW FROM THE OLD SOUTH SEA HOUSE.

Drawn Etch^d & Pub^d as the Act Directs by Richard Dighton April 1823.

Engraving (coloured impression). James Curtis (1750–1835), an elderly man with a huge bottle-nose, stands in profile to the l., holding a cane. He wears hat, tail-coat, breeches, and Hessian boots. He resembles his younger brother Sir William, but is erect, dignified, and not obese.

$11\frac{5}{8} \times 7\frac{7}{8}$ in.

14530 A A reissue with the addition of M^cLean's imprint, *1824* and *M^r James Curtis*.

14531 THE MIRROR OF THE TIMES.

Drawn Etch^d & Pub^d by Richard Dighton Aug 1823—As the Act directs

Engraving (coloured impression). Thomas Massa Alsager stands in profile to the r., with folded arms. He wears top-hat, black tail-coat, white trousers just above the ankle, and tied pumps.

Alsager (1779–1846) was business manager of *The Times* from 1819. He was a financial expert, responsible for the City article, and a friend of Wordsworth, Lamb, and Leigh Hunt. See *Hist. of the Times, 1785–1841*, 1935, p. 415 f., &c.; his portrait (in Clothworkers' Hall) is reproduced, p. 176.

$10\frac{1}{4} \times 6\frac{3}{8}$ in.

14531 A A reissue as No. 14530 A. On some impressions (not in B.M.) Alsager is engraved.

14532 A VIEW ON THE BALTIC WALK.[1]

Drawn Etch^d & Pub^d as the Act directs by Richard Dighton, Oct^r 1823.

Engraving (coloured impression). Richard Thornton stands in profile to r., wearing top-hat, double-breasted tail-coat, riding-breeches, and top-boots.

[1] In pen, above engraved title DIRTY DICK, erased but just legible.

'Dicky' Thornton (1776–1865) was known in the City as the Duke of Danzic. He was a member of Lloyds and helped to break Napoleon's blockade by trading with the north of Europe. He sailed and fought his ship to Memel for hemp, dazzled the City by daring speculations in tallow and foreign loans. He died a millionaire. Wright and Fayle, *Hist. of Lloyd's*, 1928, p. 197; Boase, *Mod. Eng. Biography*. See No. 14538.

$9\frac{1}{4} \times 6$ in.

14532 A Another state. Title: A VIEW ON THE ROYAL EXCHANGE [also that of No. 14678].

14533 COFFEE'S THE THING! GO IT YE TIGERS!

Drawn Etch & Pub by Richard Dighton Nov^r 1823

Engraving (coloured impression). A Mr. Cohen stands in profile to the r., holding his shirt-collar between finger and thumb, r. hand in trouser pocket. He is rather obese, wearing top-hat, tail-coat, trousers, and spats.

Identified as Andrew Cohen and as 'Cohen great coffee speculator died in great distress' or alternatively as Joseph Cohen, eldest son of Levi Barent Cohen and grandfather of Sir Benjamin L. Cohen Bart., or Hyman Cohen.

Rubens, No. 68.

$8\frac{1}{2} \times 5\frac{7}{8}$ in.

14533 A A reissue as No. 14530 A.

14534 [MR. LOWE.]

Rich^d Dighton. Nov^r 1823.

Engraving (coloured impression). No title. A youngish pleasant-looking man stands directed to the r. He wears large top-hat, the brim touching his coat-collar, tight-waisted tail-coat, riding-breeches, and top-boots.

$10\frac{5}{16} \times 7\frac{1}{2}$ in.

14534 A A reissue as No. 14530A, with inscription: *M^r Lowe.*

14535 A ROYAL EXCHANGE CONSUL GENERAL.

Richard Dighton 1823

Engraving (coloured impression). A middle-aged man stands in profile to the l., with books and papers on the floor beside him. He wears a double-breasted blue coat with brass buttons stamped with *GR* and crown, and buff trousers. He holds a paper: *Relief of Ireland—J Smith—W Davis C H Turner—E. Ellice T. Reid—M Attwood T Bainbridge J Coope. T. Rowcroft. 4 May 1822.* Papers on the floor are [1] *London V^r Cavalry Major Commanding—Gen^l Order* [2] *Irish Loan 1807, 1500,000, Patriotic Fund 1000,000, Sub^n Men of Waterloo 600,000 Sub^n Irish Distress 1822, 350,000.* [3] *The Seas are Canals of nations the oceans are the highways of continents they are to commerce what roads & canals are to internal Trading. Navigation is the link of empires, the waters of . . .* On the books is a neat pile of letters labelled *Letters from Moira Hastings Alexander Frederick Will^m Wellington &c &c &c.* The books: *Storch 12 vol.* [Heinrich Friedrich v. S., voluminous writer, e.g. 'Cours d'économie politique . . .', Petersbourg, 1815]; *Improvements of*; *J. Steuart* ['Inquiry into the Principles of Political Œconomy', 1767] *L'Ami des Hommes* ['ou traité de la population', by Mirabeau and Quesnay, 7 v., 1758–61]; *Mirab*[eau]; *Shake-*

speare; *Montesqueu* [sic]; *Blackstone* ['Commentaries, . . .', 1765–9]; *Ad^m Smith* ['Wealth of Nations', 1776]; *Tooks Div^ns* [of Purley, cf. No. 9020]; *Burke*; *Book of Job*; *Popes Works*; *Van Diemans* [? W. C. Wentworth, '. . . Descr. of . . . New South Wales . . . and Van Diemen's Land', 1819, &c.]; *Ireland*; *On Currency Question*; *Bacan* . . . [sic]. By his foot is a packet of *Native English Pekoe Tea.* Below the title, like a crest, is a camel and the motto *Patientia.*

Thomas Rowcroft was a Vice-President of the Society of Ship Owners, *Royal Kalendar*, 1821 [&c.], p. 310. As 'merchant', his address was 68 Upper Thames Street; Rowcroft & Co. were sail-makers. *P.O. Lond. Directory*, 1822.

$10\frac{3}{4} \times 7\frac{3}{8}$ in.

14535 A A reissue as No. 14530 A.

14536 [MR. TOOKE.][1]

Drawn Etch^d & Pub^d by Richard Dighton as the Act directs 1823.

Engraving (coloured impression). A companion pl. to No. 14537. A middle-aged man stands in profile to the r., both gloved hands resting on an umbrella which is bunched together with a ring. He wears top-hat, black coat, trousers, and spats. From his mouth issue the words *Y.C. Tallow 30/-.*

He is Thomas Tooke (1774–1858), see No. 14538, the historian of prices, a partner till 1826 in Stephen, Thornton & Co.

$9\frac{3}{8} \times 6\frac{3}{4}$ in.

14536 A A reissue as No. 14530 A, title A NEAR GUESS.

14536 B A third state, as No. 14536 A, with the inscription *M^r Tooke.*

14537 "I BELIEVE I'M RIGHT".

Drawn Etch^d & Pub^d as the Act directs by Richard Dighton 1823.

Engraving (coloured impression). A companion pl. to No. 14536. A man in top-hat, single-breasted coat, riding-breeches, and top-boots stands in profile to the l., on pavement, his hands together. From his closed lips issue the words *Y.C. Tallow, 60/-.* He is identified as Daniel Alder (indigo-broker, of 6 Lawrence-pountney-lane, *London Directory*, 1821). See No. 14538.

$10 \times 7\frac{3}{8}$ in.

14537 A A reissue as No. 14530 A, with inscription: *M^r Alder.*

14538 A SCENE ON THE BALTIC WALK, ROYAL EXCHANGE, IN NOVEMBER 1822.

Richard Dighton 1823 Oct^r

Engraving (coloured impression). A scene in the quadrangle of the Royal Exchange containing a number of portraits;[2] a section of the arcade forms a background. A group on the l. anxiously implores aid from Richard Thornton, who is eager to give it, at a price, despite the opposition of a phalanx of Baltic traders behind him. A man (? Richard Smith) stands on two tall casks of

[1] An engraved title seems to have been removed. In pen: 'A near guess'.

[2] These have been numbered and identified by E. Hawkins; not all the identifications (here given in round brackets) agree with the inscriptions.

Tallow, wearing a surplice and a quasi-clerical hat. He raises both hands towards the advancing Thornton, saying, *For this and all thy other Mercies good Richard receive our thanks.* From his cask issues a label: *Parson Roberts* [? Robert Parsons] *preaching.* Two others kneel on the cobbles beside the cask, hands folded in prayer. One on the extreme l. (Mr. Smith) says: *O! Richard look down on my Hypocritical Face and receive the grateful thanks of an unworthy Character for this act of thy Mercy towards my Old Master*; in his pocket is a paper: *Parson Iohn* [? John Parsons] *Preaching.* The other (Wilson) implores: *O! Richard have mercy upon us, deal not with us after our Sins.* A man standing on the first preacher's l. (Cramtree), says with a gloomy frown: *Well, what are you all staring at? A Man has a right to make money as he pleases—I dont care who gains the day so long as I get my 2/- turn of the Market—I's Yorkshire.* The leader of this group of petitioners, Thomas Tooke, stands with an umbrella (as in No. 14536) under his arm, holding out a cheque: *Nov^r 1823 . . .* [?] *Thornton Pay Bribery Acc^t Five Thousand Pounds £5000.* He says: *O! Richard make speed to save us, Bear down upon us with all thy strength.* Thornton, dressed as in No. 14532, rushes forward, holding out a paper: *To the Superintendent of the London Docks—Please to deliver 4000 Casks of Y. C Tallow.* He says: *Pay me and I'll serve you "Richard's himself again"* [*Richard III* altered by Colley Cibber, v. iii]. Daniel Alder, as in No. 14537, rushes to seize Thornton with outstretched arm and cudgel raised to strike; he cries: *Stop Thief; Stop Thief, A Mad Bull; A Mad Bull.* Beside him stands a man in a narrow greatcoat, distinguishing him from the others; he is the subject of Dighton's *Very like a Whale*, see No. 13016, and is identified as Hilbers sen. He holds a handkerchief to his eye, saying, *What is Friendship but a name, | A Charm that lulls to sleep, | A Shade that follows Wealth or Fame | But leaves poor Herman Gerrard to weep* [? implying that he is Gerrard]. Behind him is Thomas Raikes (as in No. 13018), gloomily silent. Next him is a man with a profile like that of Alder, saying, *Stick to him A——r, I will stand by you my Boy. Remember I am a Chip of the Old Block* [seemingly a brother of Alder (but identified as Hilbers jun.); three other Alders are in the *London Directory* for 1825]. The next man (Mee Raikes, see No. 14678) holds out a long rake; he says: *Stick to him A——r you have all the Rakes of London at your back.* The next man (Blain) says: *I always told you A——r the little Rogue would be a great Thorn-ton* [erased] *in your side.* A very short and obese man, in black (Parsons), says: *I never was ashamed of Iohn Bull before—Is that a Parsons over the way* [perhaps implying that the two preachers are Robert and John Parsons; he resembles the 'King Richard' of No. 14412]. An unidentified Scot says: *He's nane of my Cantryman thank God.* The man on the extreme r. (Burton) says: *Here I stand with as honest a Face as any man on 'Change, and I must say this is a rascally trick although it does not proceed from the Trade.* The Devil, nude, with webbed wings and barbed tail, flies over Thornton's head, extending his talons towards him and the group of 'bears' on the l., saying, *I have mark'd you down as my Game, Oh! ye Hypocrites.*

An anticipated development of a crisis over the price of tallow; the 'bears' are headed by Tooke, whose price is just half that of Alder. The bears appear to have sold short, and Thornton, though a 'bull', extricates them from disaster. On 12 May 1823 the butchers of Leadenhall Market had petitioned Parliament for an increased duty on tallow, on account of an alleged glut of Russian tallow. *Parl. Deb.*, N.S. ix. 213. Despite the modernity of the portraits and setting, the print reverts to an earlier tradition, cf. No. 4091, *Jonathan's Coffee House . . .*, 1762. For T. Raikes and tallow cf. No. 15438.
$9\frac{5}{8} \times 15$ in.

14539 A SCENE IN HYDE PARK:

[After Dighton.]
London Pub^{d} Jan^{y}—1st 1823. by S. W. Fores 41 Piccadilly—

Engraving (coloured impression). A copy of *A View taken in Hyde Park*, 1817 (not in B.M.). The Marquis of Worcester walks in profile to the r. with elbows flexed and fists closed. He wears top-hat, double-breasted tail-coat with a rose in his buttonhole, and strapped trousers. His half-clipped poodle, as in No. 14425, paces beside him. Cf. No. 14817 [4].
$11\frac{1}{4}\times7\frac{1}{4}$ in.

14540 A SKETCH OF WHAT, WAS ONCE A DANDY

[W. Heath.]
London Pub March 19th 1823 by S W Fores 41 Picadily

Engraving (coloured impression). Sir Lumley Skeffington walks on a pavement in profile to the r., bending forward, and using a cane, as support, or foppishly. A shock of dark hair projects over his forehead, under the brim of an extravagantly bell-shaped top-hat. He wears a spotted neck-cloth, caped coat with full skirt, light riding-breeches, and top-boots. Hair and eyebrow, whisker and cheek give the impression of hair-dye and rouge.

L. S. (1771–1850), playwright, was the fop par excellence of the turn of the century, see vols. vii–ix.
$10\frac{7}{8}\times7\frac{1}{4}$ in.

14541 A VIEW NEAR PETERSHAM

W H Scul [Heath.]
Pub May 16 1823 by G Humphrey 24 S^{t} James's S^{t} & 74 New Bond S^{t}

Engraving (coloured impression). Lord Petersham, in profile to the l., rides a curvetting horse with a negligent air, r. hand on hip, holding the curb rein only, his feet out of the stirrups, l. toe pointing to the ground. He wears low-crowned bell-shaped top-hat, tight-waisted coat with high collar, full white trousers tightly strapped, typical of the dandy. The foreground suggests Hyde Park; in the background is a country house on a hill. Cf. No. 13029.
$8\frac{1}{2}\times6\frac{13}{16}$ in. With border, $10\times8\frac{1}{16}$ in.

14542 A VIEW NEAR BRIDGEWATER

[Heath.]
Pub Dec 3^{d} 1823 by G Humphrey 24 S^{t} James's S^{t} & 74 New Bond St.

Engraving (coloured impression). Lord Bridgewater rides a galloping horse in profile to the l. He is slim and erect, wearing a hat of French type, his hair tied in a queue, a spencer over his coat, breeches, and top-boots.

Bridgewater (1756–1829) appears much younger than his age. He lived chiefly in Paris. See *D.N.B.*
$8\frac{3}{8}\times6\frac{15}{16}$ in. With border, $9\frac{7}{8}\times7\frac{7}{8}$ in.

14543 CUPID IN HYDE PARK.—

R. Cruikshank fecit.
Pub^{d} April 1823 by G. Humphrey. 24 S^{t} James's S^{t} & 74 New Bond Street.

Engraving (coloured impression). A middle-aged man walks in profile to the l., on the grass, parallel with Rotten Row, which is backed by trees and the

houses of Park Lane. He is erect, and carries horizontally a rolled umbrella with beaked handle, characteristic of the dandy, cf. No. 13060. He wears a bell-shaped top-hat, tail-coat, tight pantaloons to the ankle, and neat laced half-boots or spats.

One of a collection of portraits of 'persons connected with the fine arts', presented in 1876 by G. Smith. On it is (?) the collector's note: 'presented by M[r] Fores'. Comparison with an engraved portrait in the possession of Fores & Co., and with No. 9926, supports without confirming a belief that 'Cupid' is S. W. Fores (1761–1838).

$8\frac{3}{4} \times 7$ in. With border, $10 \times 7\frac{7}{8}$ in.

14544 A VIEW IN CUMBERLAND.

Rob[t] Cruikshank fecit [Imprint as No. 14543.]

Engraving (coloured impression). The Duke of Cumberland walks in profile to the l., using a tasselled cane, l. hand on hip. He has whisker and moustache, wears top-hat of slightly un-English shape, a braided and fur-trimmed great-coat, tight to the waist, over trousers with stripe, very pointed boots with spurs. There is a landscape background with low hills. Cf. a similar portrait by Rowlandson, No. 11924.

$8\frac{7}{8} \times 7$ in. With border, $10\frac{1}{8} \times 7\frac{7}{8}$ in. 'Caricatures', vi. 61.

14545 A VIEW NEAR UXBRIDGE.

Sketched by an Amateur Etched by G Cruik[k]
Pub[d] by G Humphrey S[t] James's S[t] & 74 Bond Street—Oct[r] 12[th] 1823—

Engraving (coloured and uncoloured impressions). Lord Uxbridge rides in profile to the l., on a high-stepping horse. He wears an unusual top-hat, high-crowned and with a flat brim, and has whiskers and long moustache. There is a background of low hills with a river and bridge.

Uxbridge (1797–1869), M.P. for Anglesey, was then a captain in the 1st Life Guards.

Reid, No. 1214. Cohn, No. 2080.

$7\frac{1}{8} \times 9\frac{9}{16}$ in. With border, $8\frac{1}{4} \times 10\frac{1}{4}$ in.

14546 A FAIR-LAWN VIEW—OR THE PORTSMOUTH JOURNEY.

[Williams.]
Pub[d] Jan[y] 1823 by S W Fores 41 Piccadilly

Engraving (coloured impression). A bedroom scene, in heavy shadow, one window-shutter partly open. A doctor draws back in astonishment to see a sleeping lady (Lady Portsmouth) in the arms of a man terrified at his appearance, while Lord Portsmouth sleeps on the farther side of the large bed, his back to his wife. A heavy whip is placed on hooks at the head of the bed. After the title:

> *"He that is robb'd not wanting*
> *"What is stolen, let him not know it,*
> *"And he's not robb'd at all.—*
>
> [*Othello*, III. iii.]

The man is Alder who shared the bed of the insane and impotent husband, and married Lady P. after the annulment of her marriage. See No. 14547.

$8\frac{9}{16} \times 12\frac{7}{8}$ in.

14547 THE TABLES TURN'D—OR THE DEVIL8—OUTWITTED —& CRUELTY PUNISHED—A SCENE IN THE PORTSMOUTH TREAD MILL

Desig^d by an Amature[1] *etch^d by G. Cruik^k*
Pub^d March 1^st 1823 by G Humphrey 27 S^t James's S^t London

Engraving (coloured[2] and uncoloured impressions). Above the design: *A black Job!!!* Four men and two women are being flogged while on a treadmill, each has a rabbit or rabbit-skin dangling from the waist; they are identified by initials: the first two (men) are *O.H* and *A*, next are two women, *M^rs. A* and *L H*, the last two (r.) are *C H* and *N H*. A man in top-boots (Lord Portsmouth) is flogging them with a heavy whip; he says: *Ha! ha! ha! Now I've got ye all: you shall pay for Colting! Ha! ha! ha! D—n it how it nicks 'em! Aye? Pell Mell—! "It serves 'em all right Vicious Toads!" ha ha ha!*— Beside him stands a barrister in wig and gown, holding two spare whips. He points to the second man from the l., saying, *Well done my L—d! its a black Job—Now give it that black wisker'd rascal!*— On the prison wall behind them is a play-bill: *Theatre Royal Portsmouth Who's to Father me—Principal Char^tr by a Young Lady—after which The Devil to Pay.* In the foreground lie two rabbits and a fourth whip.

The Earl of Portsmouth (1767–1853), after an inquiry of seventeen days, was on 28 Mar. declared to have been insane since 1809; cf. No. 11091. He married as his second wife, 7 Mar. 1814, Mary Anne, d. of John Hanson. Mr. Hanson was censured for furthering the marriage. *Ann. Reg.*, 1823, Chron. p. 24 f. The allusions are to evidence at the Commission of Lunacy, fully reported in *The Times*, Feb. 1823, passim. The men are 'Old Hanson' and Alder, the women, Lady P., called by her husband Mrs. Alder, see No. 14546, and her sister Laura; the other two are Charles and Newton Hanson; all but 'O.H' had treated Lord Portsmouth cruelly. Portsmouth was fond of funerals, which he called 'black jobs', and of flogging labourers after tying rabbit-skins to their coat-tails. The barrister is his leading Counsel, Sergeant Albert Pell. See also Byron, *Letters and Journals*, 1898, ii. 393–5, vi. 176 f. On 10 May 1828 judgement was given in the Court of Arches on a suit to annul the marriage, which had been contrived by fraud and conspiracy. *Ann. Reg.*, 1828, Chron. pp. 59–63.

A pencil drawing in reverse is in the V. & A. (CC. 18 A).

Reid, No. 1176. Cohn, No. 929.

$8\frac{3}{8} \times 12\frac{15}{16}$ in. With border, $9\frac{7}{16} \times 13\frac{5}{8}$ in.

14548 THE WEBB ENTANGLED—OR PHILANTHROPY AT BRIGHTON
THE WEBB UNRAVELLED—!

[G. Cruikshank.]
Pub^d May 12^th 1823 by G Humphrey 27 S^t James's S^t and—74 New Bond Street

Engraving (coloured and uncoloured impressions). Two designs, one above the other, each with title. [1] A dandified man sits on a sofa with a little girl on each knee; each holds a full purse. At their feet are two large money-bags inscribed *Charitable | Funds.* A fat and disreputable woman brings up to him a third girl, younger and plumper than the others. Webb says: *Why Mother*

[1] Marryat, according to Cohn.

[2] 'Caricatures', vi. 31.

R—n [Robinson] *you are one of the most active agents I have, you are determined to provide me objects enough for my Charity—you must look out for a fresh set shortly Ah! thats a nice little tit bit you have got—how old is she?*— R.: *She's only ten your honor & quite fresh—has never been touch'd—& I am sure your honor will be as kind to her as you have been to my other girls—come to his honor Betsy & don't be asham'd Child.* The child, with downcast eyes, says: *I wonder what he'll give me!* One of the two elder girls says: *Yes indeed Mother the Gentleman has been very kind to us all & has given us such a deal of money all for Charity.* Through a doorway (l.) is seen a girl in bed, holding a purse; she calls out: *Here Mother see what he's given me!!* Just behind the woman a constable opens the door. He says to the man behind him: *We've got 'em mate Here's the Gent—& the old Cat—and as I live the old Wretch is introducing her own child to him—!!!!* On the ground are a book, *The Man of Feeling* [Mackenzie's novel, 1771], and papers: *Charitable Agents in London—Shire Lane Swan Alley Covent Garden Kings Place Key—Fountain £800 p^r Ann^m* and *Sham-pooeing.* ($6\frac{3}{8} \times 9\frac{3}{8}$ in.)

[2] Webb, with nonchalant insolence, faces a magistrate who sits behind his table. Behind Webb are eleven little girls, the woman, and a constable. The magistrate: *You ought to be ashamed of yourself Sir—you who have so long imposed upon society as a Philanthropist & a Man of Virtue to seduce such a number of wretched Children—you have I understand squandered £70,000 within these four years in this shocking depravity the doner of such a sum ought to have ranked among the noblest benefactors of Mankind—! you must find bail for your good behavior* [sic]. Webb, looking through an eye-glass: *I tell you what Sir David, I'll spend my money as I please your virtue & Philantropy is all stuff—what should I be ashamed of? I take example from higher authority than you are such things are quite common in London, & besides my physician recommends this species of excitement for the benefit of my health——!!! So good Morning old boy!* The constable: *Here, y^r Worship—I have caught the Old hen & her flock of chickens some of 'em scarcely fledged your Worship I hope you will deal with her a-cord-ing-ly—a nasty old rip*— The woman, covering her face with her hands, says: *O! Your Worsh^p have mercy on a poor honest Mother of a large family.* Some of the children hold purses, some cry; one only is bold and shameless; she says: *He only made us dance your Worship.* ($6\frac{11}{16} \times 9\frac{3}{8}$ in.)

The affair, in a well-known Brighton brothel, the girls being aged 10 to 21, is reported in *The Times*, 3 and 5 May 1823. The magistrate was Sir David Scott. Webb was bound over, declaring he had acted on his doctor's advice. He had gained celebrity by acts of philanthropy, reputedly to the amount of £70,000.

Reid, No. 1184. Cohn, No. 2099.
With border, $14\frac{5}{8} \times 10$ in.

14549 M—RC—N—●—TI'S LEAP FROM THE OPERA—OR—THE BALLET TURNED INTO A BALL!

I R C fecit *M. H*
Pub^d by G Humphrey 24 S^t James S^t & 74 New Bond S^t [Apr. 1823]

Engraving. A pretty ballerina, Mlle Mercandotti, leaps high over a broomstick held by a kneeling woman and inscribed *Italian Opera*; she extends a r. arm towards a handsome man (l.), Ball Hughes, who eagerly holds out a cheque for *£6,000* and a money-bag: *£500 per. ann.* Her l. arm is flung out behind her to throw a fife towards Lord Fife who dances a pas seul, r.

hand on hip, coat-tails flying. Both men wear dandified dress, with top-hats, and strapped trousers. At Ball's feet are many papers: *Rejected by Miss . . .*; *Rejected by Miss A B*; *. . . by Miss L*; *. . . Lady*; *. . . Miss . . .*; *Rejected Address*; *disapproved of by Mrs Cats* [? Catalani]; a paper hangs from his pocket: *Rejected Add . . . Lady P—gt.* One foot is on a large ermine muff: *The French Girls Muff.* He says: *Can you resist these golden charms, which bespeak more, than my poor Brain will allow me to utter, & you shall have a Golden Ball to dangle as a pledge of my affection—!* She answers: *Such tempting Arms, to them I'll fly for! life!* Other words stream back towards Fife: *But unto thee, with thanks return this Fife.* Fife, smiling, says: *I am glad you are gone, tol lol la! tol lol la! I have plenty of the same sort left to play upon my little Fife!* The woman with the broomstick, in shawl and bonnet, evidently Señora Mercandotti, looks up at her daughter with a delighted smile, saying, *The Ball is yours lose not one moment to take the leap & shew to him those charming Legs, at which, till now he could only take a peep.* On the ground at her feet is a paper: *16th March 1823. Monsieur Ebers Sir being* [amiss] *I have consulted my Ph . . . who advised to go into the country . . . Maria Mercandotti.* In the background (r.) a wasp-waisted woman, with ringlets and feathers streaming, rushes forward, arms extended; she says: *Ah cruel deceiver to take me abrod* [sic] *and then leave me thus unprotected.* On the l. is a travelling-chaise beside a signpost pointing *To Scotland.*

In 1822 Lord Fife, see No. 14264, induced Maria Mercandotti, aged 16, to come from Paris to the London Opera House where she made a sensation; on 8 Mar. she disappeared, leaving a letter (as above) to Ebers, ending: 'afin que vous puissiez donner mon rôle à une autre personne'. This was turned into a squib, ending: 'But Mama ne veut pas que je sois paresseuse, Bids me go to a Ball and I cannot ref-Hughes!' Hughes was a handsome and very rich social notoriety, known as the Golden Ball; Lady Jane Paget, see No. 14425, broke her engagement to him in 1821. See Greville, *Memoirs*, 1938, i. 116, &c.; two other ladies refused him; he was run after by match-making mothers: young ladies avoided him because of his notorious rejected addresses. Fife and Señora Mercandotti were present at the wedding in Scotland, apparently at Duff House. Fife was believed by some to be the girl's father. Ebers, *Seven Years of the King's Theatre*, 1828, pp. 135–7, 185–9; Gronow, *Reminiscences*, 1892, ii. 89; Pearce, *Madame Vestris*, 1923, p. 72 f. See Nos. 14550–54.
$8\frac{9}{16} \times 13$ in. With border, $9\frac{1}{2} \times 13\frac{11}{16}$ in.

14550 THE WEDDING BALL! OR MA'AM'SELLE M, - R - C - AN - DOT,—I'S HIGHLAND FLING INTO HIGH LIFE!!

G Ck
Pubd Aprial [sic] *7th—1823 by J Fairburn Broadway Ludgate hill—*

Engraving (coloured impression). A scene in the Highlands. Mercandotti, in ballet dress, garlanded with roses, pirouettes, flinging her l. leg high and looking towards Ball Hughes, while Lord Fife, seated on a box inscribed *To Duff House*, plays a fife. Hughes sits on the ground on and among money-bags, two of which serve as drums and are inscribed *£50 00 00 . .* ; *£5 . . .* A heavy purse hangs from his pocket. He flourishes the drumsticks above his head and flings up his leg, exclaiming *Bravo! Bravo!—"Higher!—Higher! & higher still"!!—oh! this is delightful amusement D—me—I'm dancing Mad!!—* The danseuse holds a ribbon gracefully above her head, the end of which, inscribed *Matrimonial Noose*, she has flung round the shoulders of Hughes. She says:

Ah! ah! Mons^r my sweet Golden Ball!—Now, I have got you fast I will lead you one pretty dance—

"What tho' I am young I was not to be had"
—For a Fifer man he is my dad—
But, now for better or for worse
I'll give you a Dance—
To your gingling Purse | and—— |
Ill row[1]e you east I'll rowe your west
I'll rowe you where you like it best
I'll rowe you o'er the lea-rig
My ain kind dearie O—

Fife says: *Rattle away my Ball—o' Gold—the Music of your Money Bags wo^d make the devil dance I warrant it wo^d my daughter.* On the ground is music: *Oh come with me to Scotland dear—*; a play-bill: *Kings Theatre—Opera—"Woo'd & Married a'n'd'a— "Over the hills & far awa"—Principal Character. Mad^e Mer. candot I Mess^rs Hughes & Ball*; a music-book: *The White Cockade.* Both men wear tail-coats and top-hats, that of Fife having a large white favour. Hughes wears strapped trousers, Fife a kilt with bare legs and (misshapen) feet. In the background desolate moorland stretches towards a line of mountains. See No. 14549, &c.

There is a W.L. portrait, in pencil, of 'The Golden Ball', by G. C. 199. c. 1/18 (rev.).

Reid, No. 1182. Cohn, No. 2100.

$8\frac{3}{8} \times 12\frac{15}{16}$ in.

14551 THE GOLDEN FOOT BALL—AND THE MODERN DANÆ—

Rob^t Cruikshank. fecit
Pub^d April 1823 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Maria Mercandotti, in ballet dress, kneels on one knee, holding up her skirt to catch a large gold ball at which three young women are kicking. Others crowd behind, unable to get near the ball. Beside the danseuse is a fife lying on a paper inscribed *No more Notes to be had out of this Fife.* Behind her is a high curtained door, inscribed *Opera House*, from which her mother looks out, holding a lighted candle and a large bag inscribed *£6 000 and £50,000 Per Ann.* M. M. says: *Mama! Mama! tis the Golden Apple—I dreamt of a Ball coming from Paris and here it is—Come my dear Ball cease your wanderings and in this Lap, repose thyself now and for ever.* Her mother: *Hold your frock up and you'll catch it my dear it's a much better plaything than the old Fife you had and I know you are fond of Ball's.* Beside her are two more money-bags, inscribed *Gold*, and labelled *For holding the candle to the Devil.* The girl's competitors say *What a Hughes Ball!*; *Surely tis the Philosophers Stone found at last, if I could but kick it as far as the Church my fortune would be made—now for it!*; *Tis too low, if it would but rise high enough I'd certainly send it home as sure as my name's P·g·t!* The last, Lady Jane Paget (see No. 14425), is dashingly pretty; from her large muff issues a streamer inscribed *Art of Coquetry.* On the extreme r. stands a more mature woman, saying, *Since you have roll'd away I'll play with you no more. I might liken you to a late Friend of mine. You cannot be Gold, it must be of Stone hewer* [altered to] *your made.* Behind Lady Jane is a French girl,

[1] At each repetition of the word, 'rowe' is written above 'roll' which is scored through.

exclaiming *Ah. cruel! Infidèle Que je suis trompé.* Those behind are resigned; one says: *We are all turn'd off*; another, *It wont come this way again.* See No. 14549, &c.

$8\frac{1}{2} \times 12\frac{5}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{5}{16}$ in. 'Caricatures', vi. 54.

14552 CUPID PLAYING AT TRAP BALL!!

G. Cruikshank. del^{t} *R. Cruikshank. fecit.*
Pub^{d} April 1823 by J. Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Maria Mercandotti (l.), in ballet dress, stands elegantly poised on her toes, holding out her skirt to catch a big gold ball. Cupid (r.) stands bat in hand beside the trap from which he has just hit the ball, saying, *Ha! ha! ha! that was a Sender!!—By my Troth Mad'moiselle Mr. can.dot.i has caught it plump in her lap.* His bow and arrow lie beside him. The danseuse smiles, saying, *Ah! Ah! my pretty Golden Ball, I've caught you at last, though you've been rolling about so long!!—Well, my Doctor was right in prescribing Country Air and Exercise, for I find myself much improved by this Game.* Behind Cupid are clouds, and in the air, on cloud, lies Danae extending her hand to receive a golden shower of coins. On the ground (r.) is a large *Valentine* on which two hearts are transfixed by an arrow. Behind (l.) a winding road across moorland leads to a small house: *Duff House*, to indicate the scene of the marriage and the part taken by Lord Fife. See No. 14549, &c.

A page of pencil studies for Mercandotti in this design. Binyon, i. 287 (199. c. 1/104). On the reverse is another design (signed): the danseuse poised on one toe on a large ball. Inscriptions: 'Kings Theatre Opera Over the Hills & far awa Wooed & Married & a': Principal Characters M^{rs} Mer can dot I Mess^{rs} Hughes & Ball.'

Reid, No. 1183. Cohn, No. 1030.

$8 \times 12\frac{13}{16}$ in. 'Caricatures', vi. 52.

14553 AN O.P.RA BALL, FINISHING WITH A SCOTCH REEL, TO THE TUNE OF CATCH HIM & KEEP HIM!

[W. Heath.]
Pub April 16 1823 by S W Fores 41 Picadilly

Engraving. The four dancers are Mercandotti and Ball Hughes, flanked by Lord Fife (l.), playing a fife, and a Scottish parson (r.). The danseuse, in ballet dress, holds up a large purse, saying, *I have now completed my engagement. Danced to a Golden Ball, so a fig for Ebers & his contract.* Hughes, dressed as a dandy, holds up one of the instruments played by street musicians and Pandean minstrels, in which a pole held vertically supports an arrangement of small bells. This is topped by the three balls of a pawnbroker. He says: *Make free Dotte Father's left me all his Duplicates* [pawn-tickets], *& we'll make a splash.* Fife, in full Highland costume, dances with agility, saying, *I have finished the Dance & can look out now for another Partner.* The parson, in shovel-hat, gown and bands, with tartan breeches and stockings, holds up a purse inscribed *100.* Above his head hangs a picture of *Duff House.* Behind and on the extreme l. Ebers, Manager of the Opera, stands in a doorway, holding aside a curtain. He frowns towards the danseuse, saying, *I'll make you fullfill your Engagement, or Dance me some of those Shiners.* Behind Hughes (r.)

a young woman clasps her hands despairingly, exclaiming *oh pauvre petitte Gordon.* A patterned carpet completes the design.

See No. 14549, &c. Mercandotti disappeared without warning, when a crowded audience expected to see her in the popular ballet *Alfred.* Gronow, *Reminiscences*, ii. 91 f. A canard that Hughes's fortune was from his father, a slop-seller in Ratcliffe Highway who married Admiral Hughes's widow, is illustrated; see *The English Spy*, 1825, ii. 323 f. Hughes was the son of Captain Ball, R.N., his fortune was from his stepfather, Admiral Hughes. *D.N.B.*
$8\frac{1}{4} \times 12\frac{1}{4}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{4}$ in.

14554 A NEW BALL - ET ON THE TIGHT ROPE . OF MATTER-O-MONEY.

[W. Heath.]
Pub April 21th 1823 by S W Fores 41 Picadilly

Engraving (coloured[1] and uncoloured impressions). Mercandotti dances on a tight rope stretched between the keyhole of a church door (r.) and two crossed poles (l.) where it is held by Lord Fife, and by a weight inscribed *6000.* Hughes, dressed as a dandy, stands with his back to the door, looking up at her. She balances herself with a pole, at the upper end of which is a ball, at the lower end (l.) a fife. She raises her leg high, pointing the toe at Hughes who is below her, and saying, *I fear this cord will not support me long, but never mind I must make the best of it while it lasts Gold covers all defects.* He says: *Now Ive the whole of my happiness before me!!!* Fife, in full Highland costume, strains to hold the rope taut, saying, *There I've made it fast, that weight I think will keep it—So Ive kiss'd and I've prattled with fifty fair maids and changed them as of't d'ye see* [Gay, 'Beggar's Opera']. In the middle distance Señora Mercandotti runs forward, saying:

> *An O.P. Dance is just the thing a pretty leg to shew Sir,*
> *To catch the Eye—inflame desire as Opra Squints well know Sir.*
> *But when you've raised the scorching flame & lust is boiling hot Sir*
> *Then strike the Iron while tis warm & Tye the Marriage Knot Sir*

Behind, a newsboy runs off, blowing his horn, from which issue the words: *Count & Countess of Milan—Duff House—Marriage Clergyman 100 Gs Broomstick too too too all Paid for.* See No. 14549, &c.
$7\frac{7}{8} \times 12\frac{1}{2}$ in. With border, $8\frac{1}{8} \times 12\frac{3}{4}$ in.

14555 THE MOVING PANORAMA—OR SPRING GARDEN ROUT.

[Williams.]
London Pubd June 1823 by S, W, Fores 41 Piccadilly

Engraving (coloured[2] and uncoloured impressions). A well-dressed crowd stand outside, enter, or struggle to enter a wide doorway, above which in large letters is *N° 5*, flanking an elaborate fan-light. They mount steps from the street, throng the vestibule, and are seen through an open window (r.) ascending a staircase. A man in the vestibule shouts: *Ladies and Gentlemen! I have the honour to inform those who are dissapointed of places that it comenses again at 1, 2 and 3 and at 7, 8 and 9 in the Evening.* On the inner wall is inscribed *Panor[ama] . . . Falls* [of] *Clyde Glascow Greenock.* On the l. a lady says to the man whose arm she takes: *I am told the King looks very Majestic and*

[1] 'Caricatures', vi. 55.

[2] 'Caricatures', vii. 209.

Elegant! He answers: *He is positively moveing like life, and as large too!* Many others, of different types and classes, make remarks expressing their desire to see the show: *Do you think it is worth half a Crown . . .?* and *Half a Crown! I assure you its worth a Sovereign! . . .*; *I really thought myself in the Abbey.*

Seemingly a puff for the panorama of the Coronation by Henry Aston Barker, his greatest success, by which he made £10,000. It was, however, exhibited in 1822, and the print, like others of Fores in this year, may be a reissue.

$9\frac{1}{4} \times 13\frac{1}{4}$ in.

14556 TURN ABOUT IS FAIR PLAY.

[W. Heath.]
Pub by J Crane Kennington Jan 13th 1823

Engraving (coloured impression). The title continues: *or a Mans Courage not always in the same key* ///. Two designs side by side, the same figures (identified by E. Hawkins as Cartwright and Berkeley) in contrasted situations on the pavement of a street in (?) Cheltenham. [1] Cartwright (evidently a musician) savagely thrashes with the bow of a 'cello or double bass Col. Berkeley, who, with his hand in his pocket, walks off towards a carriage, the back of which, inscribed *Cheltenham Fly*, is on the extreme r. Music headed *Treble* is in the greatcoat pocket of the aggressor, who says, *Ill ramp, Ill tear, Ill swear Oh, rare, and Ill warrant I pepper his Jacket* [quoting O'Hara's *Midas*, cf. No. 14236, &c.]. Berkeley: *He thats whip't and runs away may live to whip, another day—I wish I had my Yard Measure here, but never mind Ill go to Gloster & get some Law.* He wears a rakish bell-shaped top-hat and tight-waisted coat, with breeches and top-boots. [2] Berkeley seizes Cartwright by the throat, and raises his cane furiously. In the terrified victim's pocket is music headed *Base.* A shuttered window shows that it is after dark. Two speeches issue from Cartwright's mouth: [1] *To night to night, I am indeed Heart, right, my soul's in arms and eager for the fray.* [2] *That note's too high, I am quite out of Tune.*

The incident is unexplained; cf. No. 14868, a similar outrage by Berkeley. Each design, $7\frac{3}{4} \times 6\frac{1}{8}$ in. Pl., *c.* $9\frac{3}{4} \times 13\frac{3}{4}$ in.

14557 MY . DEAR . AND . MYNHEER.

[W. Heath.]
Pub Feb 17th 1823 by J Crane Kennington London

Engraving. A man and woman walk together (r. to l.) along a pavement, the woman slightly behind. He wears a flat wide-brimmed hat, long tartan cape almost to the ankles, revealing loose and ill-buttoned coat and trousers, with flat tied shoes. He walks as if unconscious of his neighbour, but holds towards her a coin. She is fashionably and flauntingly dressed, with streaming feathers, large muff, and fur-bordered pelisse, and walks arrogantly, with shoulders thrown back and mincing steps.

They are identified by E. Hawkins as Mr. Mackay of Cheltenham and Mrs. Robertson. He is described as a Cheltenham eccentric in Westmacott's *English Spy*, see No. 15221, and is the subject of *A Cheltenham Exquisite in Full Dress*, pub. Fores, Aug. 1819 (A. de R. xix. 16). See No. 14559.

$11\frac{5}{8} \times 8\frac{3}{8}$ in.

14558 EFFECTS OF THE CHELTENHAM WATERS OR TIS NECESSARY TO QUICKEN YOUR MOTIONS

[? Heath.]
London Pub by S W Fores 41 Piccadilly March 14. 1823

Engraving (coloured impression). Below the title: *after the Second Glass!!! Get home as fast as you can.* Fashionably dressed men and women, in acute discomfort, hasten from r. to l. A lady in the foreground (r.) taking the arm of a dandy resembles Mrs. Robertson, see No. 14557. There is a background of bushes and trees. The head of a negro footman, wearing a cocked hat, pops up from behind a bush. On the extreme r. is part of the Pump Room, with central cupola and pillared portico. Cf. No. 15221.
$8\frac{1}{4} \times 12\frac{5}{8}$ in. 'Caricatures', vii. 205.

14559 THE CHELTENHAM DANDY! OR GLOCESTERSHIRE MACKE-RONI.

N. Chater & Co^os^ Lithog^ry^ 33 Fleet street London. [? 1823]

Lithograph. W.L. portrait of Mackay, see No. 14557, standing in profile to the l. on a country road or grass, his eyes almost closed. He wears a tall top-hat of peculiar shape, a tartan cloak without cape, loose trousers, wrinkled socks, and flat tied shoes.
$11\frac{7}{8} \times 8\frac{1}{2}$ in.

14560 ST SWITHEN'S DAY—RETURNING FROM THE REVIEW.

[W. Heath.]
London Pub July 20th 1823 by S W Fores 41 Piccadily

Engraving (coloured impression). Pedestrians plod (l. to r.) through mud and driving rain; they are in the foreground, walking beside a stream of coaches, carts, and mounted officers. Some hold up dripping parasols. They wear fashionable summer dress, and are splashed to the waist, despite skirts kilted high. A milestone (l.): *1 Mile to Hounslew* [sic] *9 to London.* Perhaps based on No. 9582.
$8\frac{1}{8} \times 12\frac{5}{8}$ in. 'Caricatures', vii. 103.

14561 SYMPTOMS OF NOT HAVING BEEN OFTEN TO CHURCH—

[W. Heath.]
London Pub. May 16. 1823 by S W Fores 41 Picadilly

Engraving (coloured impression). A sequence of three scenes, divided by vertical lines, each with title and inscription. [1] *A Caution.* A sailor, smartly dressed in top-hat, short blue jacket, and wide white trousers, stands at a church door, with a demurely dressed young woman on his arm. She holds up her forefinger: *Now Mind Jack nobody must Speak but the Parson, Mum.* He sardonically closes one eye, putting a finger to it. [2] *Amen.* The interior of the church, with the couple immediately under the desk of the Clerk who rises to intone *Amen.* The sailor rises, saying fiercely: *Hold your Jaw you Lubber, hold your Jaw nobody must Palerver but the Parson.* The dismayed girl clutches his pigtail. [3] *The Psalm.* The sailor is about to drag him from his

desk. He says: *My Eyes here's a Mutiney and your one of the Ringleaders So haul in your Jawing tacks & come along down*— The girl shrieks. The congregation stand, singing loudly, including charity children in a gallery in front of the organ.
Each design, $7\frac{5}{8}\times4\frac{1}{4}$ in. Whole, enclosed in border, $8\frac{15}{16}\times13\frac{1}{16}$ in.
'Caricatures', vii. 167.

14562 THE ARTS. | PAINTING. *Plate 1st*

W. H [Heath]. *fecit*
Published by G Humphrey 74 New Bond Street & 24 St James's Street March 25. 1823.

Engraving (coloured impression). One of a set with the same signature and imprint, see Nos. 14563–5. A young woman, in petticoat and stays, sits on a chair facing her dressing-table, applying rouge with a hare's foot. A lap-dog barks at her. A wasp-waisted dress with long trimmed skirt stands supported on a frame. Her feathered bonnet is on a stand like a wig-block. On the wall is a picture, a woman painting the portrait of a seated man, both in classical costume. Bed, window-draperies, and a patterned carpet complete the design.
$9\frac{1}{4}\times7\frac{5}{8}$ in. With border, $12\times8\frac{1}{2}$ in. 'Caricatures', vii. 250.

14563 THE ARTS | SCULPTURE *Plate 2d*
See No. 14562. A battle scene. A Death's Head hussar leans from his horse to cut deep into the skull of an officer who staggers back. Another rides forward with a head on the point of his sabre. A decollated head lies some distance from its body. Infantry are indicated in the background.
$9\frac{1}{4}\times7\frac{1}{4}$ in. With border, $11\frac{3}{4}\times8\frac{1}{4}$ in. 'Caricatures', vii. 251.

14564 THE ARTS | DANCING *Plate 3d*
See No. 14562. A yokel in a smock who has been poaching leaps over a park paling, to be caught by the leg in a man-trap. He capers frantically, dropping two hares and his gun which explodes from trigger and muzzle. A spring-gun fires at him at close range. His dog is also caught in the trap. In the background behind trees a corpse hangs in chains from a tall gibbet (l.); the back of a notice-board (r.) indicates a warning of spring-guns and man-traps. Cf. No. 15333.
$9\frac{3}{8}\times7\frac{3}{8}$ in. With border, $11\frac{3}{4}\times8\frac{1}{4}$ in. 'Caricatures', vii. 252.

14565 THE ARTS | MUSIC. *Plate 4th*
See No. 14562. A street scene showing a small section of an arcade, evidently the Piazza, Covent Garden, with cobbled roadway in the foreground. A dustman rings his bell and yells, treading with a nailed boot on a dog, which barks furiously. Behind him on the extreme l. is the head of a braying ass. A little chimney-sweep runs (r. to l.) along the pavement, with his soot-bag and brush, shouting loudly. He has bare misshapen and reddened legs (cf. No. 13206). A blind woman plays a hurdy-gurdy (vieille); a ragged child beside her sings. Passers-by at the back of the pavement are a news-boy blowing his horn, a woman crying fish, and a milk-woman carrying pails on a yoke; her cylindrical hat (low-crowned) worn over a frilled white cap indicates a Welsh-woman (the earliest instance in these prints of such costume). From this cacophony a foreign musician carrying a stringed instrument in a bag, escapes, registering angry distress, towards the *Stage Door* (of Covent Garden Theatre) under the arcade. A traditional subject, Hogarth's *Enraged Musician* being the classic example. Cf. No. 9404.
$9\frac{1}{4}\times7\frac{1}{4}$ in. With border, $11\frac{5}{8}\times8\frac{1}{4}$ in. 'Caricatures', vii. 253.

14566 PREFERENCE.

W. Heath Del et Sculp^{t}
Pub April 7th 1823 by G Humphrey 24 S^{t} James's Street & 74 New Bond Street

Engraving (coloured impression). One of a pair with the same signature and imprint. A lady in costume intended to be of Charles I period (but more like that of 1823) sits near a window in a very décolletée dress, looking over her shoulder at a suitor (who resembles Liston) in quasi-military costume and with huge rosettes on his shoes. He grins oafishly, turning in his toes. She gives her r. hand to a little pet monkey in hat, &c. who holds her fan. Behind, a good-looking cavalier watches the pair from behind a curtain. Window and walls have Gothic mouldings, which, with a carpeted hall, suggest the domestic Gothic of *c.* 1823.
$8\frac{5}{8}\times 7\frac{1}{8}$ in. With border, $10\frac{3}{4}\times 8\frac{5}{16}$ in. 'Caricatures', vii. 192.

14567 NECESSITY

See No. 14566. A handsome cavalier kneels at the feet of a fat, ugly, bedizened and delighted woman, making an impassioned gesture, r. hand on heart. He holds out behind him a letter *To Rosa*, which a young woman is about to take. The man wears trunk hose and ruff, implying an Elizabethan setting. The woman wears a large ruff and feathered head-dress, with ermine-lined hanging sleeves. A cockatoo sits on a tall perch.
$8\frac{5}{8}\times 6\frac{7}{8}$ in. With border, $11\times 8\frac{1}{8}$ in. 'Caricatures', vii. 193.

14568 PARISH CHURCH AND CHAPEL OF EASE

J. *W H fec^{t}*
Pub April 15 by G Humphrey 24 S^{t} James's St & 74 New Bond St. 1823

Engraving (coloured impression). A fat parson (r.) walks pompously l. to r. and towards the picture plane, his hands behind him, followed disconsolately in the middle distance by a thin curate. Behind the latter is a stile leading to a Gothic church among trees. In the background (r.) is the chapel of ease, a Georgian building with pediment and cupola fronted by a neat railing.

For this favourite theme cf. Nos. 3755, 3756, 14755–6. One of a set (coloured), see Nos. 14569–86, all etched by Heath.
$3\frac{3}{16}\times 4\frac{3}{4}$ in. With border, $4\frac{1}{8}\times 5\frac{5}{8}$ in. 'Caricatures', vii. 248.

14569 PORTER AND SMALL BEER.[1]

Pub April 21 . . . [ut supra].
See No. 14568. The vestibule of a large London house. A large and very obese porter drains a large tankard, watched by a limp and dejected foot-boy, who stands near the front door. Both wear the same livery. Behind the porter is his hooded chair.
$3\frac{3}{8}\times 5$ in. With border, $4\frac{7}{16}\times 6$ in. 'Caricatures', vii. 248.

14570 SALLY MANDER[1]

See No. 14568. Imprint as No. 14569. A very fat, neatly-dressed cook stands before a large fire holding a salamander, a red-hot iron like a large poker. A sirloin roasts on a spit turned by clockwork. A kettle hisses steam, a large tureen on the table steams violently. A cat retreats from the fire. Below the title: *as hot as Beelzebub's back kitchen in the Dog Days*"—
$3\frac{7}{16}\times 5\frac{1}{16}$ in. With border, $4\frac{1}{2}\times 6$ in. 'Caricatures', vii. 240.

[1] Signatures as No. 14568.

14571 MILK OF HUMAN KINDNESS.[1]
Pub May 12 . . . [ut supra].
See No. 14568. A comely girl carrying a yoke for milk-pails, gives milk to a poor emaciated woman seated under a tree with a crying infant at her shoulders. There is a pastoral landscape. A milestone is marked *xxi.*
$3\frac{9}{16}\times5\frac{1}{16}$ in. With border, $4\frac{9}{16}\times5\frac{15}{16}$ in. 'Caricatures', vii. 85.

14572 GREAT BOWELS OF COMPASSION.[1]
See No. 14568. Imprint as No. 14571. An obese man has dismounted to offer help to an injured man thrown from his horse. In the background (l.) a second saddle-horse grazes and (r.) three men run off with the victim's hat, whip, &c.
$3\frac{5}{8}\times5\frac{3}{16}$ in. With border, $4\frac{5}{8}\times6$ in. 'Caricatures', vii. 85.

14573 PAYING IN KIND
W H—Del et Sculp
See No. 14568. Imprint as No. 14571. A man wearing dressing-gown, night-cap, and slippers, with fashionable dress, sits by the fire (l.), with coffee-pot, toast-rack, &c., on a small table at his r. hand. He holds an enormously long bill, and turns to speak to a foot-boy in livery, who stands hat in hand, a basket on his arm. Pointing to the bill, he says (the words in the upper margin): *Tell the Doctor I shall certainly pay for the Physic but I shall return the Visits!*
$3\frac{5}{8}\times4\frac{15}{16}$ in. With border, $4\frac{1}{4}\times5\frac{5}{8}$ in. 'Caricatures', vii. 231.

14574 NOW THAT I HAVE ILLUSTRATED MY THREE PINTS, I SHALL PROCEED TO DRAW SOME MORE ALE!!
W H. fecit
See No. 14568. Imprint as No. 14571. A fat bottle-nosed parson preaches from the upper story of a three-decker pulpit. Below him a lean curate sleeps, spectacles on forehead. A lank-haired rubicund clerk listens alertly. At the base of the design are the heads of a congregation, asleep, except for a flirting couple.
$3\frac{5}{8}\times5\frac{1}{8}$ in. With border, $4\frac{5}{8}\times6$ in. 'Caricatures', vii. 231.

14575 A PUN.[2]
See No. 14568. Two men drink together in a neat parlour, a decanter and plate of nuts on a small round table between them. One (l.) is a dandy (holding up a nut) with very full trousers tightly strapped, the other wears riding-breeches and top-boots. Their words are in the lower margin: *What would this Nut say if it could Speak?* and: *D—n it give us none of your Jaw!*
$3\frac{1}{2}\times4\frac{5}{8}$ in. With border, $4\frac{1}{8}\times5\frac{1}{2}$ in. 'Caricatures', vii. 244.

14576 SHORT OF FRENCH.[2]
See No. 14568. Two grotesquely dressed men exchange words (etched in the upper margin) on a London pavement. One (l.) wears a bell-shaped top-hat and immensely wide trousers strapped under the boots; he holds a furled umbrella, and strides off to the l., looking over his shoulder at a seeming Frenchman, in small hat, skirted coat, breeches, and Hessian boots who stands shrugging and gesturing. Inscription: *Quel heure et ils* [sic] *Ye ne Sais pas Bless me is it so Late.* Cf. No. 14441.
$3\frac{5}{8}\times4\frac{7}{8}$ in. With border, $4\frac{1}{4}\times5\frac{1}{2}$ in. 'Caricatures', vii. 245.

14577 A QUESTION ANSWER'D[2]
See No. 14568. Scene in a London square, with well-built houses. The back of a coal-cart is on the extreme r., a coal-heaver prepares to empty a sack down the hole in the pavement. A prim-looking man (l.) holding a furled

[1] Signatures as No. 14568. [2] Signature and imprint as No. 14573.

umbrella asks (words in lower margin): *How are Coals to Day Paddy?—Black as ever your Honor.*

$3\frac{1}{2}\times4\frac{5}{8}$ in. With border, $4\frac{1}{8}\times5\frac{9}{16}$ in. 'Caricatures', vii. 245.

14578 RAFF PECKISH THE RADICAL! ALDERMAN CALLIPASH THE LOYALIST![1]

See No. 14568. The radical (l.), very thin in tattered, quasi-fashionable clothes, runs (l. to r.) along a pavement; on one leg is a dilapidated top-boot, on the other a Hessian boot. He looks sourly at a bloated rubicund alderman (r.), in livery gown and cap, with gouty legs, who stands astride, clasping his stomach above an unbuttoned waistcoat. Below:

I scuttle up & down ev'ry Street
In search of a Feed I've no rest,
I've not even my nails left to eat
And naught but my thoughts to digest!

And:

With three Dinners to day—I'm satisfied quite,
Oh, what wou'd I give for a good appetite,

$3\frac{5}{8}\times5\frac{1}{8}$ in. With border, $4\frac{5}{8}\times6$ in. 'Caricatures', vii. 86.

14579 A GOOD BITE OR SWALLOWING THE BAIT—

T L [? Lane] *W H fec^t*

Pub May 15th . . . [ut supra].

See No. 14568. Two men stand on a river-bank fishing disconsolately; one short and obese, the other tall and thin. The latter hooks a frog. Close behind them a hound is furtively devouring fish which lie on the grass.

$3\frac{9}{16}\times5\frac{1}{8}$ in. With border, $4\frac{3}{4}\times6\frac{1}{8}$ in. 'Caricatures', vii. 88.

14580 A ROLAND FOR AN OLIVER!

W. H Scul^t

Pub May 27 . . . [ut supra].

See No. 14568. A lady sits at a small dressing-table (l.) doing her hair. She turns to answer an elderly servant in livery who proffers a large bone, saying (words under the title): *My Lord has sent your Ladyship a Bone to Pick!* She answers: *Tell him my Eldest Son is none of his, and there's a Bone for his Lordship to Pick,!*

$3\frac{1}{4}\times5\frac{1}{16}$ in. With border, $4\frac{9}{16}\times6$ in. 'Caricatures', vii. 87.

14581 A COMPLIMENT[2]

Pub May 28 . . . [ut supra].

See No. 14568. A man sits in an arm-chair by the fire, while a wig-maker measures his bald head with a foot-rule. The room is plainly furnished; on a table a judge's wig hangs on a stand; on the chimneypiece is a bewigged owl. Below: *So my Lord I am to take the old Whig back again—Bless me what a long head you've got! Well I declare tis as Thick as its Long.*

$3\frac{1}{4}\times4\frac{15}{16}$ in. With border, $4\frac{1}{2}\times5\frac{7}{8}$ in. 'Caricatures', vii. 244.

14582 A GOOD TIME KEEPER

W H—

Pub May 29 . . . [ut supra].

See No. 14568. Scene in a broad London street parallel with the west front of St. Paul's which tops the houses. A burly sailor, pointing with his thumb to St. Paul's, and holding a watch and seals, addresses a Jew old-clothes man who approaches him cringingly. The Jew is bearded, wears three hats, holds

[1] Signatures as No. 14568, imprint as No. 14571, &c.
[2] Signature as No. 14580.

a sack on his shoulder, one (thin) leg in a dilapidated Hessian, the other in a top-boot. Below: *Give me a pound for Her, will you; I'll see you D—n first, why I set Her by that big 'un Last night & she's out sail'd Her by 7 Hours.*
$3\frac{3}{8}\times5\frac{1}{8}$ in. With border, $4\frac{1}{2}\times5\frac{7}{8}$ in. 'Caricatures', vii. 84.

14583 JEW-VENAL[1]
Pub June 29 . . . [ut supra].
See No. 14568. Scene outside a large pawnshop, *Moses Levi*, with a double window. Plate, shawls, &c. hang in the windows. On the opposite pavement a bearded Jew holding a garment bends over his open sack with a cunning leer. Behind, a second Jew, wearing two hats, chaffers with a stout man. A third Jew, also in two hats and carrying his sack, twitches a handkerchief from the pocket of a dandy. Below: *Get de Monish—honestly if ye Can,—but get de Monish!*
$3\frac{5}{8}\times5\frac{1}{4}$ in. With border, $4\frac{5}{8}\times6$ in. 'Caricatures', vii. 87.

14584 ENTRY ——— AND ——— EXIT, THE WORLD![2]
See No. 14568. Scene outside a large apothecary's shop, both windows filled with large coloured jars. Above the door is the sign, a terrestrial globe on which scales are balanced. Outside, a doctor in old-fashioned dress, acts as usher with a long wand to a band of naked infants (l.) who run eagerly towards him. In the jars fœtuses are indicated. Outside the other window stands an undertaker holding up his professional staff and doffing a hat draped with a mourning scarf towards a skeleton who advances from the background (r.). Behind the skeleton is a church among trees. Below: *Accoucheurs & Apothecaries—Masters of the Ceremonies, and Usher's of—the Black Rod &c!*
$3\frac{5}{8}\times5\frac{1}{4}$ in. With border, $4\frac{9}{16}\times6\frac{1}{16}$ in. 'Caricatures', vii. 240.

14585 SELF INTRODUCTION & DECLARATION[2]
See No. 14568. A night scene, with a full moon, outside the corner house of a London square, an equestrian statue among trees in the background. A young officer in dandified uniform kneels on the cobbled roadway, shouting up to the house *Fire! Fire! Fire!* A lady, in nightgown and cap, looks from a first-floor window, crying, *Where! Where! Where!* He answers, r. hand on his heart: *Here! Here! Here!!!* The words are below the title.
$4\frac{13}{16}\times3\frac{3}{4}$ in. With border, $6\times4\frac{5}{8}$ in. 'Caricatures', vii. 230.

14586 (THE GAME OF DOMINO'S!)[3]
G H [Humphrey] *inv^t*— *W H sc*
See No. 14568. A coffee-house scene. Four men sit at a table playing and drinking, with candles, pipes, tankard, &c. The one at the r. end of the table has a wooden leg; he holds up his r. fist, saying, *Six's all! &—my Dab!* His vis-à-vis leans forward excitedly, saying, *Well done partner—take another Chalk for Us!* (words in the lower border). The two others register consternation. A bystander is amused. A waiter bringing pipes and a tankard gapes, spilling the beer.
$3\frac{5}{8}\times5\frac{1}{4}$ in. With border, $4\frac{5}{8}\times6\frac{1}{16}$ in. 'Caricatures', vii. 88.

14587 HOYLE'S GAME'S *Plate 1st* | BACK-GAMMON—

[W. Heath.]
Pub July 23. 1823 by G Humphrey 24 S^t James's & 74 New Bond S^t

Engraving (coloured impression). One of a set of four unsigned plates by Heath. See Nos. 14588–90; three have the same date. A man stripped to the

[1] Signatures as No. 14568.
[2] Signatures and imprint as No. 14583.
[3] Imprint as No. 14583.

waist is dragged at the cart's tail while a man flogs him ferociously with a cat-o'-nine-tails. The scene is a dusty suburban road, with one house and trees. Boys run up cheering; a fish-woman stands to jeer. Cf. No. 14792.
$3\frac{9}{16} \times 5\frac{1}{8}$ in. With border, $4\frac{3}{4} \times 6$ in. 'Caricatures', vii. 246.

14588 HOYLES GAME'S *Plate 2—d* | DRAUGHT'S
See No. 14587. Four men in a respectably furnished room drink deep and tipsily, three (seated) from tankards; one (standing) from a bottle.
$3\frac{9}{16} \times 5\frac{3}{16}$ in. With border, $4\frac{3}{4} \times 6\frac{1}{8}$ in. 'Caricatures', vii. 246.

14589 HOYLE'S GAMES *Plate 3d*— | CRIBBAGE—
See No. 14587. The interior of a fashionable goldsmith's shop. A well-dressed woman stands at the counter where the proprietor peers through his eye-glass at a (?) bank-note; she hands a watch and chain to a fashionably dressed man seated beside her, who screens the transaction with his top-hat. A boy leans from the street to snatch the man's handkerchief from his pocket. Outside are the trees of a London square.
$3\frac{1}{2} \times 5\frac{1}{8}$ in. With border, $4\frac{5}{8} \times 6\frac{1}{8}$ in. 'Caricatures', vii. 247.

14590 HOYLE'S GAMES *Plate 4th* | ROUGE ET NOIR,—
Pub July 24 . . . [ut supra].
See No. 14587. A sweep (l.) and a smart red-coated soldier (r.) fight with fists on cobblestones outside a detached house. A tall grenadier is the soldier's backer, a bandy-legged dustman that of the sweep. The intent spectators include a liveried footman, a third soldier, a fish-woman, a Jew old clothes dealer wearing three hats, a second dustman with twisted shin-bones.
$3\frac{1}{2} \times 5\frac{3}{16}$ in. With border, $4\frac{5}{8} \times 6\frac{1}{8}$ in. 'Caricatures', vii. 247.

14591 LAW TERMS, *Pl 1* | ENGROSSING!!!

Williams dest et Sculpt
London Pubd January, 1823, by S W Fores No 41, Piccadilly.

Engraving (coloured impression). A handsome young man sits on a settee, a pretty young woman on each knee, while a third kneels on the settee kissing him, her arms round his neck. A plain young man (r.) attempts to pull one of the girls from his rival's knee; she pushes him away angrily. On the carpet is an open book: *Monopoly made Easy by a modern Practitioner* beside a top-hat and gloves. On a table (r.) are a cane and gloves. On the wall are two pictures: *Pluralist*: a fat parson monopolizes four churches: he stands on the roofs of two adjacent buildings, leaning forward to clasp the steeples of two others. *Miser*, an old man looks up in alarm from the money-bags which he has taken from a treasure-chest.

One of a set (coloured), all with more delicacy of finish than is customary, all with the same imprint, see Nos. 14592–4 (Nos. 14592–3 dated *January 1st* . . .).

A vogue for illustrations of legal puns is suggested by an advertisement of parts 1 and 2 of 70 *Legal Illustrations*, price 2*s*. 6*d*. plain, 3*s*. coloured, by T. Lane. *John Bull*, 7 Aug. 1825.
$8\frac{13}{16} \times 6\frac{13}{16}$ in. With border, $10\frac{3}{8} \times 8\frac{1}{8}$ in. 'Caricatures', x. 236.

14592 LAW TERMS. *Pl 2* | EJECTMENT.
Williams delt et Sculpt
See No. 14591. Bedroom scene. A powerfully built man in greatcoat and top-boots throws a dandified youth out of a window, with stern concentration. The houses opposite, lit by a full moon, show that the ground is far below. The victim's head and shoulders are outside; he desperately clutches sash and

sill, kicking violently. A terrified woman stands by the bed. Her huge bonnet hangs on the wall. In the struggle the dressing-table glass has been thrown to the floor, where it lies, with lighted candle and watch and seals. Stick, hat, and gloves are on the floor, the victim's hat and coat on a chair.
$8\frac{13}{16} \times 6\frac{13}{16}$ in. With border, $10\frac{1}{2} \times 8\frac{3}{16}$ in. 'Caricatures', x. 239.

14593 LAW TERMS. *P^l 3* | A DEMURRER.
C Williams fecit
See No. 14591. A street scene at night beside a corner shop adjoining a passage leading to an archway, inscribed [Cliffo]*rds Inn*, under the first floor of a tall house. The shop has a curved window filled with cakes, jelly-glasses, &c., and sweetmeats in elegant glass jars. The shop-woman looks out at a tall well-dressed man who walks away from a courtesan, who puts a hand on his arm, pointing to the door of the house between shop-front and archway, on which is *Hotel*. She is well dressed and handsome. Just behind her a watchman sits on a stool, watching the couple and ringing a hand-bell; he holds up a placard inscribed *Beware of Bad Houses* on which his lantern hangs. Light falls on the figures and pavement from shop, street lamp, and lantern. Above the shop-window . . . *l at Home* | *Button* | *S* . . .

For this method of warning the unwary from brothels cf. No. 15443.
$8\frac{3}{4} \times 6\frac{3}{4}$ in. With border, $10\frac{1}{4} \times 8\frac{1}{8}$ in. 'Caricatures', x. 238.

14594 LAW TERMS. *P^l 4* | A WRIT OF ERROR
Williams del^t et Sculp^t
See No. 14591. In a well-furnished parlour a pretty young girl sits facing a table on which is an open writing-desk; she covers her face with her hand. Her mother (l.) leans over her chair to take a letter from her low-cut corsage. He father (r.) stands over the desk holding a letter, to which he points angrily. This begins *Dear* . . . and ends *at nine at the Garden gate* . . . The girl has been interrupted in writing a letter, the mother's sewing materials have been hurriedly flung down. On the wall are two pictures: [1] *Don Juan*; street scene, by moonlight; the don runs an elderly man through with his sword. [2] A pregnant woman stands outside the closed door of a *Lying . in . Hospital.*
$8\frac{13}{16} \times 6\frac{13}{16}$ in. With border, $10\frac{1}{4} \times 8\frac{1}{8}$ in. 'Caricatures', x. 237.

14595 MONSTROSITIES OF 1783 & 1823.—
G. Cruikshank fec^t
Pub^d by G Humphrey, 27 S^t James's S^t London—Jan^y 1^st 1823—
Engraving. A promenade in one of the London parks. The 'Monstrosities' of the two periods stare at each other in amazement. The earlier ones are taken from prints of the period, namely, the 1785–6 vogue for projecting busts, inflated derrières, and gigantic hats and muffs. The lady on the extreme l. is taken from No. 7107; a modern dandy, arm-in-arm with a Life Guards officer, stares rudely, putting his cane under the brim of her hat. A macaroni of *c.* 1773 walks mincingly to the l. The centre group are moderns, two men and two women. Behind them are the three ladies with enormous busts from No. 7112. On the r. a lady in a vast hooped petticoat is copied in reverse from the centre figure of No. 6720 (1784), a park scene by Rowlandson after Repton. An extremely vulgar dandy, with his hands in his trouser pockets, who stares at her is adapted from a prominent figure in No. 14438. On the extreme r. is Gillray's lady in back view from No. 6133 (1782). There are other figures, ancient and modern.

Reid, No. 1161.
$4\frac{5}{16} \times 12\frac{3}{4}$ in. With border, $5\frac{1}{8} \times 13\frac{3}{8}$ in.

14596 [MONEY HUNTING.]

Deigned [sic] *by an Amature Etched by G C^k*
Pub^d Jan^y 10 1823 by G. Humphrey 27 S James's St^t

Engraving (coloured[2] and uncoloured impressions). No title. A fat squat and ugly woman sits on a sofa next a tall dandified officer (r.) who makes his address, his hand on his breast. She turns to him complacently, her feet awkwardly resting on a stool. Their two dogs face each other, each with shape and manner corresponding with its owner. Two appropriate pictures are on the wall: *Bank of England* (l.) and *Seige of Acre* (r.). Below:

"*Had I a Heart for falshood fram'd*
I ne'er could injure you—
For tho' your tongue no promise claim'd
Your Charms would make me true!—&c &c &c.

Reid, No. 1163. Cohn, No. 1745. Reissued with title, *Cruikshankiana*, 1835. $4\frac{1}{8} \times 5\frac{13}{16}$ in. With border, $4\frac{5}{16} \times 6\frac{5}{16}$ in.

14597 DANCING DOLLS-OR-"LES MARIONETTES À LONDRÉS"—

J T S Esq^r inv^t G Cruik fec^t
Pub^d Jany 15 1823 by G Humphrey 27 S^t James's S^t London—

Engraving. A (?) Savoyard boy playing fife and tabor exhibits his dolls, two puppets on a string stretched between his knee and a stick. A Welsh milk-woman (l.), with her pails hanging from a yoke, laughs. Two little girls (r.) are amused; the younger makes her doll imitate the puppets. The road is suburban, bordered by the paling of a *Nursery*, over which leans an amused spectator.

Reid, No. 1164. Cohn, No. 1037.
$3\frac{5}{8} \times 5$ in. With border, $4\frac{3}{16} \times 9$ in. 'Caricatures', xi. 93.

14598 THE BLUE DEVILS—

G. Cruikshank fec^t
Pub^d by G. Humphrey 27 S^t James's S^t London—Jan^y 10^th 1823—

Engraving (coloured[1] and uncoloured impressions). An elaboration of No. 9391, *John Bull troubled with the Blue Devils*, by I. Cruikshank after Woodward (1799). A melancholy man wearing night-cap and slippers sits facing an empty grate (r.), his feet on the fender, supporting his head on his hand. He is beset by demons, figments of the mind, who are mostly miniature human beings. One stands on the back of his neck holding up a noose which is attached to a projection from the solitary candle on the chimneypiece, which is burnt to the socket. Another, swinging himself from the chimneypiece, offers an open razor. One standing beside the grate commits suicide, a pistol to each ear, glaring at his victim. A little gnome crouches behind the bars of the grate, to which is attached a begging-box with the notice *Pray Remember the Poor Debtors* [cf. No. 13287]. In the fireplace is a placard: *M^r—D^r to T Coke Coal Mer^t To 5 Chald^s Wallsend . . To D^o Chald^s Wallsend To 3 Ch . . . £73.* On the arm of the chair stands a top-booted bailiff tapping his victim's shoulder and proffering a writ. On the floor a procession walks (l. to r.) towards the victim, headed by a fat and pompous parish beadle with a tall

[1] 'Caricatures', xi. 94. [2] 'Caricatures', vii. 208.

staff. He is followed by three pregnant women, cloaked and bonneted (cf. Nos. 14613, 15495). A lean old-fashioned doctor with a skull-like face hurries up behind them. Last runs a ghoulish creature with a coffin strapped to his back, holding a hammer. A monster with fanged mouth (gout) extends claws towards the victim's feet. On the floor at his side is an open book: *Ennui.* On a table (l.) a mannikin sits on the foot of a reversed wine-glass, gleefully holding up an empty bottle and his hat. Beside him are papers: *Bill for Payment Lies due at no . . .* Two books on a wall-bracket form a platform for a similar creature who is gleefully painting at one of two pictures on the wall. His brush is a firebrand, a conflagration is depicted. The other picture is of a shipwreck. The books are: *Miseries of Human Life* [cf. No. 10815, &c.] *(Folio) Vol. 2222* and *Bucanns* [Buchan's] *Domestic Medicine.* A third picture above the victim's head is of himself assaulted by a screaming virago with a pair of bellows.

The satire of 1799 was concerned solely with taxes, oddly absent from this print. Cf. No. 14905.

Pen and pencil drawing, reversed. Binyon, i. 287. (199. c. 1/100.)

A crude woodcut adaptation (political) was published in 1832, see vol. xi.

Reid, No. 1162. Cohn, No. 934. Reissued *Cruikshankiana*, 1835 (spelling of 'Bucanns' corrected).

$7\frac{3}{16} \times 9\frac{1}{4}$ in. With border, $8\frac{1}{4} \times 10\frac{1}{16}$ in.

14599–14608

Plates to Part I,[1] *Points | of | Humour; | Illustrated | by the | Designs of George Cruikshank. | London: | Published by C. Baldwyn, Newgate Street. | 1823.* Each 'Point' has a vignetted etching on large paper ($9\frac{1}{8} \times 5\frac{3}{4}$ in.) and, except Nos. 14604, 14607, a tiny woodcut tail-piece. There are proofs, two designs on one pl., of Nos. 14603–4, 14606, 14608, and an India proof of No. 14602 (sets of India proofs, price 12*s.* 6*d.*, having been separately issued without text, in a wrapper). Published in wrappers, 8*s.*[2] plain, 12*s.* 6*d.* coloured. Reid, Nos. 1107–16, 3229–36, 4799. Cohn, No. 176. Praised, J. G. Lockhart, *Blackwood's Magazine*, July 1823; W. M. Thackeray, *Essay*, pp. 13–16.

184. c. 20.

14599 [POINT I. THE POINT OF HONOUR.]
G. Cruikshank fec[t]

In a dignified panelled room (in 1777) a Virginian officer, accused of cowardice for refusing a duel, stands with folded arms over a smoking grenade, while his brother officers stampede, climbing over each other to reach the door. Tail-piece in lines and dots, a smoking grenade with legs, claws, and tail pursues these officers.

A pencil drawing and studies for individual figures. Binyon, i. 286. 199. c. 1/64.

c. $3\frac{3}{4} \times 3\frac{5}{8}$ in.

14600 [POINT II. THE SHORT COURTSHIP.]
G. Cruik. fec[t]

In a ramshackle attic a man and woman in a truckle-bed regard each other with astonishment, while grinning heads look in through gaps in the plank door. The result of drunkenness in the same gutter. Tail-piece: Bacchus and Hymen walking arm-in-arm.

[1] Part II, 1824, Reid, Nos. 1227–36, 3266–77, has not been described, the plates being more purely illustrative.

[2] '. . . dog-cheap, as things go'. *Blackwood's Magazine*, xiv. 26.

A pencil sketch, in reverse, and alternative studies. Binyon, i. 286. 199. c. 1/65.

c. $3\frac{3}{8}\times3\frac{3}{8}$ in.

14601 [POINT III. YES OR NO?]

*G. Cruik. fec^t^*

Frederick the Great sits at a writing-table, amused at his little grandson who stands, battledore in hand, demanding the return of his shuttlecock. Tail-piece: a small dog tugs at the tail of a grazing bull.

A pencil sketch and studies for Frederick's hand and pen. Also studies for Frederick's head, the child, and other figures. Binyon, i. 286. 199. c. 1/66, 67.

c. $3\frac{3}{8}\times3\frac{1}{2}$ in.

14602 [POINT IV. EXCHANGE NO ROBBERY.]

*G. Cruikshank fec^t^*

The miller sits, contentedly gorging bacon, while his wife fries rashers, throwing an agonized glance at a face (the squire's) looking glumly down from a grandfather clock. Tail-pieces: (1) Miller and publican, the former discovering bank-notes in the breeches he has hastily put on. (2) The town-crier hawking the squire's well-known breeches.

A pencil drawing, together with finished studies for the tail-pieces. Binyon, i. 286. 199. c. 1/68.

A woodcut copy reversed and without clock: "*Dinner Time; or, how to comfort the inward man.*" G.o.C., 6 Jan. 1828.

c. $3\frac{3}{8}\times3\frac{1}{2}$ in.

14603 [POINT V. THE JOLLY BEGGARS . . .]

*G. C^k^*

One of four illustrations to Burns's poem: scenes in a wayside whisky-house. The ragged old soldier with a peg-leg, and stump for r. arm, sits by the fire, his doxy on his knee. Tail-piece: a ranting preacher on an overturned wheelbarrow addressing a few devout peasants.

A pencil drawing and several studies for the heads. Binyon, i. 286. 199. c. 1/69.

c. $3\frac{1}{2}\times3\frac{1}{8}$ in.

14604 [POINT VI. THE JOLLY BEGGARS . . . II.]

*G. C^k^*

The lusty ragged tinker seizes the 'pigmy scraper wi' his fiddle,' while the woman, holding a glass of whisky, watches complacently.

Three pencil drawings, two in reverse, and with studies for the heads. Binyon, i. 286. 199. c. 1/70, 71.

c. $3\frac{1}{2}\times2\frac{7}{8}$ in.

14605 [POINT VII. THE JOLLY BEGGARS . . . III.]

*G. C^k^*

A ballad-hawker with his box of broadsides rises to sing, 'his twa Debōrahs' seated one on each side.

Two pencil drawings, one in reverse, with an alternative design for the ballad-hawker. Binyon, i. 287. 199. c. 1/72, 73.

c. $3\frac{1}{2}\times2\frac{7}{8}$ in.

14606 [POINT VIII. THE JOLLY BEGGARS . . . IV]

*G Cruikshank fec^t^*

A view of the thatched whisky-house, in which the incidents of Nos. 14603–5 are depicted, with other figures, including three small children in violent conflict. Tail-piece: a beggars' wayside encampment, with a distant gibbet.

Two pencil studies. Binyon, i. 286, 287. 199. c. 1/67 rev., 74.

c. $3\frac{5}{8}\times3\frac{1}{2}$ in.

14607 [POINT IX. THE DOWNFALL OF HOLY CHURCH.]
Geo^e Cruikshank f.
A file of fat and bloated priests, each with a lighted candle, headed by the Archbishop of Riga in robes and mitre, all fall headlong down steps leading to a cavern, impelled by the last, an abbot, who starts the catastrophe.

Two pencil sketches, with studies (unused) for separate figures. Binyon, i. 287. 199. c. 1/75, 76.
c. $3\frac{5}{8} \times 3\frac{1}{2}$ in.

14608 [POINT X. A VISIT WITHOUT FORM.]
G. Cruik^k fec^t
Cardinal Bernis steps into a magnificent room through a window, lured to an assignation, and is greeted by the lady's husband with a crowd of servants holding torches. Tail-piece: a slinking cur, tail between legs.

Two pencil studies, one in reverse, with an alternative design for the subject and studies of profiles, including self-portraits of G. C. Binyon, i. 287. 199. c. 1/77.
c. $3\frac{5}{8} \times 3\frac{1}{2}$ in.

14609–14628

Wood-engravings to *Points of Misery; or Fables for Mankind: . . . Illustrated with Twenty Designs | by | Robert Cruikshank.* [quotation] *London: | Published by Sherwood, Jones, and Co. | Paternoster-Row. 1823.* Designs on large paper ($9\frac{3}{4} \times 6$ in.), no titles, alternate with vignettes. Titles from Table of Contents.
C. 116. f. 2.

14609 [MIRTH AND MISERY PERSONIFIED.]
Frontispiece. 'Two three-bottle men': a jovial toper (r.) and a distraught invalid, beset by the demons of gout (cf. No. 12445) and headache (cf. No. 13439); beside him are his medicine-bottles and an hour-glass topped by a winged skull.
$2\frac{3}{4} \times 3\frac{3}{4}$ in.

14610 THE MS. RETURNED.
Interior of a bookseller's warehouse. The wretched author receives his MS. from a man behind the counter.
$2\frac{3}{16} \times 3$ in.

14611 [POINT I. MISERIES OF AUTHORCRAFT.]
The poet's traditional attic: wife at the wash-tub, noisy or destructive infants. The author, pen in hand, turns to the door (l.) where four angry duns present long bills. Cf. No. 12139, &c.
$3 \times 3\frac{5}{8}$ in.

14612 A THOUGHT.
The tattered author has leapt from a truckle-bed to seize a bright idea; his pen is poised over his paper.
$1\frac{7}{8} \times 2\frac{5}{8}$ in.

14613 [POINT II. MISERIES OF THE MIND.]
A man sits up in bed beset by blue devils enticing to suicide and by visions resembling those of No. 14598 (bailiff, woman, &c.). Death poised on a cloud aims his javelin, holding out an hour-glass. There is also a tax-collector knocking at a street-door (r.).
$3 \times 3\frac{3}{4}$ in.

14614 THE HYPOCHONDRIAC'S DREAM
A man lies on the ground against the knees of a cloaked figure making incantations, and is attacked by demons; his hair rises on his head. Cf. No. 7449.
$2\frac{1}{16} \times 2\frac{5}{8}$ in.

14615 [POINT III. MISERIES OF TRAVELLING BY COACH.]
A dense crowd in Piccadilly, backed by the front of *Hatchets House & Hotel*... A coach, passengers, coachman, porters with baggage, and would-be travellers holding up open umbrellas. See No. 13048.
$3 \times 3\frac{3}{4}$ in.

14616 A SIX INSIDE.
The interior of a coach, with six resentful passengers, one holding a barking lap-dog. Perhaps based on No. 8970.
$2\frac{1}{8} \times 2\frac{3}{4}$ in.

14617 [POINT IV. MISERIES IN A LONDON LODGING-HOUSE.]
The interior of three rooms, one above the other, revealed by the absence of a front wall. A distracted author stops his ears, maddened by sounds from above and below. Above, an actor with a wooden leg gives a noisy lesson in elocution. Below, a musician plays a 'cello; his other instruments include a French horn. Cf. No. 12396.
$3\frac{11}{16} \times 2\frac{3}{4}$ in.

14618 THE FRACTURE.
The actor of No. 14617 has fallen down stairs, breaking his peg-leg. Two women help him up.
$2\frac{1}{8} \times 2\frac{3}{4}$ in.

14619 [POINT V. MISERIES OF LOVE.]
Parlour scene. A suitor hurriedly retreats from a young woman who, in raising her petticoats to curtsy, reveals a wooden leg; her mother tugs at a bell-pull, a servant appears at the door.
$2\frac{3}{4} \times 3\frac{3}{4}$ in.

14620 THE DISAPPOINTMENT.
Park scene. A man overtakes a harridan and regards her with dismay; her back view had been alluring. Two men watch quizzically.
$1\frac{7}{8} \times 2\frac{7}{8}$ in.

14621 [POINT VI. MISERIES OF LONDON.]
Two men collide on a pavement and one is rammed with the spiked ferrule of an umbrella (cf. No. 13449). A thief takes a handkerchief from a window-gazer's pocket.
$3 \times 3\frac{1}{4}$ in.

14622 THE RENCONTRE.
A dandy, knocked backwards by the heavy trunk carried on the head of a porter, strikes a basket filled with eggs on the head of a third man; eggs shower over them. Cf. No. 14294.
$2\frac{1}{8} \times 2\frac{7}{8}$ in.

14623 [POINT VII. MISERIES OF MATRIMONY.]
Scene in a wash-house or kitchen filled with steam and with washing on a line. A virago assails her unresisting husband with bellows; cats claw at him; an infant is deluged with boiling water.
$3 \times 3\frac{5}{8}$ in.

14624 [THE END OF MISERY.]
A man sits on his wife's coffin puffing clouds of smoke from his pipe. The astonished undertaker enters. (His wife had forbidden him to smoke in the house.)
$2\frac{1}{8} \times 2\frac{13}{16}$ in.

14625 [POINT VIII. MISERIES OF BORROWING.]
The interior of a pawnshop, *Gripe & C°*, seen from the pawnbroker's side of the counter, which is approached by wretched customers.
$3\frac{7}{16} \times 3\frac{13}{16}$ in.

14626 CLEANED OUT.
A miserable family group in the bare cell of a debtor's prison.
$2\frac{1}{8} \times 2\frac{3}{4}$ in.

14627 [MISERIES OF LIVING TOO FAST.]
Interior of a fashionable breakfast-parlour. The husband (a tailor's heir) is tapped on the shoulder by a bailiff with a writ. His frantic wife tugs at the bell. Pictures cover the wall, the subjects are a peacock, a shipwreck, and an ostrich.
$3 \times 3\frac{5}{8}$ in.

14628 WAITING FOR BAIL.
The man of No. 14627 sits gloomily in a sponging-house in a room with a padlocked window.
$3\frac{1}{2} \times 3$ in.

14629 NOT AT HOME, OR A DISSAPOINTED DINNER HUNTER.

Rowlandson Del.
Published June 13th 1823, by John Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). An uncouth footman (l.) in livery stands in the door of a corner house, taking a tankard from a pot-boy, while he answers an elderly and hungry-looking visitor, who leans towards him with an angry and sceptical stare. Across the street is an old-fashioned building with a swinging lantern in a shade inscribed *Sallads Alamode Beef Ox Cheek Leg of Beef*; two stout elderly men approach the door of this cheap cook-shop, where a cook stands, holding a tureen. Over the door: *Hot Peas Soup*. Costume and manner suggest an earlier date than 1823.

Grego, *Rowlandson*, ii. 374.

$12\frac{3}{8} \times 9\frac{1}{8}$ in. 'Caricatures', ix. 208.

14630 AN OLD POACHER CAUGHT IN A SNARE.

Rowlandson inv & Sculp
Published June 19th 1823, by John Fairburn, Broadway, Ludgate Hill.

Engraving (coloured impression). A comely young woman pushes an ugly, elderly, and terrified lover into a fireplace and is about to hide him with a board which fits into the chimneypiece (r.). She turns to face her angry husband who enters (l.) in hunting dress with two baying hounds; her breasts are bare; her high-waisted gown is of an earlier fashion than 1823. Her visitor's old-fashioned tricorne hat and stick are on the floor. Above her head is a caged bird. Decanters and fruit are on a side-table, and on the chimneypiece is the figure of a mandarin flanked by urn-shaped vases.

No. 13160, by Rowlandson, is a similar subject, but with a bedroom setting. See also No. 15195 [3].

Grego, *Rowlandson*, ii. 374.

$11\frac{7}{8} \times 9\frac{1}{16}$ in. 'Caricatures', ix. 209.

14631 A GALLIC BEAUTY.

Williams fecit
London Pubd March 20th 1823, by S, W, Fores 41 Piccadilly, corner of Sackville St.

Engraving (coloured impression). An elegant young woman in a very décolletée dress with lace flounce reaching to the calf walks towards the spectator,

gracefully raising her dress in her r. hand in a manner suitable only to a long skirt. A much-feathered hat frames her face; she wears long gloves, and carries a (closed) fringed parasol, fringed shawl, and a reticule. She walks down a grass slope backed by forest trees. Behind is a church spire. A companion pl. to No. 14632.

$11\frac{7}{8} \times 8\frac{1}{2}$ in. 'Caricatures', vii. 227.

14632 A CALEDONIAN BEAUTY.

C W Sculp^{t} [? Pub. Fores.] [1823]

Engraving (coloured impression). A beauty with red curls walks in a similar manner to that of the French girl (see No. 14631) down a sandy track backed by mountains, firs, and a distant strath. She is equally décolletée and wears long gloves. She wears a much-feathered Scots cap, tartan kilt attached to a short-waisted corsage trimmed with tartan ribbons, from which hangs a fringed square of fur, representing a sporran. She holds up the kilt with a graceful gesture above bare legs, tartan socks, and flat shoes. She holds a sunshade on a hinged stick. In the foreground is a thistle.

$11\frac{1}{2} \times 8\frac{5}{8}$ in. 'Caricatures', vii. 226.

14633 THE DEATH, LAST WILL, AND | FUNERAL OF "BLACK BILLY": | ALSO, THE TEARS OF LONDON FOR THE | DEATH OF TOM AND JERRY.

Printed and Sold Wholesale and Retail by Jas. Catnach, 2 Monmouth-Court, Seven Dials . . . Second Edition. Price Twopence . . . [The text is signed 'Quod J.C. *March 25th 1823*'.]

Black-bordered broadside with ornamental border and three woodcuts placed one above the other and divided by verses. The first two are crude copies of etchings signed 'W. inv^{t} G. Cruikshank fect' on a broadside (2*s.* coloured, 1*s.* plain): 'Tears of Pierce Egan for the Death of Life in London, or the Funeral of Tom and Jerry. By T. Greenwood, Esq. Dedicated to I. R. and George Cruikshank.' Pub. 'for Pierce Egan at his "Tiny Crib" 71, Chancery Lane, February. 1. 1823. . . .' This was 'pirated in less than twelve hours . . . by Catnach . . .'. Egan, *Finish to the Adventures of Tom, Jerry, and Logic*, 1828, p. 9. (Reid, No. 1167; Cohn, No. 2026, not in B.M.)

[1] *The Charlies Rejoicing at the Death of Tom and Jerry* [i.e. the ending of the long run of the play based on 'Life in London', see No. 14320, &c.]. A symmetrical and spirited design, centred by Death, tall and emaciated, with a skull for head, wearing boxing-gloves and short breeches, who stands with legs astride on a slab inscribed *Floored!!* Tom and Jerry recline stiffly, each propped against one of his legs. Six watchmen rejoice, and a chimney-sweep, dressed as if for May Day, capers with brush and shovel. The watchmen carry lanterns and brandish rattles; two dance inside their watch-boxes, which cover them only to the knee. Verses below are *The Charlies Holiday*, 'Grand chorus of Charlies'. They begin:

> "Round let us bound, this is Charlie's holiday,
> "Tom & Jerry's kicked the bucket, huzza, huzza!"

See Nos. 14332, 14494 [vii]. ($2\frac{7}{8} \times 9\frac{3}{8}$ in.)

[2] *Solemn Funeral Procession of Tom and Jerry*. The procession passes the *Adelphi Theatre*, preceded by two mutes with black placards inscribed *Last Night*. Two coffins inscribed *T* and *J* are covered by one pall with a hatchment containing the words *Tom & Jerry* and the motto *Down* between

watchman's lantern and crossed rattles. On the coffin are hats, top-boots, whip, mask, tankard, &c. The chief mourner is Logic with an open umbrella, followed by a flower- or match-girl, then Kate and Sue, Billy Waters ('Black Billy') playing his fiddle, Black Sal draining a tankard, Dusty Bob with his hand-bell. (G.C.'s aquatint frontispiece to T. Greenwood's *The Death of Life in London . . .*, 1823, is a more elaborate version of the subject. Reid, No. 1168, not in B.M.)

W. T. Moncrieff's *Tom and Jerry or Life in London* was played 93 nights in succession at the Adelphi from 26 Nov. 1821, and ended only with the end of the season. Attempts were made to stop it, as immoral, and leading to attacks on watchmen,[1] cf. No. 14815. ($3\frac{1}{4}\times9\frac{3}{8}$ in.)

[3] *Funeral procession of Poor "Black Billy"*. The coffin, pall, and pall-bearers from the same block, altered, as in [2]; in the hatchment: *Poor Black-Billy*; on the coffin, fiddle, pipes and tankard, feathered hat, and wooden leg. In front (l.) is a ragged procession headed by a man pushing a barrow and including a negress. Behind is 'Jemmy', his wheeled platform on a carrying chair carried by two bearers. Above are verses, 'The merry Will & Testament of Master Black Billy'. A 'Notice' of a meeting to raise a subscription for Black Billy, Jack Ketch in the chair, is signed by the latter's 'mark', a body on a gibbet. For the obituary broadside cf. No. 14239.

Billy Waters and Little Jemmy (real persons, see No. 14351) were characters in Moncrieff's play, as were Dusty Bob, Black Sal, &c. ($3\frac{15}{16}\times9\frac{1}{2}$ in.). Broadside, $20\times14\frac{3}{4}$ in. B.M.L. 1875. d. 8/99.

14633 A A later issue, 'Tenth Edition', date as before. The 'Notice' is replaced by a short 'Life of Billy Waters', who died in St. Giles's workhouse 'On Friday . . .'. B.M.L. 1875. d. 7/15.

14634 GRIMACES. PL: 1.

Boilly

Pub^d by E & C. M^cLean. [12 Charlotte Street, Rathbone-Place, Oxford Street, 1823]

Lithograph. A close copy of 'Les Grimaces N° 1' by Boilly (pub. 1 Feb. 1823, 162*. b. 3). A study of facial expression and gesture; five men, H.L. or less, closely grouped. The centre figure registers astonishment; the others, anger (clasping a knife), contempt, grief, ridicule, the last pointing at the weeping man.

One of a set of seven 'Humorous designs by L. Boilly', sold at a guinea. A second series was advertised by E. & C. McLean, Oct. 1823, to be published on or before 1 Nov. 1823.[2]

Harrisse, p. 200 f.

$10\frac{1}{8}\times8\frac{1}{2}$ in.

14635 LES GRIMACES.

Williams Sculp^t

London, Pub^d July, 15 [1823] *by S. W. Fores, N° 41 Piccadilly.*

Soft ground etching. A close copy of No. 2 of Boilly's series (pub. Feb. 1,

[1] Cf. the song 'Tom & Jerry', in *Universal Songster*, 1825, i. 417 (2nd v.):

Life in London now, | Yes to tell you fairly,
Is to breed a row, | And then to floor a Charley!

[2] Other English versions were published by D. Alexander, 10 Belgrade Place, East Lane, Walworth, and lithographic versions of at least five of the set were made in England by Agostino Aglio. German and Italian copies were also published. Harrisse, p. 201.

162*. b. 3), see No. 14634. One, a mulattto wearing a cocked hat but out at elbows, registers furious anger, clenching his fist. The four others have features twisted in varying grimaces.

A pl. with the same title but signed Gleadah was published by Fores, date 15 July 1823. A. de R. xix. 85.

10×8 in. 'Caricatures', vii. 124.

14635† GOUTER DES ANGLAIS.

Dessiné et Gravé par Debucourt. Déposé à la Direction. Chez l'Editeur Rue Jacob, N° II. Et chez Ch. Bance Rue J. J. Rousseau, N° 10. [? 1823]

Aquatint (coloured impression). Two pretty young Englishwomen (l.) sit at a marble-topped table with a little girl between them who is eating an ice. Facing them is a clumsy-looking Englishman who gorges an ice, holding up the glass to his mouth, elbow on table; in his l. hand is a small newspaper, probably 'Galignani's Messenger', on a stick. He looks down, but presses one foot on the silk boot of the lady opposite. A waiter, looking much better bred than the Englishman, approaches (r.) with more ices.

From a series published 1814–24, in sets of six plates (see No. 12376), and one of three supplementary plates to the last set. The series was also published in London, by Bossange-Masson, 14 Great Marlborough Street. Fenaille, No. 393. Colas (series), No. 2984.

$11\frac{3}{4}\times 9$ in.

POLITICAL SATIRES

14636 ST DUNSTAN TRIUMPHANT!! OR THE BIG WIGS DEFEATED, A MIRACLE *vide the Times Feb^y 19^th 1824*

[Williams.]

Published by John Fairburn Broadway Ludgate Hill

Engraving (coloured impression). A fantastic street scene, with a background which is probably topographically correct. At the SE. corner of *Chancery Lane* (l.) is the door of *Sergeants Inn Coffee House*. Above it is a placard: *To be sold—Goods seized for Poors rates vid3 One Wig—One wig-block—One Table—One blue-bag and a parcel of old parchment*. From the corner a large bracket-clock projects into Fleet Street. Two serjeants-at-law wearing their wigs and gowns stand on the pavement, facing Fleet Street, both supported by the Devil; a monk holds the nose of the foremost with a pair of tongs and tugs hard at him, supported by a chain of sturdy men, and applauded by bystanders and window-gazers. The monk (St. Dunstan) says: *The Devil himself never gave me half so much trouble as these Bigwigs of Serjeants Inn, I have got them at last!—come out you Cormorants and pay your Rates!* The maltreated serjeant (John Lens) exclaims: *Why this is absolute contempt I shall bring you into Court*. The second lawyer, who holds the waist of the first, says: *And I shall move for a new trial are we to be disturbed in our rights after 200 Years, about paltry poors rates—we must keep up possession, damn S^t Dunstan!!* The Devil says: *Pull away my limbs of the Law, dont give up the cause I'll stick by you till alls blue, its my turn now brothers*. Behind them, holding the gown of the second serjeant is a very small elderly man, with *Hymns* projecting from his coat-pocket. He says: *Let us keep possession! but pray d'ont swear Sir*. A little bare-legged boy beside the monk capers delightedly, saying, *I'll get something to eat now for poor Mammy*. Those pulling behind the monk say: *Pull away S^t Dunstan!*; *Bravo thats right S^t Dunstan!*; and *We will conquer in spite of Old Nick*. Some of the spectators (r.) say: *Pay the poor's rates you Bigg Wigs!!*; *So they ought! for I have known many brought to the Parish thro them*; *Dear me! I declare he has got him by the Nose, Ma'am!*; *Yes Ma'am he served the Devil so once before*. A woman waves from a window, shouting, *Go it S^t Dunstan!*

A satire on the defeat of the claim to exemption from the parish poor-rates, maintained for 200 years, of Serjeants Inn, as extra-parochial. This was decided by the case of Serjeant Lens (1756–1825) against two parish overseers of the parish of St. Dunstans in the West for having illegally seized a table, value £15. After prolonged arguments the verdict was for the defendants. Common Pleas, 18 Feb. 1824 (*The Times*, 19 Feb.). Lens was noted for integrity and disinterestedness; a standard toast at public dinners was 'Serjeant Lens and the independence of the Bar'. One of many prints on lawyers as the Devil's protégés, see (e.g.) No. 13451, here combined with the legend of St. Dunstan and the Devil.

$8\frac{1}{4} \times 12\frac{11}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in. 'Caricatures', vi. 70.

14637 ALL THE WORLD'S A STAGE,—

[W. Heath.]

Pub March 15 1824 by S W Fores 41 Picadilly London.

Engraving (coloured impression). The title continues: *And one Man in his*

time plays many parts- &c &c. ['As You Like It', II. vii]. George IV sits in an arm-chair, his gouty r. leg in a bulky swathing rests on a cushion; the l. leg is tightly bound between calf and ankle with a narrow bandage. He wears a loose fur-collared coat or gown over breeches and waistcoat. He leans back reflectively, an open book, *Diversions of Purley* [by Horne Tooke, cf. No. 9020], in his r. hand. Phases of his past life are illustrated in a series of W.L. portraits on the wall behind him. [1] As a handsome young man he stands holding a long-bow, as if at an archery contest. [2] He stands, slightly obese, in his Light Horse uniform, see No. 8800 (1796). [3] He stands in back view as in No. 12803, facing a wall on which is a portrait of the Hottentot Venus, see No. 11577, &c. [4] He stands in hussar uniform, with high curled wig and whiskers. [5] He stands directed to the r. in Field Marshal's uniform (as especially in 1814). [6] He stands on the deck of a ship in yachting costume wearing loose jacket and trousers, his hands in his coat-pocket. The profile and paunch of Sir William Curtis are behind and on the extreme l. [7] The picture is partly concealed by a curtain, but the King sits near a chamber-pot. [8] He stands in coronation robes holding orb and sceptre (see No. 14199). [9] He is in Highland costume (see No. 14386). At the King's l. hand is a small cheval-glass topped by a crown. His appearance has changed, he has no whiskers, and has a wig of lightly curled natural hair, parted in the middle, so that in place of the pear- or pineapple-shaped head resulting from a crest of curls and whiskers, as from *c.* 1811,[1] his face seems rounder, and, in many prints, younger. His dress is less formal, and his appearance (confirmed by portraits from 1820) suggests a determination to depart completely from the appearance and costume of caricature.
$8\frac{9}{16} \times 13\frac{1}{16}$ in. With border, $8\frac{7}{8} \times 13\frac{3}{8}$ in.

14638 A SHORT RIDE IN THE LONG WALK OR THE PONIES POSED

[W. Heath.]
Pub March 28 1824 by S W Fores 41 Picadilly London

Engraving (coloured impression). George IV drives Lady Conyngham in a four-wheeled pony-chaise. He is chubbily obese, in loose trousers and braided jacket, wearing a cap poised on his naturalistic curls (cf. No. 14637). He turns to the enormously corpulent lady. Both overweight the little chaise, and the very small ponies strain desperately. Behind and on the extreme l. is the head of the horse ridden by an attendant. They have just passed a gate with a small octagonal lodge. The drive is bordered by a paling; in the background are stags.

Princess Lieven describes the 'little low chaises drawn by poneys' used at Windsor, the King always accompanied by Lady Conyngham. *Diary*, ed. Temperley, 1925, p. 131.
$8\frac{1}{8} \times 12\frac{3}{4}$ in.

14639 BROBDIGNAG COTTAGE. | RUSTICATING

[W. Heath.]
London Pub. March 29th 1824 by S W Fores 41 Picadilly.

Engraving (coloured impression). George IV and the Conyngham family are gardening on the lawn in front of the Cottage (Windsor, Great Park). The

[1] In caricature. An engraved H.L. portrait by Schiavonetti after T. Phillips, pub. Cadell & Davis, 11 Oct. 1809, has whiskers and crest of curls.

men are in shirt sleeves and waistcoats; the King, as head gardener, wears an apron, his shirt-sleeves are rolled up and he stands as if posing for a portrait, leaning on a spade with a jewelled handle, one foot on the spade on which are the Royal Arms. Lady Conyngham, in back view, works an ornate portable pump; Lady Elizabeth directs a jet from the nozzle. Lord Francis wheels to the l. a wheelbarrow filled with plants. Behind, the Marquis drags a roller. The Cottage is ornate, with a plethora of chimneys.

After 1822 the King lived more and more in retirement, chiefly at the Cottage (the Royal Lodge). He avoided Brighton: it is said that Lady Conyngham was mobbed there, and refused to return. *Corr. of Lady Williams Wynn*, 1920, p. 306 (24 Feb. 1824), who writes, 18 May, of the King's 'unaccountable determination . . . to withdraw himself to the very utmost from every eye' (p. 313). *The Times* said (10 Apr.) 'The Brobdignag Cottage is all head, and that head a head of thatch'. Quoted and denied, *John Bull*, 11 Apr. 1824. $8\frac{1}{8} \times 12\frac{3}{4}$ in.

14640 SIC TRANSIT GLORIA—DECIMI

[W. Heath.]
Pub March 30 1824 by S W Fores 41 Picadilly—London

Engraving (coloured impression). A sequence of four designs, each with title and border. [1] *Peeping Tom's from Coventry.* Scene on a staircase; ladies in ball-dress ascending are rudely stared at by officers of the Tenth Hussars, who lounge insolently against the bannisters; one covers her face with a lace scarf. The officers wear dandified hussar uniform (consistently, except No. 14652, red in place of the correct blue) with plumed shakos, pelisses slung from the shoulders, braided tunic to the (pinched) waist, trousers with broad (gold) stripe bulging at the hips, and tightly strapped. [2] *La Politesse Militaire.* In a ball-room, a master of the ceremonies holding a long wand presents a lady to an officer who sits facing the back of his chair, on which he leans, legs extended, wearing his shako, sword, and sabretache. To the question *Will you Dance with this Lady Sir?* he answers *Eh—trott her up & down a bit & let us see how she goes.* A brother-officer, without shako or sword, stands by with a startled expression. In the background ladies waltz with civilians while hussar officers stand and stare. [3] *The Battier Rabbit sent to Coventry.* Officers of the Tenth Hussars seated at dinner in a palatial mess-room; the carver gives a rabbit speared on his fork to a startled footman holding a dish; he says: *The eh—10—eh never Carve for Merchants Sons.* On the floor beside them is a paper: *Appointment To Batt . . . York . .*; this is befouled by a dog with a collar inscribed *Vane* (indicating Londonderry who took the name of Vane on his marriage). [4] The *Orderly Room.* Seven officers of the Tenth drink wine at a bare table, the legs only of the presiding officer (r.) are visible. An eighth sits angrily apart (l.), holding out a paper: *Appointment War Office—Batt . . . York.* One gives a toast: *The 10th against the Field*—Another asks: *where ought the Commander of a Regiment to be when advancing towards the Enemy?* Another answers: *Why in the Rear to be sure.* Another: *Where ought he to be in a Retreat.* A fourth: *Why two miles in advance* [cf. No. 14651]. (They are insulting Col. Quentin, who presumably presides; his allegedly timorous conduct in the Peninsula evoked a round robin against him by officers of the regiment for which they were court martialled in 1814, see No. 12315.)

An insult in the mess of the 10th Hussars to Cornet Battier, 24 Nov. 1823, occasioned many statements and counter-statements in the papers. He had

been found incapable of the duties of a cavalry officer and (before his unexpected and unwelcome appearance at the dinner, from which he was ordered to withdraw by Lord Londonderry) removed from the regiment, nominally on leave, with permission to join an infantry regiment, *British Code of Duel*, 1824, Appendix, pp. i–xciii. Battier appealed to 'public opinion' and to the C.-in-C. (Duke of York), who ordered the officers concerned to apologize. He lost public sympathy by his conduct in a duel on 6 May, when 'even the Times' gave him up (see No. 14664). Attempts were made to use the incident to have the regiment removed from Ireland. There were many allegations, burlesqued in these prints, of impoliteness and arrogance in Dublin society, one being that officers had stood on a theatre staircase to watch pretty women descending. *John Bull*, 4 Apr., 9 and 23 May 1824. The background was that the Tenth was the fashionable hussar regiment par excellence, of which George IV had been colonel till his accession, when he was succeeded by Lord Stewart (Londonderry). Radical politics and suspicion of the Army inflamed the affair, and the scandal of 1814 was exploited. Dislike of the dandy, often disparaged as effeminate, see No. 13869, is also a factor in the prints. The Tenth was ridiculed in G. Soane's *Pride shall have a Fall*, where Palermo was Dublin, cf. No. 14709. See Nos. 14641, 14642, 14643, 14645, 14646, 14647, 14648, 14649, 14650, 14651, 14652, 14655, 14656, 14657, 14658, 14659, 14660, 14661, 14664, &c., 14665.

Each design 4 × *c.* $5\frac{7}{8}$ in. With border, $9\frac{5}{8} \times 12\frac{15}{16}$ in. 'Caricatures', vi. 75.

14641 NOABILITY OF THE 10TH DEGREE,—OR—CHESTERFIELD TRAVESTY.—

Marks fec[t] Artillery S[t] Bishopsgate
London Pub[d] by King Chancery Lane, [Mar.–Apr. 1824]

Engraving (coloured impression). Officers of the Tenth Hussars are dining in the grossest manner. At the head of the table (r.) an ape in the uniform of the regiment stands on a chair addressing them. He wears a dilapidated wooden sword, and in his l. hand are a carving-knife and fork. Under his feet is a book: *Chesterfield.* He says: *Brethren, We will not act like other* [the word in small letters and scored through] *Men our Noble blood being different—we must behave different—above all keep company with people above us—I don't mean with regard to their Merit but with regard to their Birth—let us follow nature in preference to Reason we being Natural children!* One officer (l.) with his feet on the table turns aside to vomit, another with his feet on a tilting chair ejects liquor from his mouth, a third pierces his cheek with his fork, a fourth plies knife and fork with elbows akimbo. Only one listens to the ape. On the wall are two pictures: [1] a man in boots and spurs on the back of a madly fleeing hussar officer, wielding a whip, is urged on by a lady in a ball-dress, who says: *Trott him Trott him John.* [2] A hussar officer on a tread-mill inscribed *Trott him Trott him.* After the title: —"*Heaven made them & therefore let them pass for men!*" See No. 14640, &c.

$8\frac{1}{2} \times 13$ in. 'Caricatures', vi. 73.

14642 ARROGANCE, (OR NONCHALANCE) OF THE TENTH RETORTED.

R. Cruikshank. fecit.
London Pub[d] April 1824 by J. Fairburn Broadway Ludgate Hill—

Engraving (coloured impression). Two designs side by side. *BALL ROOM.*

A repetition of No. 14640 [2]. The M.C. has no wand, but holds an opera-hat; he says: *Will you accept of this Lady for a partner, Sir?* The hussar, who lounges with hands in pockets and both legs over the back of a chair, answers: *Shew her off!—Trot her out!! let us see her foine legs.* A civilian standing behind the lady (l.) laughs: *Ha! Ha! Ha! So this is one of the extra polite Dandies of the Tenth.* Two fellow officers stand beside the first. One says: *No! Tenth don't daunce!!* [cf. No. 14643A]. The other inspects the lady through an eye-glass, saying, *Zounds, Dam-me!* DRAWING ROOM. The lady of the ball-room stands beside another; both are young and pretty and in ball-dress. The officer (r.) bows from the waist, pointing the l. toe, l. hand on hip and holding up an eye-glass. He is without pelisse and sword. The second lady, holding up a fan, says: *Sir this is the Lady you desired me to Trot up to you.* The lady in question also bends from the waist, pointing a toe, inspecting the officer through an eye-glass. She holds a lighted candle, saying, *No—Wont do! Trot him out!!—Trot him out!!* ('out' is altered in pencil to 'in'). See No. 14640, &c. Each design, $8\times6\frac{3}{8}$ in., $8\times6\frac{5}{8}$ in. Pl. $9\frac{3}{4}\times13\frac{3}{4}$ in.

14643 HEROIC EXPLOITS OF THE TENTH WITH NOBODY.

[Williams.]
Pub^d April 1824 by John Fairburn Broadway Ludgate Hill

Engraving (coloured impression). A sequence of five designs, arranged in two rows and divided by intersecting lines, in which 'Nobody' is a man or woman with legs joined to the shoulders, to show that he is no-body, as in No. 12438, &c. [1] *The Tenth fight with Nobody.* A duel between an abjectly terrified hussar officer and Nobody, a laughing man wearing top-hat and strapped trousers. The latter fires at the hussar's head, saying, *Don't be afraid! Nobody is fireing at you.* The officer's hair stands on end, making his shako fall off. ($4\frac{1}{4}\times6\frac{5}{8}$ in.) [2] *The Tenth Run from Nobody.* Nobody, with an extinguisher on his head, and holding a round shield with a central spike, chases the terrified hussar of [1], holding out a sabre. He says: *Don't be alarm'd! Nobody is running after you.* A signpost points *To York.* ($4\frac{1}{4}\times6\frac{1}{2}$ in.) [3] *The Tenth Dance with Nobody.* A hussar officer dances, both arms extended towards a derisive and bodiless partner, who dances, holding up her short dress in both hands. Above: *Nobody likes to Dance with the Tenth.* ($4\frac{1}{8}\times4\frac{3}{8}$ in.) [4] *The Tenth play at Cards with Nobody.* The pair play at cards, two lighted candles on the table. 'Nobody' has a pile of coins and a hand of high cards. He plays an ace; the officer, who has a single coin, looks distractedly at the deuce he is about to play. 'Nobody': *Why look so sour! Nobody can beat you at Cards!* ($4\frac{1}{8}\times4\frac{9}{16}$ in.) [5] *The Tenth insult Nobody.* The hussar swaggers along a pavement looking over his shoulder through an eye-glass towards a (bodiless) lady in a ball-dress, who holds up the tattered edge of her gown; the missing fragment is on the officer's spur. She says: *Oh the wretch! he respects Nobody—he has Torn my Gown.* On the pilastered wall behind them is a bill headed *Ball . . .* ($4\frac{1}{8}\times4\frac{5}{16}$ in.) See No. 14640, &c. The pl. appears in No. 14648.

$8\frac{3}{4}\times13$ in. 'Caricatures', vi. 72.

14643A THE PROGRESS OF THE 10TH WITH NOBODY IN IRELAND!
Pub. by M^cCleary [1824]

Engraving (coloured impression). A copy, differently arranged and drawn, of No. 14643. The first design in No. 14643 becomes the fourth, the second (the signpost 'To York' omitted) and third are as in No. 14643, the latter with

the caption *The 10th Daunce*[1] *with Nobody!* The fourth scene becomes the fifth, the last design becomes the first, with the caption *Nobody insulted by the Tenth!* The officer: *The 10th Insult nobody!* The lines bordering the separate designs are omitted.
8 × 13⅛ in.

14644 NASHIONAL TASTE!!!

Q in the corner [G. Cruikshank.]
Pubd by G Humphrey—No 24 St James's Street London Aprial [sic] *7th 1824.*

Engraving (coloured impression). Below the title: *Dedicated without permission, to the Church Commissioners*— Nash, much caricatured, is spiked by the seat of his trousers on the spire of All Souls Church, Langham Place, the upper part of the ring of pillars below the spire forming the base of the design. He is suspended like a scarecrow, large in proportion to the building, his arms extended horizontally from the shoulders and hanging limply from the elbow, his head is turned to the l. Carrion birds fly round him. There is a background of clouds. Below the dedication:

Providence sends meat,	*Parliament sends Funds—*
The Devil sends cooks—	*But, who sends the Architects?—!!!*

An illustration of the debate of 30 Mar. when H. G. Bennett demanded the name of the architect of the church being built in Langham Place. 'He should also like to hear what this mass of deformity had cost', and professed himself ready to subscribe towards the cost of demolition. Under pressure, Arbuthnot admitted that the architect was Nash. *Parl. Deb.*, N.S. xi. 35 f. Nash is defended and the attack on the church stigmatized as political in *John Bull*, 4 Apr. He is reputed to have commented to his assistants on this print: 'See, gentlemen, how criticism has exalted me.' *The Times*, 10 April, derided the spire as adapted to spike cranes in a war of the future with pigmies, envisaged by the architect. The church was built between Nov. 1822 and Nov. 1824. Summerson, *John Nash*, 1938, pp. 227 f. See also *The Great Joss . . .*, 1829 (vol. xi).
Reid, No. 1242. Cohn, No. 1781.
11½ × 8¾ in. With border, 13⅜ × 9⅜ in.

14645 CHESTERFIELD SENT TO COVENTRY, OR A DISPLAY OF MILITARY EDUCATION.

Marks fec[t]
London Pubd April 9 1824 by S. W. Fores 41 Picadilly

Engraving (coloured impression). Scene in an anteroom at a Dublin ball; through one doorway (r.) couples are seen waltzing, through another behind, card-players are seen. In the foreground two ladies (r.) address two tall officers of the Tenth Hussars, who stand arm-in-arm, wearing high plumed shakos and pelisses; one, who wears a sabre, puts an eye-glass to his eye and answers superciliously with dropped eyelids; the other stares. One of the ladies: *Will you go down a Dance Sir.* Answer: *The 10th don't—eh—Dance to night.* The second lady: *Will you play a Rubber.* Answer: *The 10th don't—eh—Play—to night.* She persists: *There is Music in the next room.* Answer: *The 10th hate*

[1] The spelling probably connotes 'dahnce', in contrast with the Irish 'dannce'.

Music—to night. Behind (l.) a young civilian wearing a bell-shaped top-hat, addresses a third hussar officer (who wears a shako, but is without pelisse and sword), and hands him a card, saying, *The Man who can offer an Insult to a Lady is No Gentleman, take that Sir and meet me*— The hussar answers, his hands behind his back: *The 10th don't meet—eh*— See No. 14640, &c.
$8\frac{7}{8} \times 13\frac{1}{8}$ in.

14646 A TENTH REJECTED—OR—THE DANDYFIED COXCOMB IN A BANDBOX.

[Williams.]
Pubd 10th April 1824 by John Fairburn Broadway Ludgate Hill

Engraving (coloured impression). A farmyard scene, with a corner of the house on the l. A grossly fat and carbuncled parson on a quest for tithes encounters the farmer's wife, who runs towards him proffering an open bandbox, with a dangling lid inscribed *10th*. A miniature hussar, very dandified in shako and pelisse, stands in it, superciliously inspecting the parson through an eye-glass. The woman, who is plump and well-dressed, wearing apron and bonnet, says: *Seeing your Reverence comeing for your Tithes, I have brought you a Tenth.* The parson, who holds a large book, *Tithe list*, and has a chicken in his capacious pocket, answers with a scowl and gesture of refusal: *Take it back! take it back! good Woman; I never tithe Monkeys.* The little hussar says: *Eh! eh! what does that there fellow say?* An amused yokel with a pitchfork leans over a gate (l.). A cock crows on a dunghill, an ass brays. Corn-sheaves stand in a distant field. See No. 14640, &c.
$8\frac{1}{8} \times 12\frac{1}{2}$ in. With border, $9\frac{1}{4} \times 13\frac{3}{8}$ in.

14647 THE WONDER—OR THE PARSON REJECTING THE TENTH!

Pub by McCleary. [*c.* April 1824]

Engraving (coloured impression). Below the title: *anticipated Sketch in Conought.* An adaptation of No. 14647. The well-dressed farmer's wife is altered to a lean Irish peasant woman wearing a cloak; she holds out a bandbox in which is an ill-drawn and burlesqued version of the hussar, who, unlike the original, has a simian appearance. There is no background except for the suggestion of an interior. The woman (l.) says: *Please your Reverence, hearing you were collecting your Tithes, I've brought you the Tenth!!* Parson: *Take it away Woman, I never Tithe Monkeys!* Hussar: *What says that there Fellow.*
$9 \times 7\frac{3}{4}$ in., cropped.

14648 THE CORNET BATTERY OPENED ON THE TENTH.

[Williams.]
Pubd April 1824 by John Fairburn Broadway Ludgate Hill London.

Engraving (coloured impression). Two plots of grass divided by a narrow *Irish Channel* represent Ireland (l.) and England. On one (l.) officers of the Tenth Hussars in a confused mass, are struck by the blast from a huge blunderbuss fired from a balcony over the door of a stone building (the Horse Guards) on the opposite shore. Before the door stands the Duke of York, in uniform, a hand on the shoulder of the much smaller Sir Herbert Taylor.

He stands facing the opposite shore, but turns his head to say: *Between you and I Taylor, I am glad they have caught it, they were almost too much for us!—*. Taylor, who has a pen behind his ear and holds a paper inscribed *Commis . . . Horse Guards*, answers: *Your R H. they used to Bully us a little that's certain, but I think this will tame them!* The man (Battier) on the balcony, which is inscribed *Thompsons Hotel*, says: *Now for it!—Here's at ye!!—Ye sett of Concieted Coxcombs!!!* His weapon is inscribed *Public Press*; papers and a broad blast of flame issue from its mouth, strike the hussars, and hurl them to the ground, while others run away. The blast is inscribed *Indignation*; *Contempt*; *Ridicule*; *Laughter*. The chief missile is a bulky roll of papers tied with a ribbon inscribed *Fairburns Caricatures*, and showing one title: . . . *10th with Nobody* [see No. 14643]. The newspapers are: *Examiner*, *New Times*, *News*, *The Times*, *Herald*, *Iohn Bull*, *Globe & Traveller*, *Life in London*. The officer on the extreme l. (Londonderry), running off, says: *The fellow has hit me!! pretty treatment this to a Marquis!* Another, close beside him, exclaims: *Dem it! if I like this Battery! Cus me if I en't off and sell out!* A third falls on his back, holding up a roll of papers inscribed . . . *Cornet* . . .; from his pocket issues a paper: *Charge of Cowardice*; he exclaims: *S Quinting Sir George is upset, demme*, showing that he is Sir George Quentin, who commanded the regiment. Two others shout: *This is a most abominable peppering upon honor!—We shall never recover it!—It is most damnable treatment for the Tenth* and *O the plebian* [sic], *he will certainly ruin the Corps! we had better have let him set at the bottom of the table*. At their feet is a paper, *Battle of Toulouse* [cf. No. 12831]. In the background the narrow channel opens out and a jetty (the Pigeon House) projects into the sea from the l.; behind it are ships at anchor. See No. 14640, &c.

$8\frac{5}{8} \times 13$ in. With border, $9\frac{9}{16} \times 13\frac{9}{16}$ in.

14649 DRILLING 1/10TH OF THE MILITARY IN THE MANUAL EXERCISE—OR A DANCING LESSON TO THE TUNE OF WHACK ROW DE DOW—

Etched by G. C^k
Pub^d April 16th 1824 by J Fairburn Broadway Ludgate Hill London—

Engraving (coloured impression). Scene in a bare room with rough stone walls and earth floor. A little bare-legged cripple (r.) sits on the ground playing bagpipes, crutches beside him. A burly Irish ragamuffin capers, flourishing a bludgeon and addressing a terrified hussar officer (l.), who flinches away, saying, *The 10th don't Daunce* [cf. No. 14643A]. The Irishman says with a grim smile: *Why you Spalpeen did you say that you wont Fight or Dance in Ireland!! did you ever hear of any Mankind in Connaught that would nont* [sic] *do both or altogather at once—!!! by S^t Patrick you have no business here if you are not master of both—so for old Dacency' sake I'll just be after giving you a bit of a taching & sure enough I'll soon make you dance to the tune of the Sprig of Shilelagh!!!* The officer puts up his hands to ward off a blow, his shako flies off, his pelisse swings from his shoulders, his sabre lies on the ground. A beribboned lap-dog scampers away. On the wall (r.) are two placards: *Tim Dooly Tacher of awl Kinds and sorts of Dansin—NB Gawdr ills* [quadrilles] *on the Shortest Notice or sooner if wanted*, and: *Bauls sarved out*. See No. 14640, &c.

Reid, No. 1244. Cohn, No. 1075.

$8\frac{5}{16} \times 12\frac{5}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{8}$ in. 'Caricatures', vi. 78.

14650 DRUMMING OUT OR CUPID GIVEING THE WORD OF COMMAND. FINALE DECIMI.

[W. Heath.]
Pub. April 17. 1824. by S.W. Fores. Picadilly London.

Engraving (coloured impression). Three alarmed officers of the Tenth Hussars (l.), plumes and pelisses streaming, stride away from a bevy of four ladies in ball-dress (r.) who walk towards them carrying a green banner inscribed *None But The Polite Deserve, The Fair.* Before them march a miniature infantryman playing a fife and carrying a scourge, and Cupid beating a drum. The former says: *They've been whip'd And they've been flogg'd And richly they deserve it*; the latter: *March double quick time.* The ladies sing: *Rule Britannia, Britannia rule the Waves,* | *For Erin's Daughters never will be Slaves.* A signpost points (r.) *To Dublin* and (l.) *To Galway, To Cork, To Munster, To the Devil. 2.* One of the fleeing officers asks *Where is the Col[n]?*, another answers *Oh he is two Mile's a head* [indicating Quentin]. There is a background of trees.

See No. 14640, &c. Wellington wrote 9 Apr. to Londonderry, 'The whole case is unfortunate. It is in every body's mouth, in all the newspapers, and on the theatres, and the Hussars are very ill-treated. I see they now want to get them out of Dublin, but I have intreated his Royal Highness to keep them their full time . . .'. *Despatches*, N.S. ii. 248.

A sketch in sepia by W. Heath is in the Print Room. Binyon, iii. 300 (1). $8\frac{3}{4} \times 13\frac{1}{8}$ in. 'Caricatures', vi. 77.

14651 SAINT SHELA, "TROTTING OUT" THE VERMIN FROM $\frac{E}{Y}$ EMERALD ISLE.—

Etched. by. G.C
Pub[d] Ap[l] 1824 by J Fairburn Broadway Ludgate Hill London

Engraving (coloured impression). A handsome giantess (l.) uses a broom inscribed *Public Disaprobation* and *Marching Orders* to push officers of the Tenth Hussars into the sea. They fall from a green bank on which is a paper: *Rout to Holyhead.* She wears a robe of green patterned with stars, with bare arms and neck; she says: *In the name of the indignant ladies of Ireland—I expel you for ever from the Emerald Isle as a Contemptible race of Nondescripts.* They are puny wasp-waisted epicene fellows with mean features. Three scream as they fall from the bank: *Oh! Lud. Mem!! the 10[th] don't swim*; *D—d cold Quarters this & I suppose we shall meet with a cool reception at home*; *Oh! my Gad! I suppose we shall be turned into Horse Marines.* A fourth plunges in, head and shoulders under water; the head and arms of a fifth emerge, with the boots of a sixth. Two of these say: *I wish I was safe at Longs'* [see No. 15198] and *A Hors! a horse my Whiskers for a horse!* Behind the saint is a sturdy Irishman in short jacket and breeches with shamrock in his hat. He carries a green flag on which are St. Patrick and his cross, snakes, frog, &c. (the vermin expelled by the saint from Ireland), and an Irish harp. He holds out a document: *Petition for the Expulsion of the 10[th].* After the title:

Nine Vile kind of Vermin Pat drove out—at lenth
It was left for S[t] Shela to drive out the Tenth—

See No. 14640, &c.; for the (unsuccessful) attempt to remove the Tenth from Dublin, cf. No. 14650. 'Shela' perhaps implies Shelala, cf. No. 14649.

Reid, No. 1241. Cohn, No. 1948.

$8\frac{1}{4} \times 12\frac{7}{8}$ in.

14652 SYMPTOMS OF HUMILITY, OR THE TENTH—EH—DO BOW, TO—EH—SUPERIOR ORDERS.

Marks fec^{t}
London Pub^{d} April 1824 by S. W. Fores N^{o} 41 Piccadilly.

Engraving (coloured impression). Four officers of the Tenth Hussars bow low, shako in hand, grouped round a fifth who says: *I am very sorry, you should have brought this on your selves.* He wears his shako and differs from the others in having red instead of blue trousers. The bowing officers say respectively: *The 10th dont Bully now!*; *Curse this apologizing—*; *Oh I shall break my back—D—— the ——* [Duke of York]; *I have never been drilled to this!!!* The room is bare except for a placard on the wall from which isolated words stand out: *By Command . . . Apologize . . . Conduct.* Outside the half-open door, and with his back against it, stands an arrogant officer (evidently Londonderry but not resembling him); he looks in, saying, *I can't see, I can't hear, I can't understand.* See No. 14640, &c.

$8\frac{3}{4} \times 13$ in.

14653 THE NEW COMBINATION PAWNBROKING COMPANY.

[H. Heath.]
London Pub^{d} April 24. 1824 by S. W. Fores 41 Piccadilly

Engraving (coloured impression). Interior of a pawnshop, part of the three balls sign showing through the glass panes of the door (l.). Mrs. Fry stands behind the counter, inspecting a pair of breeches handed to her by a ragged soldier in tunic, shirt, bare legs, and boots. She puts her hand through a rent, asking: *What doe's thee want upon these coverings of Nakedness.* He answers: *Why Misses I wants as much as you can let me have, for my poor Wife and Fry have not had a bit of Victuals these two Days.* She answers: *I can only lend thee four & Sixpence upon them, but art thee sure there is nothing in them—remember we only take 10 per Cent.* He replies: *That Hole was made by a Congreve Rocket.* She wears quaker-bonnet, spectacles, white tippet, and plain grey dress. At the counter (r.) also stands a thin bare-legged little boy, wearing a ragged (man's) waistcoat. He proffers a big frying-pan, scratching his thatch of hair: *I wants Sixpence on this here Fry-ing-Pan.* By the door are a ragged artisan and a woman holding a crying infant; he brings a pair of shoes, and tries to make the child laugh. On the shelves behind the counter are books, grid-iron, teapot, band-box, &c. On the wall hang a broad-brimmed hat marked *2^{s}* and a saw. Below the title: *Dedicated to the Quakers, Jews, Heathens, Incendiaries, Usurers & Monopolists, a goodly Fry.*

A satire on the Equitable Loan (Company) Bill, a charitable scheme for a joint stock company with about 7,000 subscribers, for lending sums under £10 at an interest of 20 per cent., less than was charged by pawnbrokers, and including also advances on goods and profits. It was bitterly opposed by pawnbrokers, and attacked as a monopoly and as a joint stock company, and therefore pernicious, and was defeated on the third reading, 24 June 1825. *Parl. Deb.*, N.S. xiii. 1349. See ibid. xii. 1194 f., 1350 (25 Mar., 15 Apr. 1825).

According to *John Bull*, 18 Apr. 1824, it was instituted and organized by Mrs. Fry. A defence of the scheme appears as an advertisement, ibid., 18, 20 June. The Chairman was Sir William Congreve, M.P. (inventor of the Congreve rocket, see No. 12301). One of the directors was Joseph Fry; Sir R. Birnie of Bow Street was a Vice-President. It was attacked, ibid., 20 June, where it is said that Mr. [Joseph] Fry denies that the scheme was suggested by Mrs. Fry (his wife). The Treasurers were Frys and Chapman and Spooner, Attwoods & Co. See Nos. 14654, 14669, 14765, 14773, 14787, 14815, 15118. $8\frac{7}{8} \times 11\frac{15}{16}$ in. With border, $10\frac{1}{8} \times 12\frac{7}{8}$ in.

14654 CHARITY BEGINS AT HOME!!!

Marks fec^{t}
London Pub^{d} by S. W. Fores 41 Piccadilly [? 1824]

Engraving (coloured impression). Above the design: *Take Care of your pockets*— [cf. No. 8841]. Mrs. Fry stands on the cobbles outside a pawnbroker's shop, holding up on a pole a pawnbroker's sign, the three balls draped with black, together with an open book: *Destruction to Pawn brokers.* In her r. hand, which is behind her back, she holds a bunch of papers: *Debentures of the new pawn broking Company.* She says: *Cost one pound, to be sold for £10—all for the benefit of the Poor——speculators.* On the pavement (r.), with his back to the shop, stands a paunchy John Bull, who says to her, one hand in his breeches pocket: *I say Missis, if you meant to serve the poor you would not have backed out, and pocketed the Blunt.* In the roadway (l.) a dandified man, evidently Sir W. Congreve, stands facing Mrs. Fry; he holds a slow match in his r. hand, in his l. he holds behind his back a bunch of Congreve rockets. He says: *When you have had your spell at them, I'll blow them up.* The shop-window, in which are watches, jewellery, plate, books, &c., is between two archways, each leading to a side-door giving access to the shop and inscribed *Money Lent.* Above one (r.) hang the three balls. After the title: *This print is dedicated to those pretended relievers of the Poor, who have disposed of their shares at 1000 per cent profit, leaving the office of Charity to the unfortunate purchasers so taken in, by which trisyllabic charity they cheat one set of People, ruin another, & leave the Poor out of the Question, see the History of England, Hume & Smollett 1731 Geo 2nd page 508 when a similar Humbug was played off & the unfortunate subscribers divided only 35,000 out of 600,000. take care of your pocket.*

See No. 14653, &c. The 'similar Humbug' is the Charitable Corporation founded in 1707 for loans to the poor on small pledges. In 1731 the cashier and warehouse-keeper absconded, and a system of fraud and embezzlement was discovered involving the expulsion of two M.P.'s from Parliament. This precedent was used effectively by opponents of the scheme.
$8\frac{5}{16} \times 12\frac{11}{16}$ in. With border, $10 \times 13\frac{1}{8}$ in.

14655 CATCHING GOOSE!!—OR A RENCONTRE BETWEEN A GALLANT TENTH! AND A VALIANT NINTH!!!

C W [Williams] *del*
London Pub^{d} by John Fairburn April 26 1824 Broadway Ludgate Hill

Engraving (coloured impression). A country scene. A tailor, followed by his angry wife, rushes from their cottage door (*Buckram Tailor*) to drive away two hussar officers in full uniform. He hits the foremost on the nose with his goose (iron) and holds out his shears menacingly: *How dare you*

insult my Wife, you Villain—I'll give you Goose and Trim your jacket for you, in spite of your noble Birth and superior Blood though I am styled by the vulgar only the Ninth part of a Man. The officer has dropped his sword and staggers back, saying, *Damn the Tailor!—I shall never relish hot Goose again as long as I live.* His companion (r.) runs off, saying, *This comes of poking your Nose in plebian premisses; I'm off before the shears goes to work!!!* Mrs. Buckram, holding a murderous awl, exclaims *My Dear, U-nick him with your Shears, and spoil his Gallivanting!!!* See No. 14640, &c.
$8\frac{1}{2} \times 12\frac{7}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{5}{8}$ in.

14656 AN IRISH TILTING MATCH. OR THE POISSARDES AGAINST THE POIGNARDS.

H Heath del
Pub^d April. 29. 1824 by S. W. Fores, Picadilly 41

Engraving. Four Irish fishwives, jovial, ugly, and disreputable, toss three tall officers of the Tenth Hussars in a blanket, one of whom says: *10^th Can't fly.* The women say: [1] *There you pretty spalpeen of a Fellow, how do you like that, for an Irish welcome—we'll give you a ride to Rump-ford.* [2] *And by my Soul and he goes well.* [3] *By S^t Partrick & they have never been drilled to this same exercise.* [4] *Och—Sure and we'll teach you how to behave to the Irish Girls,* and, *Oh my Honey's and we'le be after larning you a new Exercise. trot them up and down and let's see how they go.* See No. 14640, &c.
$9\frac{1}{8} \times 12\frac{7}{8}$ in.

14657 PHRENOLOGICAL ILLUSTRATIONS, OR THE SCIENCE PRACTICALLY DEVELOPED.

Marks fec^t
London Pub^d by S. W. Fores 41 Piccadilly [*c.* April 1824]

Engraving (coloured impression). A young man in civilian dress, Battier, and two officers of the Tenth Hussars, are having their shaved heads inspected by six grotesque practitioners of phrenology, two to each. On the wall, besides pendent skulls, is a placard: *Craniums examined and fitness developed.— 1. Penetration—2. Folly—3. Insolence—4. Conceit—5. Benevolence—6. Ideality—7. Civility—8. Self Love 9. Brutality 10. Pride with Ignorance!* Battier is identified by a paper at his feet, *To Co . Bat***; he has a head of ideal shape; one expert says to the other: *No, wont do for the 10^th to omuch of N^o 1— 5 and 7—.* One officer (l.) sits in back view, he has a grotesquely misshapen head with lateral protuberances; the inspecting expert says to his colleague: *N^o 9 Conspicuously.* The other (r.) sits in profile; he is without a forehead, with an absurdly extended back to his head. One phrenologist, smelling his cane, says: *No 3 and 4 very clear.* The other adds: *Heres the 10^th the 10^th the 10 to a demonstration.* After the title: *dedicated to the Commander in Chief.*

See No. 14640, &c. Cf. No. 15191.
$8\frac{13}{16} \times 13\frac{5}{16}$ in. With border, $9\frac{13}{16} \times 14$ in. 'Caricatures', vi. 83.

14658 SCARE-CROWS IN IRELAND—OR—TENTHS ON SERVICE!!!

[Williams.]
London Pub^d May 3^d 1824 by J. Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Scene outside a small country cottage-

ale-house, the gable-end of which is on the extreme r. Over the door: *Dry Lodging For Man And Horse by Pat Quigly*; the sign is an empty bottle. In front stand 'Pat', burly and bare-legged, and his wife, admiring three scarecrows in a field of barley beyond a stone wall in the foreground. These are hussar officers supported on poles and flourishing arms and legs, all with sabre and sabretache. The air is thick with birds flying up and to the r. Pat leans on a spade and points, saying: *To be sure havn't I put them to a good use at last Judy—the devil fire the crow or magpie will come near the barley now and I'll stick up more of them in the paraty* [sic] *field honey*. She answers: *Arrah Pat, my Jewel, but your a darling for finding out Scare-Crows—They're better than the ould Wig that was up there before—* A pig looks from a thatched lean-to sty on which a boy climbs to see the scarecrows. A girl looks from a casement window over the open door.

See No. 14640, &c. The pl. (uncoloured) is used as a folding frontispiece to *A Slap at the Gallant Tenths, or, A Cut at the Sprigs of No a Bility! . . . Extravaganza . . . London: Published by John Fairburn . . . Price One Shilling.* It has no direct connexion with the contents which relate to the ball of No. 14642, and 'Tenth dont dance', and 'Tenth dont fight' (cf. No. 14643). On the last page are advertised under the caption 'The Dandy Tenth!!!', as 'just published', 'By Cruikshank, &c.': Nos. 14642, 14643, 14646, 14648, 14649, 14651, 14655. 'Several others on the same subject will appear immediately. Price Two Shillings each.'

$7\frac{1}{16} \times 10\frac{13}{16}$ in. With border, $8\frac{5}{16} \times 11\frac{1}{16}$ in. 'Caricatures', vi. 84.

14659 HOT QUARTERS FOR THE TENTH! OR A CURIOSITY FOR INDIA 1824.

[Williams.]

London Pub^{d} May 10th 1824 by J. Fairburn Broadway Ludgate Hill

Engraving (coloured impression). An Indian family is startled at an officer of the Tenth Hussars, who walks (l. to r.) in full-dress uniform, with pelisse flying, sabretache swinging, his sabre under his arm. He walks on his toes, knees flexed, and registers horrified surprise. A monkey leans from a tree to clutch the plume of his shako. An English lady reclining in a palanquin with an open front inspects him through a glass, saying, *Bless me! what a curious animal,—I protest I shall get one and place it in my Menagerie as a good companion for the Baboon.* She is carried by four Indians wearing loin-cloths and small turbans. The hussar: *What an infernal climate to send a Gentleman to—demme it is calculated for nothing but Monkeys and Salamanders—every thing confounded flat—Women black as the Devil—and nothing but vild* [sic] *Indians and Colonists to associate with—Tenth dont like it!—I think I have got the d—nd liver complaint already.* A bearded Mahometan seated on the ground (l.) clasps his hands and exclaims in astonishment *Aya Alla!!* A Hindu standing behind him exclaims *Wah! Wah! Kiska Nomka [what is its Name]?*; his wife: *Adimy ne hi [its not a Man].* A child clasps her gown, screaming, *Deco Ma! Ma! Jungle wall— [look Mother at the wild man from the Woods].* On the r. a monkey climbs up a palm-tree followed by an Indian. In the background are a woman and child carrying water-pots.

See No. 14640, &c. The transfer of the regiment, as in Nos. 14650, 14660, is imaginary. The Indian destination (as in No. 14660) perhaps derives from the transfer in 1814 of officers of the Tenth to cavalry regiments in India, see No. 12315.

$8\frac{1}{2} \times 13$ in. 'Caricatures', vi. 88.

14660 ADVENTURES OF THE TENTH!

Marks fec[t] Artillery S[t] Bishopsgate
London, Pub[d] by E. King, Chancery Lane— [May 1824]

Engraving (coloured impression). A sequence of six designs in two rows, each with title. [1] *EXPELLED FROM IRELAND.* Sturdy Irish country folk drive the Tenth Hussars from a grassy bluff into the sea, with a shower of blows and missiles. One wasp-waisted dandy is about to plunge in, pushed by an Irishman who holds his collar and raises a bludgeon, while a woman puffs at his back with a pair of bellows on which is an Irish harp. The man says: *Get out with ye, for a set of spalpeens, & dont disgrace Ireland any longer.* The woman: *Faith if I had a bigger pair of bellows I could blow away twice as many.* The officer: *I'm going gently, gently, my good man.* A second officer takes a header; the head and hands of a third emerge.

[2] *TRANSPORTED FROM ENGLAND.* John Bull (not named) sits on a chair on a cliff-edge watching a vessel leaving the coast under full sail: *Transpote N° 10.* The heads of two officers in plumed shakos are seen, vomiting over the side. A young woman (Erin) stands beside John, saying, *O Dear Sir we are so glad you have sent away those things. I hope they will never come back again.* He answers: *No, No, my dear you need not fear, I have disposed of them & they are such a set of Miss Molly Gentlemen, that if they get over a fit of sea sickness the climate of India will soon finish them.* A young man wearing a bell-shaped top-hat stands on John's l., looking at the ship through a telescope, and saying *Bon Voyage.* In the background asses bray from the cliff, and a man seated on the cliff-edge squirts a syringe at the vessel.

[3] *SHAVED ON THE VOYAGE.* The ritual of Crossing the Line. A hussar officer sprawling in a shallow tub of water inscribed *Transport N° 10* is forcibly shaved by a burly sailor, another plies a brush; a third empties a bucket over him. He cries: *O! my Mustaches.* Neptune watches, saying, *Off with their Whiskers My harties, Neptunes sons are not to be frightned by a set of lobsters* [soldiers]. A young naval officer watches with amusement. From the poop two dandified hussars watch with dismay; one says: *Most unofficer-like treatment I vow to gad, I shall never submit to it.*

[4] *BECOMES A GRIFFIN.* A hussar officer sits with feet on table, chair tilted back, smoking, while an Indian servant plies a large fan, and a second kneels, attending to an enormous hookah, inscribed *10*, with a fantastically coiled tube. He says: *Agitate y[e] atmosphere my good fellow or I shall unquestion-ably fall a victim to suffocation Can you talk french my good fellow.* The man answers: *Hum, ne junta sahile* [sic]. An Indian boy registers astonishment. On the wall is a picture of an ass. Griffin = a newcomer to India.

[5] *SYMPTOMS OF THE LIVER.* The officer, yellow and emaciated, wearing a night-cap and a plain tight-waisted coat over regimental trousers with slippers, looks at his reflection in a mirror, a glass of medicine in his gloved hand. He exclaims: *How wonderfully my fine Complexion is changed. I'm most infernally yellow I declare.* An Indian boy holding a bowl inscribed *10* says: *Massa make die.* On the bare toilet-table are a medicine-bottle, pill-box, &c. Under it is a coffin inscribed *memen. mori 10.* Sabre, sabretache, and shako hang on the wall. In the doorway of the flimsy building stands a brother-officer in uniform, a swarm of flies round his head; he registers anger, saying, *I wish I was at Longs* [see No. 15198]. There is a background of distant palms.

[6] *THE LAST SCENE.* A rectangular tombstone, vaguely heraldic, with two weeping monkeys as supporters. It is decorated by two ass's heads and surmounted by a trophy: urn, flags, knives and forks, spoon and ladle. On

the urn is the bust portrait of a hussar officer; on its apex sits a tiny monkey wearing a hussar tunic and holding a drawn sabre. Inscription:

Epitaph—Here lies untouched, by Europes Wars,
The body of the Tenth Huzzars.—
Whose Valliant deeds are known so well
In Dublin and at Longs Hotel,
The Liver nip'd them in their bloom
And Monkeys mourn around their tomb.

See No. 14640, &c. The regiment had served in the Peninsula. The scenes of life in India, as in No. 14659, seem to derive from *The Adventures of Qui Hi?*, see No. 12718, &c.
Each design, $4\frac{1}{4} \times 4\frac{3}{4}$ in. With border, $9\frac{5}{8} \times 14\frac{1}{2}$ in. 'Caricatures', vi. 89.

14661 THE TENTH CAN'T SHOOT!! OR, A BATTLE OF BATTLES IN BATTERSEA FIELDS MAY 1824

[Williams.]
London Pub^d May 12^th 1824 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Battier (l.) and Lord Londonderry (r.), both in civilian dress, face each other, each behind a low crenellated breastwork, one inscribed *Half Pay Battiry* [altered to] *Battery*, the other *Full Pay Battery*. From each 'Battery' flies a flag: *Vox Populi Vox Dei* from that of Battier, from Londonderry's *Down Down Down Derry Down*. Each has a second at his elbow, and each fires a blunderbuss. That of Battier merely smokes from the trigger; his second exclaims: *A Flash in the pan by all thats damnable!* Londonderry aims low and shoots John Bull's dog; it rolls over barking *Bow Wow*. Londonderry's second exclaims: *A Miss by all thats horrible*. John Bull stands between the combatants, behind the line of fire, with legs apart and arms akimbo; he looks at Londonderry with a sly grin, saying, *I suppose the Tenth is come to Battersea to be cut for the Simples* [see No. 12790]*; I would advise ye to try again Gentlemen, I shall look on and see fair play. ha! ha! ha!* In the background is a small house placarded *Probe Surgeon cutts for the Simples*; a tiny figure runs from the gate, saying, *ah! they want me I see!* On each gate-post is a pestle and mortar. A signpost points *To Battersea*. Below the title: *This marvellous Battle took place at Twelve at Noon—Time appointed Nine at Night whic* [sic] *according to Fashionable Etiquette meant nine the following Morning. NB When you meet again dont forget the Pop-Guns*. For the duel see No. 14664, &c.
$8\frac{1}{2} \times 12\frac{13}{16}$ in. With border, $9\frac{9}{16} \times 13\frac{5}{8}$ in. 'Caricatures', vi. 85.

14662 AWFUL MOMENTS—OR—THE 10TH IN DREAD OF A QUIETUS.

Marks fec^t
London Pub^d by E King Chancery Lane. [May 1824]

Engraving (coloured impression). The duel between Londonderry and Battier, see No. 14640, &c.; the former in burlesqued and ultra-dandified uniform, the latter in civilian dress of military cut. Londonderry, with a wasp-waist and very wide trousers, strapped and gathered at the ankle, staggers back, hair on end; a pistol drooping from his nerveless hand, a long scent-bottle in his l.

hand labelled *Bergumot*. Battier, a manly handsome fellow, stands erect and fires, aiming straight, his second at his side. Londonderry's second, Sir Henry Hardinge, stands back to back with his principal, looking over his shoulder to say: *Courage, Courage, Derry his pistol you know is only primed not loaded—D—n it what makes you look so pale.* He answers: *What makes me look so pale, do you not percieve a flash of fire from his p-p-p-pistol, is that not sufficient to frighten any of the 10th—Oh! pray don't push me, stop stop Mr B—I'm the 10th of an inch too forward.* The other two stand in dignified silence. In the middle distance a second hussar officer runs off to the l., his pelisse flying; he says: *This will give immortal honour to our Corpse—Lud how nasty the powder smells 'pon honour I can't endure it.* There is a landscape background; on the extreme r. is the back of a carriage.

For the duel see No. 14664, &c. The effeminate and cowardly characteristics attributed to the dandy, see No. 13069, are given to the Tenth Hussars, as the most dandified of regiments. Londonderry had been a gallant and dashing officer.

$8\frac{5}{16} \times 12\frac{3}{4}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{2}$ in. 'Caricatures', vi. 87.

14663 THE LAME DUEL.

Marks fec^{t}
London Pub^{d} May 17th 1824 by S. W. Fores, 41 Piccadilly

Engraving (coloured impression). Below the design, as a second title: *The 10th Do. Fight!! take the Town by surprise, and Folly by the Ears. (Sic itur ad astra)*; see No. 14640, &c. Lord Londonderry crouches in a large round bandbox, which covers him from the waist down, except for bulging posteriors on which the lid rests; he leans forward, a pistol in each gloved hand. His shako is on the ground beside the box, his hair stands on end. A French valet stands close beside him with bundles strapped to his back, holding out a box or deep tray containing bottles. Behind him (l.) is his second, Hardinge, with an empty l. sleeve. The other couple, reserved and manly, stand on the r. Londonderry: *Oh he has not mistaken the time again I see!! La Fleur, have you brought every thing necessary.* The man answers *Oui Monsieur toute la Toilette.* Some of the many bottles are: *Jessamine, Mille fleure, Brandy, Sal. Vol., Riga balsam, Eau de Cologne.* The bundles are: *Lint, Plaster, Napkins, Sponge.* He is a thin mincing Frenchman, with his hat on the ground beside him containing a large bottle labelled *Eau de Vie pour moi.* They are under a large tree; behind is the river with the tall timbers of Battersea Bridge. For the duel see No. 14664, &c.

$8\frac{1}{4} \times 12\frac{3}{4}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{2}$ in.

14664 THE TABLES TURNED, OR THE LIE CIRCUMSTANTIAL

M H. fec^{t}
Pub^{d} by T. Taplain. Upper Thames St—London— [May 1824]

Engraving. Below the design: *A new Method of terminating a Duel but not a Tenth of Satisfaction. he that fights & runs away. Vide a late corespondence Observer May 16.*[1] A more realistic rendering of the duel than in the earlier prints. Londonderry is on the extreme l., in profile to the l., cocking his pistol. He says to his second, Sir Henry Hardinge, *Tell him I say his assertions are false. if he does not like it let him fire again.* Hardinge, his l. sleeve empty,

[1] The words from *Vide* . . . obliterate an earlier inscription.

points with his r. forefinger to the ground, saying, *The Marquis says tis false and if you want further satisfaction resume your ground.* Battier, whose hair stands on end, drops his pistol, saying, *Did you mean to Insult me?—however I am satisfied and beg to decline farther proceedings!!!* His second, Lt.-Col. Weston (r.), covers his face with his hand, exclaiming, *Good G—d receive the lie upon the ground I cannot survive such a degradation.* All four men wear civilian dress with bell-shaped top-hats, Battier holding his in his hand. Battier is the most dandified, with a fur collar to his tight braided coat. In the middle distance the surgeon walks off, looking back to say: *I see they will not want me.* He carries a bulky *Medecine Chest*, two saws, and a bundle of *Lint.* In the background a mounted groom or postilion says to a companion behind: *Pull up Tom it's all over ha ha ho.* A carriage is on the extreme l. There is a background of trees.

See No. 14640, &c. Croker wrote to Bloomfield, 10 May, of the duel (6 May): '. . . the papers have not the whole truth. After Battier had declared himself satisfied, Hardinge addressed him and said, "now that *you* are satisfied, I am desired by Lord Londonderry to say that your published letters contain two *falsehoods*, and his lordship is here ready to support that assertion". After some hemming and hawing, Mr. Battier declared that he was *still satisfied*, and with this exquisite satisfaction left the ground.' *Croker Papers*, 1884, i. 267. This is confirmed by the statements of the seconds, published in *The Times*, 24 May. Shortly after the duel Lt.-Col. Weston died and Battier attempted to discredit the unfavourable report of his own second. He also insulted Sir H. Hardinge in the street. After which, *The Times*: 'We are sorry to see Mr. Battier so conducting himself, as if his intention was to justify the conduct of the regiment of which he had published such serious (and, as we have hitherto thought, reasonable) complaints.' With this exposure of Battier the campaign against the Tenth Hussars ceased. For the duel see *The Times*, 10, 11, 17, 24 May, and Nos. 14661, 14662, 14663.
$8\frac{1}{4} \times 13$ in.

14665 NEW REGULATION CAPS.

London Pub May 26th 1824 by S W Fores 41 Piccadilly.

Engraving (coloured impression). After the title: *by Appointment, for the Crack'd Regiment. Qui Capit ille facit.* George IV, seated in an arm-chair (l.), laughs, holding his sides and throwing up a leg, at three officers of the Tenth Hussars (r.). They are reluctantly displaying their caps, conical erections decked with bells, and flanked by large asses ears. They wear full red trousers, strapped, and with a wide stripe, with their braided tunics and furred pelisses. At the King's l. stands the Duke of York, laughing heartily; behind his chair stand a foreign officer in hussar uniform, probably Esterházy, and a civilian (? Knighton). The King: *Tout a fait comme il faut. nothing could be more appropriate—We have now distuinguished them above all the others & I hope they will long be sensible of it ha ha ha.* The two behind him say: *They was go to Gingells for de show*; and, *Yes & a pretty jingle they will make.* The Duke: *They will be no doubt, the admiration of the whole army, & the delight of the Irish Ladies—ha ha ha. I will send them to Rumpford to frighten the Essex Calves* [cf. No. 8459]. The three officers stand with flexed knees, sulkily resentful. One says: *Curse the Bell'es.* From the r. margin float the words of a speaker outside the design: *10th dont like it—10th dont laugh, but all the World will.*

See No. 14640, &c. For the King as designer of uniforms, with Esterházy

as adviser, see No. 13237. By this date the campaign against the Tenth had collapsed through Battier's conduct; see No. 14664.
$8\frac{9}{16} \times 12\frac{3}{4}$ in.

14666 A NEW COURT FIRE SCREEN.

[Williams f.] *Designed by an Amateur—and Pub^d^ for him by H, Fores 16 Panton S^t^ Hay Market* [1824]

Engraving (coloured impression). Scene outside the office of the Alliance Assurance Co., part of the façade forming the background, showing the main doorway, pilastered and flanked by side-doors: *German Porters Lodge* (l.) and *English Porter's Lodge* (r.). A mail-coach stands by the door, the roof heaped with money-bags inscribed *200*, *300*, &c.; a man stands beside the driver, clasping bags inscribed *500*, to ask the English porter, who looks round his door: *Are we in time porter?* The man answers: *No! all full at a Premium.* A fat German porter stands in the other doorway (l.) shouting to his colleague: *No! No! open your toor Jn^o^ Ox dere is yet blenty of room to take in our Guntry Friends.* The inside of the coach is over-full; outside passengers say: *What must we take our money back to the country*; *Hey! take our money back.* The coach is inscribed *Spanish-Fly* [cf. No. 11016], *In Eighteen hours from Manchester.* On the panel is a winged head, wearing a fool's cap and smiling. On the steps of the main doorway Nathan Rothschild and his brother-in-law Moses Montefiore talk together; the former, with the *New Court Guide* under his arm, says: *ma fois* [sic] *c'est entre nous.* The latter: *Movine c'est bien fait pour mon beau frere—Moses on mount fore* [?]. In the roadway stands Benjamin Gompertz (brother-in-law of Montefiore) addressing them: *Experience makes wise men wiser*; in his pocket is a paper: *Factotum F.R.S.* On the l. stand three Jewish brokers, dressed alike in top-hats and gaberdines, all holding large bundles of *Bonds.* At their feet is a paper: *Their Holy Brokers have Stop'd on the East side of the Temple.* They say: *Their never were such times!*; *I hope they will continue so*, and *Amen! Amen!* In the lunette above the door: *No Persons will be admitted but those with empty heads and full pocketts.* Above the door is an entablature inscribed *Hollow Alliance Fire And Life Preserving Office.* On this are ranged five realistic portrait busts of sovereigns inscribed (l. to r.) *Russia*, *Prussia*, *Naples*, *France*, *Austria.* On the wall above them is a large notice: *Persons insured in this office will be supplied gratis with a Box of veritable German Paste which if applied according to the direction of Prince H & C^o^ will prevent fire* ———— *NB should any person obtain fraudently a Box of the above miraculous Paste without being insured in this Office it will have the contrary effect, and consume the house on the first appearance of the New Moon.* Over the two lodge-doors are tablets respectively inscribed: *No Hollidays except Dog days and the Fifth of November*, and *Office Hours from Sun-rise to Moonshine.* Above the design: *Pro bono Publico.*

An anti-Jewish satire on the formation of the Alliance British and Foreign Life and Fire Assurance Co. (now Alliance Assurance Co., one of 20 insurance companies floated or projected in 1824–5), the beginning of the reckless plunge of capital into joint stock companies which characterized the speculative mania of 1824, see No. 14669. The capital of £5,000,000 was oversubscribed, rising to a premium of $22\frac{1}{2}$ per cent. on the issue of the prospectus. Smart, *Econ. Annals*, ii, 1917, p. 188; Jenks, *Migration of British Capital*, 1938, p. 52. Benjamin Gompertz (1779–1865) was the first actuary of the Company, which was not exclusively Jewish, Samuel Gurney being also a founder. Prince H. is Prince Alexander von Hohenlohe (1794–1850), a priest

who claimed to effect miraculous cures by prayer, and who was in England in 1824. He is ridiculed in *John Bull*, 26 Dec. 1824. See No. 14816. The porter is identified as John Knox.

There is a satirical portrait of Rothschild as a fireman of the Company: *Foreman of the Alliance* (Rubens, No. 235, not in B.M.).

Rubens, No. 299 (reproduction). Reproduced, C. Roth, *The Magnificent Rothschilds*, 1939, p. 20.

$8\frac{7}{8} \times 14\frac{1}{4}$ in. With border, $9\frac{15}{16} \times 15\frac{1}{8}$ in.

14667 A KING BESTOWING FAVORS ON A GREAT MAN'S FRIENDS—*Scene near the Bank.*

Designed by an Amateur Drawn and Etched by T. Jones, 24, Crown Court Russel Street—
Published by B. Webster, 78 Drury Lane, June 7, 1824.

Engraving (coloured impression). Nathan Rothschild (see No. 12906) stands in the car of a balloon which rests on the backs of a small bear and a large bull, both seated in the roadway outside the Bank of England. The bear says: *My fat has been in great demand of late*; the bull: *My size and Strength has astonished the Natives.* The car is decorated by a frieze of *Cash Bags* and is carved with birds' heads and a cloven hoof. Rothschild says: *I am going to recieve my Dividends.* In each hand is a flag, one inscribed *Those who give to the poor lend to the Lord*; the other, "*Charity covers a multitude of Sins.* The (striped) balloon is inscribed "*Every thing must rise*"; on it perch a pigeon and a rook, facing each other: the former says: *They have not left me a single feather to fly with*; the latter: *Where I am there is prey*— A man standing on the pavement outside a passage leading to *Capel Court* reads a newspaper, *Times 2nd Edit.*; he says: *We stop the press to announce that one of the greatest capitalists in the City—has gone on a secret Financial Expedition.*

On the pavement, outside the Bank (r.), is a group of six aged and impoverished but respectable-looking Jews, inscribed *The Old Stock reduced.* They wait the bounty which King, a mail-coach guard, is about to hand out to them on Rothschild's behalf. He wears neat livery with cockaded top-hat and top-boots; he approaches these Jews, looking at a large watch, saying, *I am in two minutes before my time to-day—I must see if you are all booked in my Way-bill.* He holds a large paper containing a list of names, each with *5/-* after it, *Moses, Aaron, Jacob, Cohen, Levy, Solomon, Nathan, Abram.* Four of them say respectively: *The Lord will surely hear the Cries of the poor—*; *O! Lord have mercy upon us, for we are overwhelmed with Contempt overwhelmed is our souls with the scorn of those who are at Ease and with the Contempt of the Proud—*; *O! Look down from Heaven, and behold that we are become a mockery and derision to be buffeted and reproached—*; *I am exceeding straight, yet let me now fall into the hands of the Lord, for his mercy is abundant, but into the hand of Man let me not fall—.*

A satire on Rothschild's financial importance in the Stock Exchange boom which favoured 'bulls' as against 'bears', see No. 14669, &c., and on his relations with King, who rendered great services to him in conveying consignments of bullion and specie (by mail-coach), and in distributing Rothschild's alms to Jewish beggars. L. Wolf, *Essays in Jewish History*, 1934, p. 273. As is usual, the balloon stands for the bubble company or fallacious financial project.

Rubens, No. 234.

$8\frac{5}{8} \times 12\frac{3}{4}$ in. 'Caricatures', vi. 101.

14668 TASTING A SANDWICH!!! OR, A HIGH FLAVOUR'D RELISH, FROM THE COPPER ISLES.—

R. C. [Cruikshank]
Pub^d June 1824 by J Fairburn[1] *Broadway Ludgate Hill.*

Engraving (coloured impression). George IV, discarding his crutch, embraces the Queen of the Sandwich Islands, who is seated on the edge of a box-settee, and puts her hand on his shoulder. She has aquiline features and is naked except for a head-dress and ornaments of feathers, and a small apron, and holds a feathered rod. Her body is painted with arabesques of red and blue. The husband, similarly dressed and patterned, rushes in at the door (l.) holding a half-full decanter. He registers ferocity, saying, *Kissa! Kissa!—Oha! breaka! Wifa! heada!!*, but is unobserved. The King says (adapting Gay's 'Beggar's Opera'): *I've kiss'd and I've prattled with fifty fair maids And changed them as oft d'ye see. But of all the sweet creatures my eyes ever saw, A Copper faced damsel for me.* She responds: *Oha!! nica buckra-mana! Kissa sweeta mia blackra dogga, Maca Cacka.* A cushion and broken glass have fallen to the floor; on a small table are decanters and glass. A sash-window open to the ground gives a view of trees.

The King, Kamehamaha II, and Queen, Tamehamalu, of the Sandwich Islands (Hawaii) arrived in London on 20 May with a suite. They wore European dress: the feathers derive from magnificent ceremonial cloaks. The Queen died of measles on 8 July, the King on 14 July; they had not visited George IV, but were given a formal reception by Canning at the Foreign Office on 28 May. *Journal of Miss Berry*, iii. 353 f.; *Ann. Reg.*, 1824, Chron. pp. 61 f., 101–3. Here they speak a garbled imitation of West Indian negro English. See Nos. 14697, 14698.
9½ × 13 in.

14669 BUBBLES FOR 1825—OR—FORTUNES MADE BY STEAM.

[Williams.]
Pub^d Decem^r 1^st 1824, by S. W. Fores N° 41 Piccadilly London.

Engraving (coloured impression). Three men, blowing soap-bubbles, stand on a platform which is surrounded by eager purchasers, who hand up gold or notes, in return for shares in bubble-companies. Each has a basin inscribed *Nest Eggs* at his feet, filled with froth. There are also big open bags filled with coins, packets of *Shares*, and a large book: *Bubble Book*. Two of the largest bubbles have cracked and smoke as if on fire, they are *Pawn-broking Company* [see No. 14653] and *Poyais Company*. The others are: *Water Company, Gass Company, Insurance Company* [see No. 14666], *Washing by Steam, Bridge Company, Old-cloaths Company, Bread Company, Milk Company, Sea Water Company, Chimney Sweeping Steam Co^y, Greenland Gudgeon Fishing Company, Colombian Pearl-Fishing, Canal Company, Tar Water* [Bishop Berkeley's remedy, *c.* 1744] *Company*. The bubble-blowers are slyly silent. H.L. figures of the purchasers form the base of the design: a well-dressed man hands up notes, saying, *Pray indulge me with a thousand Shares.* A woman hurriedly proffers a money-bag, saying, *I am for the Washing Scheme*; a fat parson restrains her, saying, *Dont be in a hurry, I've a plan for turning the Thames into Blue Ruin!* [bad gin]. An oafish dandy says to a bearded Jew: *I am going to embark all I am worth, which would you recomend M^r Soloman as the most*

[1] Etched over an obliterated inscription; the final word, *Esq^r*, is legible.

eligible concern. He answers: *De Old Cloaths vas very cood dere is no sheat in dat!* A yokel in a smock holding a money-bag says to his neighbour: *Dang it I wool risk my all upon the Milk.* The other answers, pointing to the 'Bubble Book', *Aye Aye look at the dooms day Book.* A well-dressed man hands up coin, saying, *Let me have a hundred shares, heres the earnest for them!* A fish-wife with a basket on her head exclaims: *Here let me have Twenty Shilling worth of that there Gudgeon Concern.* On the farther side of the platform a man holds up a money-bag, saying, *Here! Ten shares of the Pearl Fishery.* Another proffers a coin for *Fifty Shares of the Poyais!* The platform is in the fields near London, with St. Paul's and other buildings in the background.

One or two absurdities excepted, the bubbles indicate companies (624 in all) floated in the boom of 1824–5: 'a gambling mania which had seized all classes' (Baring, 16 Mar. 1825), incited by speculation in small instalments which quickly rose to premiums. There were 74 mining companies (principally in South and Central America but also in Ireland), 29 gas, and many for steam navigation, railways, canals, and water-supply, a 'patent steam washing company', companies for large multiple retail trading in London: milk (three dairy companies), bread, fish, tea, tobacco, &c. The fantastic Poyais project is not one of the 624: it belongs to the category of foreign loans in which investment began in 1821–2: Gregor MacGregor raised a loan of £200,000 in the City in 1823 'for the service of the State and Government of Poyais'[1] (B.M.L. 1881. c. 16/7), i.e. for a settlement among the Poyais Indians on the Mosquito Coast (Nicaragua). Poyais bonds were in circulation, no interest or principal was paid, the scheme was a total failure. See *Scots Magazine*, 1823, pp. 324 ff.; Sir E. Codd, *Proceedings of an Inquiry relative to Poyais*, 1824. Although the collapse of the boom did not come till December 1825, Stock Exchange speculation was a standard object of reprobation, and the boom was first denounced in satire, written and pictorial. See *John Bull*, 29 Feb., 14 Mar., 13 June[2] 1824. See 'Bubbles of 1825' (from *John Bull*), in T. Hook's *Humorous Works*, 1872, pp. 194–7. Liverpool gave a serious warning in March 1825 on 'this rash spirit of speculation'. *Parl. Deb.*, N.S. xii. 1194. See H. English, *A Complete View of the Joint Stock Companies formed during the years 1824 and 1825 . . .*, 1827; Smart, *Econ. Annals . . .*, ii, 1917, pp. 187–90, 291 ff. Cf. the 'Bubble' prints, English and Dutch, of 1720, Nos. 1610–93. See Nos. 14666, 14667, 14765, 14773, 14787; for the collapse, No. 14814, &c.; for Poyais, No. 15428.

Reproduced, H. G. Schenk, *Aftermath of the Napoleonic Wars*, 1947, p. 192.

$6\frac{3}{4} \times 13$ in.

14670 [FRONTISPIECE TO SHAKESPEARE AND HONEST KING GEORGE VERSUS PARSON IRVING AND THE PURITANS; . . . *by an Actor.*]

Rob^t Cruikshank fecit—

[London. Printed for C. Harris, Bow Street, Covent Garden. 1824]

Engraving (coloured impression). The title continues: 'or, Taste and Common Sense, refuting Cant and Hypocrisy'. At opposite sides of a stage are

[1] See T. Hook (*John Bull*, 14 Mar. 1824): *The Carol of Poyais*; chorus:
Then a fig for King George and his old-fashioned sway!
And hey for Macgregor Cacique of Poyais!!

[2] In these days of bubbles when ev'ry thing floats,
Docks, bridges, insurances, gas-lights, and boats.

a royal box (l.) in which George IV stands and (r.) a pulpit in which Edward Irving rants with raised arms and clenched fists. His well-known broad-brimmed hat lies at the base of the pulpit. The King wears crown and royal robes; he points at Irving; one hand is on a bust of *Shakespeare*, which is outside the box. From its sculptured face ascends a slanting beam of light which strikes Irving's head. The preacher shouts: *Ye followers of Shakspeare You'll all be damn'd!!* His box-like pulpit is inscribed *Hatton Garden Puritanical Gasometer exploded.* Behind are clouds inscribed *Hypocricy* [sic], *Fanaticism*, *Hatred.* The clerk sits below, saying, *Yes—You'll all be Damn'd because you are not of the elect*; on his desk is a paper, *Hypocrite.* The pillars flanking the royal box are inscribed (l.) *Religion*, *Hope*, *Faith*, *Charity*, and (r.) *Hamlet*, *King Lear*, *Romeo and Juliet*, [*Merch*]*ant of Venice.* Above the box: *G^e IIII.*

Irving (1792–1834) came to London in 1822 as Scottish Presbyterian minister at Hatton Garden Chapel where his preaching soon became famous. The pamphlet (19 pp.) is an attack, signed 'An Actor', on the attitude of evangelicals towards the stage; George IV is said to have countered the effects of Irving's preaching by commanding the comedy of *The Hypocrite* (Bickerstaffe, 1768). Cf. No. 14815.

$4\frac{5}{8} \times 7\frac{1}{2}$ in.

14671 THE COLLECTIVE WISDOM; OR, SIGHTS AND SKETCHES IN THE CHAPEL OF ST. STEPHEN . . .

The Cuts by [R. or G.] *Cruikshank*, . . .
London: Printed for Knight and Lacey, Paternoster Row, . . . 1824. [*Price One Shilling and Sixpence*]

Woodcut on title-page. A view of the House of Commons seen from the Press Gallery, facing the Speaker. One of the Opposition is speaking; the side-galleries are empty; the candles are lit. The other cuts (Reid, Nos. 3279–81) are Nos. 14672–4.

Reid, Nos. 3278, 4829. Cohn, No. 149.

$2\frac{13}{16} \times 3\frac{11}{16}$ in. 184. f. 10/5.

14672 JOHN CAM HOBHOUSE, ESQ.

See No. 14671. P. 26. Hobhouse addresses a Westminster crowd from the hustings against Covent Garden Church, saying, *Citizens I am Fathers Son.* The hustings are cracking as if about to disintegrate, and Hobhouse is held up by the much taller Burdett, his fellow member for Westminster. H.L. figures of the crowd are the base of the design, with *Place* on the extreme l., holding a paper: *Plu8* [or *Plug*]. The crowd *Huzza.* The corner of a stand for spectators is on the extreme l.

Hobhouse is described as a demagogue, 'nothing to us and very little to the country', likely to end his days as Tory or even placeman. 'To us it is nothing whether he correct proofs for Lord Byron, or cut measures for Francis Place' (p. 30). For Hobhouse and Place see No. 13207. He took office (1832, &c.) and from advanced Radical became conservative Whig: his father, a Reformer in 1797, accepted office under the Tory Addington.

$3\frac{3}{8} \times 3\frac{3}{4}$ in.

14673 PETER MOORE, ESQ. M.P.

See No. 14671. P. 37. A corner of the House of Commons. Moore, wearing a flat broad-brimmed hat, is carried on the shoulders of Coventry weavers towards the Speaker, to whom he holds out a placard: . . . *Petitioners shall ever*

Weave. He says: *Coventry is the barometer of the World.* The Speaker calls: *Order Order Order.*

Moore, M.P. for Coventry (an advanced Whig), is said to regard only the prosperity of the ribbon weavers there.

$3\frac{3}{8} \times 3\frac{3}{4}$ in.

14674 RICHARD MARTIN, ESQ. M.P.

See No. 14671. P. 47. A scene in the cattle-market, *Smithfield.* Martin, bestriding an ass which has collapsed under him, tries to wrest a spiked bludgeon from an angry and formidable drover. A dog barks *Bow! wow wow.* Below:

"While Canning, Robinson and Wallace,
And Huskisson, so cold and callous,
Break the old fetters of trafficking,—
While Peel gives me the other licking,
While Sir James [Mackintosh] spins his long orations,
While Brougham expounds the law of nations,—
I'll heed nor Adam Smith nor Vattel,
But be the patron saint of cattle;
I'LL see the *brutes of England* righted."

For Martin see No. 14798, &c. He has 'in this country at least, left nothing that can be done for two-legged existences . . .', p. 49.

$3\frac{1}{4} \times 3\frac{7}{8}$ in.

14675 IRISH ROCK BANDITTI SWEARING IN A NEW MEMBER.

P. Ronan Del. *N. Chater & C^o^ Lithog.* [? 1824]

Lithograph. Four young Irish peasants sit at a rough table, whose top forms the base of the design, against a wall of roughly plastered irregular stones. All are armed, except perhaps the new member, who holds a tankard and a small book proffered to him by the man at the head of the table (l.), who holds also a pistol or blunderbuss. The latter's vis-à-vis points to a paper headed *Oath to pay no* [tithes], and *Sign^d^ Cap^t^ Rock.* All have thick shaggy or curly hair, and are respectably dressed; they regard each other with a sinister stare or a meaning smile. A blunderbuss lies on the table. *P. Ronan* is repeated at the base of the design.

'Captain Rock' is the Irish and agrarian, and more formidable, counterpart of 'Captain Ludd', leader of the Luddites (in 1812, &c.); and the forerunner of 'Swing' (1830–1). Proclamations signed 'Captain Rock' appeared, forbidding anyone to take land from which a tenant had been evicted; no one was to pay or sue for tithes; the penalties, ruthlessly inflicted, were to be shooting, burning, &c. Such a proclamation, posted throughout the barony of Duholley, is quoted in *The Times* of 29 Mar. 1823, from a Cork paper. The disturbances, at first non-political, began in 1822. Moore's anonymous *Memoirs of Captain Rock, the celebrated Irish Chieftain . . .*, 1824, is an attack on English misrule in Ireland, and on the Protestant Church establishment with its hated tithes: there are always two camps in Ireland, that of the Government and that of 'Captain Rock', who personifies peasant resistance and the secret society and thrives on coercion. See Nos. 14676, 14766.

$8\frac{5}{16} \times 12\frac{1}{4}$ in. 'Caricatures', vi. 205.

14675 A An etched version (coloured), *Pub. by McCleary*, with the same title. The figures, more crudely drawn, are approximately the same size. The background wall is absent and an inscription on the 'Oath' between 'no' and the signature has been erased instead of omitted.

8 × 12 in. (cropped).

14676 MRS ROCK, *Lady of Captain Rock.*

Pub by McCleary [? 1824][1]

Engraving (coloured impression). A peasant woman, short, stout, burly, truculent, stands full-face, holding out a torn paper: *Tithes list* . . . In her l. hand is a tobacco-pipe. She wears a cloak and a shapeless hat in which are a green ribbon favour and two peacock's feathers. In the background (l.) two women sit on the grass drinking spirits; one says: *here's more look to Captain Rock*; the other: *Oh, Amen my Jewil.* Two of Rock's men, armed, are on the r. See No. 14675, &c.
c. $11\frac{1}{8} \times 8\frac{5}{8}$ in.

[1] Folded for the post, with postmark 1822 or 1832.

PERSONAL AND SOCIAL SATIRES

14677 WRITE 'EM OR LET 'EM ALONE.

Drawn Etch^d^ & Pub^d^ as the act directs by Richard Dighton March 1824

Engraving (coloured impression). Portrait of an elderly man in profile to the r., gazing sternly through small wire-rimmed spectacles, a sheaf of papers in his hand, and many others in a bulging coat-pocket. He wears old-fashioned dress, short grey hair with a little projecting pigtail, low-crowned hat, coat below the knee showing breeches, wrinkled gaiters on thin ill-shaped legs. He stands on boards, perhaps a platform.

Identified as Robert Pulsford who died *c.* 1835. He and his brother William were merchants at 7 Great St. Helens.

$8 \times 5\frac{7}{8}$ in.

14677 A A reissue with the addition of McLean's imprint, *1824.*

14678 A VIEW ON THE ROYAL EXCHANGE

Drawn Etch^d^ & Pub^d^ as the Act directs by Richard Dighton April. 1824

Engraving (coloured impression). A tall thin man stands in profile to the l., both (gloved) hands resting on the handle of an umbrella bunched together by a ring. He wears top-hat, double-breasted tail-coat, tight pantaloons and Hessian boots, and has the air of a man of fashion. No. 14532 A has the same title.

He is Richard Mee Raikes (1783–1863), brother of Thomas Raikes (see No. 13018), Director of the Bank of England from 1812, and Governor 1833–4 (see No. 14538). J. Foster, *Pedigree of the Family of Raikes.*

There are also (not in B.M.) states with the titles *Do you know me?* and *Me & a guardian Angel?*

$10\frac{1}{8} \times 7\frac{3}{4}$ in.

14679 [THOMAS WILSON.]

Drawn Etchd^d^ & Pub^d^ by Rich^d^ Dighton as the Act directs. May 1824

Engraving (coloured impression). No title. A corpulent elderly man stands in profile to the r., r. hand on hip, a cane in his l. hand. He wears a low-crowned hat, full-skirted coat, leather breeches, and top-boots.

He is Thomas Wilson, known as Buckskin Wilson, presumably Thomas Wilson (1767–1852), merchant, M.P. for the City 1818–26, who spoke for City interests, notably on the petition of Merchants of London, see No. 15118.

Reproduced, A. M. Hake, *Print Collectors Quarterly*, xiii. 244.

$9\frac{3}{8} \times 5\frac{1}{2}$ in.

14679A A reissue as No. 14677 A, inscription: *M^r^ Wilson.*

14680 [M^R^ LINDSEY]

Drawn Etch^d^ & Pub^d^ by Richard Dighton. June. 1824.

Engraving (coloured impression). No title. A tall thin man walks in profile to the r. He wears top-hat, high collar, tail-coat, and white strapped trousers.

Conjecturally identified as James Lindsey of Lloyds.
$10\frac{7}{8} \times 5\frac{5}{16}$ in. (pl.).

14680 A A reissue, as No. 14677 A, inscription: *M^r Lindsey.*

14681 A STIRLING BANKER.

Drawn Etch^d by Richard Dighton, June 1824
Pub^d by T M^cLean Haymarket

Engraving (coloured impression). Inscription: *M^r Stirling.* A youngish man stands in profile to the r., smiling, l. forefinger extended to emphasize his words. He wears top-hat on one side, high oddly-shaped collar, dark tail-coat, light trousers above the ankle with flat tied pumps.

Identified as Sir Walter Stirling and presumably Walter George Stirling (1802–88), son of Sir Walter (see No. 11900), who was partner in Hodsoll & Stirling, 345 Strand. *Royal Kalendar*, 1825, p. 314. (After 1825 the firm disappears from the list of London Bankers.)
$10\frac{3}{8} \times 5$ in.

14682 WILL YOU LET ME A LOAN?

Drawn Etch^d & Pub^d by Richard Dighton. as the Act directs Aug^t 1824

Engraving (coloured impression). A short stoutish man stands in profile to the r. He wears top-hat, tail-coat, light trousers, and boots.

He is Isaac Lyon Goldsmid, financier and philanthropist, nephew of Abraham Goldsmid, and the first Jewish baronet (1841). See *D.N.B.*

Rubens, No. 122 (reproduction).
$9\frac{7}{8} \times 7\frac{1}{8}$ in.

14682 A A reissue, as No. 14677 A, inscription: *M^r Goldsmid.*

14683 A VIEW AT LLOYDS AFTER A STORMY NIGHT.

Drawn Etch^d & Pub^d by Rich^d Dighton as the Act directs August [1824]

Engraving (coloured impression). A tall man, standing in profile to the r., holds out in silent concern a sheaf of papers: *Penelope Loss 50% . . . Loss 100.* He has cropped hair, no hat, high swathed neck-cloth, tail-coat with light striped trousers, and flat tied shoes.

Identified as Robert Dewar. He was a leading member of Lloyds, see Wright and Fayle, *Hist. of Lloyds*, 1928, pp. 281, 322 f.
$10\frac{3}{8} \times 6\frac{7}{8}$ in.

14683 A A reissue, as No. 14677 A.

14684 THE MORNING CHRONICLE.

Richard Dighton 1824
Pub^d by Tho^s M^cLean Hay Market Nov^r 1824.

Engraving (coloured impression). Inscription: *M^r Perry.* A man of youngish middle age stands in profile to the l., hand in trouser pocket. His shoulders are round, his knees flexed. He wears top-hat, tail-coat, trousers, and spats.

James Perry (1756–1821, see vol. ix), editor of the *Morning Chronicle*, sold the paper in 1819, having already surrendered the editorship to John Black (1783–1855), perhaps the subject, who in 1819 had established his reputation

by his attitude to Peterloo. Comparison with a full-face engraved portrait of 1835 supports without confirming this identification. Alternatively identified as 'Mackenzie'.
$9\frac{3}{8} \times 6\frac{5}{8}$ in.

14685 A VIEW OF BEAU=VILLE.

Drawn Etch^{d} & Pub^{d} as the Act directs by Rich^{d} Dighton 1824.

Engraving (coloured impression). A very obese elderly man stands stiffly in profile to the r. He wears a low-crowned hat, plain coat to the knee, with knee-breeches and tied shoes.

Identified as Benjamin Bovill: B. B. of Durnsford Lodge, Wimbledon, was the father of Sir William Bovill (1814–64), C.J. of Common Pleas. A Benjamin Bovill was a wine-merchant at 21 Miles's Lane, Cannon St. *P.O. London Directory*, 1822.
$9\frac{1}{8} \times 5\frac{1}{4}$ in.

14685 A A reissue, as No. 14677 A, inscription: *M^{r} Beauvill.*

14686 A FIRM BANKER.

Richard Dighton 1824.
Pub^{d} by Tho^{s} M^{c}Lean. 26 Hay-Market.

Engraving (coloured impression). Inscription *M^{r} Curtis.* A man of youngish middle age, tall and thin, stands in profile to the l., holding hat and umbrella in his slightly extended r. hand. Apparently the Curtis of Curtis (Sir William), Robarts and Curtis, bankers, of 15 Lombard Street (which became Robarts, Curtis & Co. after Sir W. Curtis's death in 1829).
$11\frac{1}{4} \times 6\frac{3}{4}$ in.

14687 THE HIGH GERMAN D^{R} F H——NN, IN SEARCH OF THE HONEY MOON.

London Pub^{d} Jan^{y} 14th 1824 by S W. Fores 41 Piccadilly.

Engraving (coloured[1] and uncoloured impressions). A plainly dressed man, with curly beard and moustache, walks on pavement in profile to the r., r. hand thrust in his coat. Behind him walk two much taller footmen in livery, evidently also German; each carries an umbrella.
$7\frac{1}{2} \times 7\frac{1}{8}$ in.

14688 KANG & COB—PRACTISING FOR THE ENSUING SEASON.

Sketched by an Amateur[2] Etch^{d} by G. C [Cruikshank]
Pub^{d} Jan^{y} 22 1824 by—G. Humphrey—27 S^{t} James s Str^{t} London—

Engraving (coloured impression). 'Kangaroo' Cooke and a danseuse called Cobb dance hand-in-hand, each poised on a toe. She is in back view, facing a door opening into a room where a table is laid with wine and fruit. She raises a leg high towards a man who leers slyly at her. Cooke: *You have led me a pretty Dance.* She answers: *Oh! dat is Noting!—I shall lead you by d Nose.* Two pictures indicate the names of the pair: a stocky horse (cob) and a kangaroo. Cooke's hat is on a settee.

[1] 'Caricatures', vi. 23.

[2] Said to be Marryat.

Col. Sir Henry Frederick Cooke (1784–1837) was A.D.C. to the Duke of York, and a man about town; 'Said to be the ugliest man in the British army'. Westmacott, *English Spy*, i, 1825, p. 200. See No. 13357.

Reid, No. 1240. Cohn, No. 1272.

$8\frac{5}{8} \times 12\frac{1}{2}$ in. With border, $9\frac{9}{16} \times 13\frac{1}{2}$ in.

14689 FASHIONABLE LUXURY—OR—A NEW-GENT, AT MOTHER ——'S WITH HIS FAVORITE IRISH DICKEY BIRDS—

Miss Francis Hill—inv^t Etched by A. MacNaughton [G. Cruikshank] *London Pub^d by G Humphrey 24 S^t James's S^t Nov 20^th/24.*

Engraving (coloured and uncoloured impressions). A scene at Mother Wood's, cf. No. 14273. Lord Nugent sits on a settee caressed by three elegant courtesans, at one of whom he smiles delightedly. Two Irishwomen of St. Giles type look in from behind a curtain to say *Sure & does y^r honor want a Basketwoman to night?*— and *Faith & sure & I wish y^r Honor would pay me that trifle you owe me!* On a table (r.) are a candelabra with guttering candle, a huge bottle of *Irish Whiskey*, and glasses. A picture is concealed by a curtain. On the floor, in Nugent's hat: *A Essay on the Liberty of the Subject & Universal Suffrage by New . . .* Beside it: *The English Paddy Carey* [see No. 12978] *a New Song to the Tune of Whack Row &c &c. There was a Noble Lord & he had a . . .*

Nugent (1788–1856), brother of the Duke of Buckingham, inherited his mother's Irish barony. He was an extreme Whig, and an agreeable man of literary tastes. See No. 14416.

The signature is from the pornographic *Fanny Hill*. The manner suggests conscious imitation of Gillray, especially in *Bandelures*, No. 7829.

Reid, No. 1264. Cohn, No. 1106.

$9\frac{3}{8} \times 14\frac{1}{4}$ in. With border, $10\frac{5}{16} \times 15\frac{1}{8}$ in.

14690 THE PATENT STOMACH RELIEVER.

[W. Heath.]
Pub Feb 26 1824 by S W Fores 41 Picadilly.

Engraving (coloured impression). After the title: *for extracting superfluities, excesses, & all sorts of Poisons.—Dedicated to Aldermen, Corporations, & Gormondizers* [sic] *in General.*—A doctor, Jukes, standing on a chair with his stomach-pump, which is inscribed *Jukes Invented*, operates on Sir W. Curtis, while three eager patients wait their turn. Curtis, wearing the sailor's dress of the Walcheren Expedition, see No. 11353, says: *I wish I had had this Machine when I was in Scotland* [see No. 14382, &c.]. An obese, short, and almost spherical alderman (r.), probably Sir C. Flower, wearing his livery-gown, and with gouty legs and feet, says: *I wish he would make haste, or I shall expire before it comes to my turn.* The (?) drumsticks of birds project from a waistcoat-pocket. Beside him stands an apoplectic gourmand, saying, *be quick D^r there is another glorious Dinner to Day!!* The fourth lies back in a chair (l.), trying to swallow the leg of a bird, while a second leg is speared on his fork. He says (or thinks): *This is the happiest Invention in the World I shall, vote a statue to Jukes for it!! Now a fellow may enjoy himself, by eating two or three Dinners a Day.* One of many satires on civic guzzlers.

$8\frac{1}{16} \times 12\frac{11}{16}$ in. 'Caricatures', vi. 71.

14691 WANDERING WILLIE.

Marks fec[t]
Pub[d] by E Knight Sweetings Alley Royal Xchange—London—Nov. 22[d] 1824

Engraving (coloured impression). Sir William Curtis, as a grotesque pilgrim, stands on high ground above the harbour of Leith with his back to the sea, directed slightly to the r. His face and figure are less burlesqued than is common, but he wears a loose gown with cape, a skull-cap backed by a large round disk or brim decorated with little turtles; a similar turtle decorates a lower corner of his gown. His flat shoes are bound sandal-wise to feet and ankles. Round his neck is a chain of sausages (cf. No. 14389) from which hangs a pilgrim's cockle-shell. He holds a tall pilgrim's staff, inscribed *Sir W C*, terminating in a cross formed of knife and spoon from which a bottle dangles like a pilgrim's gourd. The background is a realistic view of harbour and coast. After the title:

"*And has our Willie come again?*
Our guardian Willie come again?
Fatch the haggis Jennie dear,
To feast our bonnie Willie here."

For the visit to Scotland in 1822 see No. 14382, &c. The title may derive from the blind fiddler in Scott's *Redgauntlet* (1824).
$12\frac{3}{8} \times 8\frac{3}{4}$ in. With border, $13\frac{5}{8} \times 9\frac{3}{4}$ in. 'Caricatures', vi. 21.

14692 THE NEW CITY ARMS. [*c.* Dec. 1824]

Engraving (coloured impression). The shield of the arms of the City of London is altered by the addition of a realistic louse in each quarter, that in the first being transfixed by the dagger which is otherwise correctly drawn. The griffin-supporters are replaced by, sinister, a turtle and dexter, Sir W. Curtis in his sailor's costume with webbed wings, each quartered by a large (red) cross. He wears a chain of sausages (as in No. 14691) and belt in which are knife, fork, and two spoons. The crest is the H.L. figure of a man, realistically depicted, emerging from behind flat bunches of straw placed on the upper edge of the shield. On his head is a monstrous louse, in one hand a curry-comb, in the other a horse-shoe. Below the title: *Explanation—Four lice—On a field argent between a Saint George's Cross gules—the first pierced with a dagger—All proper—Crest a demi-Savage on a wisp of straw, for a wreath* [indicating insanity]*—holding in his hands a Currycomb and Horse-shoe—Armed; On his head a louse couchant—Supporters—On the dexter side an Alderman rampant griffin winged charged with a cross gules—Armed and chained On the sinister a Turtle erect—proper—Motto—PUL-VI-NAR* [pulvinar = a couch of cushions for the gods, a seat of honour]. See No. 14693.
$5\frac{3}{8} \times 8\frac{5}{8}$ in. With border, $8\frac{1}{4} \times 11$ in.

14693 A CIVIC LOUSE IN THE STATE BED!!!—OR THE CORPORATION CONGLOMORATED!!

Rob[t] Cruikshank Fecit
Pub[d] Dec[r] 1824 by J Fairburn. Broadway Ludgate Hill

Engraving (coloured impression). A Mansion House scene; the state bed (part) on the extreme l., is being inspected by the Lord Mayor and Aldermen. An

enormous louse stands on the coverlet facing the Mayor, another is less conspicuous in a festoon of drapery. Close to the bed (l.) stands a horsy-looking man wearing a low-crowned top-hat and top-boots, and holding a hunting-crop. He says: *Its a savage looking Animal!* [showing that he is Savage] *I'd have the old "Pulvinar* [see No. 14692] *burnt immediately and Currycomb you all.* The louse: *Gentlemen do'nt ill use me! for some of us are nearly related, if you do, Martin, the M.P.* [see No. 14696] *will take me under his Wing.* The Mayor, Garratt, in his robes and holding a wand, heads the inspecting body; he stands with legs astride, arms extended, saying, *A very omenous appearance indeed I should like the Lady Mayoress to see it at any rate.* At his feet is a book, *Mayor of Garratt* [Foote's play]. Just behind him are Wood and Waithman (ex-Lord Mayor). All the aldermen wear their gowns. Wood says: *It can't be a Wood louse at all events*; Waithman: *—wait-man, what the devil could bring it here?* Behind stands Cox (see No. 14710, &c.) with hair arranged to suggest small horns; he glares fiercely at the insect with folded arms, saying, *How Kean it cocks it* [sic] *eye at me!* The centre and largest figure is Curtis, inspecting the insect through a nautical telescope. Under his gown he wears a white waistcoat or jacket defining a vast paunch with striped sailor's trousers, cf. No. 11353. A chain of sausages (cf. No. 14389) supports a bunch of crossed spoons, sauce-boat, and ladle which rests upon his paunch. At his side are carving-knife and fork. He says: *It looks very like a Turtle, it might make very good soup—I hope there is more to be found speedy and soon* [see No. 14382], *it's quite fat!* Behind him John Key (subject of many caricatures in Nov. 1830), younger and handsomer than the others, stands on a low stool, holding his sheriff's wand; he says: *I'l find a Key for this mystery.* His fellow sheriff, Heygate, says: *Gang your Hey* [scored through]*—gate its na Scotch, I'll warrant for it has na high cheek banes* [his own are high] *it must ha crawled out of some Garrett.* Between the two sheriffs is the angry puckered profile of Sir Charles Flower; he holds a paper, *City Bonds* [see No. 14694], and says: *It must have droped out of some musty old Flower sack.* Behind Heygate and touching his arm stands Sir James Shaw; he says: *Pshaw, its a scotch louse I'l take my Oath of it.* Inconspicuous on the extreme r. is Sir Claudius Hunter, saying, *It's a Nunter.* All these heads are portraits. Two other heads are indicated only. Under the bed is a large chamber-pot with the City Arms inscribed: *Presented by the Corporation to The Lady Mayoress.*

The City State Bed had been placed in the Mansion House in 1801 by the then Lord Mayor at a cost of £3,000. A General Purposes Committee of the Common Council met to discuss its fate: the hangings had rotted and the bed was said to be verminous; a Mr. Savage stated that there was 'living evidence' of the impropriety of keeping it. It was removed shortly afterwards. *London Packet and Chronicle*, 6–8 Dec. 1824.[1] See No. 14692.
$8\frac{5}{16} \times 12\frac{5}{8}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{2}$ in.

14694 A CUT AT THE CITY CAULI FLOWER!! OR, A BLOW-UP FOR THE BONDS!!!

R. C. [Cruikshank] *fecit.*
Pub^d Sept^r 1824 by I. Fairburn, broadway Ludgate Hill.

Engraving (coloured impression). Below the title: *between a Swinish Baronet! A Lottery Broker! and a Pop-Gun Manufacturer!!*— Sir Charles Flower (r.), stamping with rage, faces two visitors who demand bonds which he with-

[1] Information from the Director of the Guildhall Art Gallery.

holds. On his head is a cauliflower, he wears his alderman's chain of office. From his pocket stream papers: *City, Bonds £150,000, Bonds.*[1] The carpet is patterned with large hams; similar hams are on the backs of the chairs, and on the wall is a picture, inscribed *Cork*, of a sow branded *C. F*, with a large bag inscribed *50 Per Cent* attached to its snout, to suggest that Flower is a bacon-merchant from Cork. Facing him is a fashionably dressed man wearing a bell-shaped top-hat; a pistol inscribed *Bond* projects from his coat-pocket. He faces the alderman menacingly, saying, *Sir Charles—I am a Man of few words but by G—d if you don't deliver up my bonds I'll Arrest you within an hour and fire off my Pop Guns at you in every direction throught* [sic] *the Ward of Cornhill you Stale Cauli-Flower.* Flower: *What! do you want to deprive me of my 4½ per cent premium you ramrod you skinflint—and you Mr Puff and you to be impertinent why I never was so insulted in my life, and by a lottery broker too!—get out of my house—get out. get out.* 'Mr Puff' (l.) is a sturdy man wearing breeches and Hessian boots; he holds his hat, and from his pocket streams a paper: *State Lottery.* He answers: *A Lottery Broker is as good as an old rusty Bacon Merchant at any time. If you dont give up the bonds I'll stick you against the wall—like a blank at Unluckey Pidling* [altered to Pidding] *Corner—where you may rot like a dead Wall-flower.*

Sir Charles Flower (see vol. viii) was Alderman of Cornhill Ward; the (?) gunmaker is unidentified. The lottery-broker is clearly the principal of Pidding & Co. (see No. 14815) who advertised their tickets from 'Lucky Corner, No. 1 Cornhill' (e.g. *John Bull*, 11 Apr. 1824).
8 × 12⅝ in. With border, 9⅜ × 13⅜ in.

14695 REPORT OF A MEETING HELD AT CADGER'S HALL.

[Attributed to G. Cruikshank but in the manner of Marks.]
London Pub by S Knight Sweeting Alley [? 1824][2]

Engraving (coloured impression). After the title: *proposing a Deputation to the Collossus of Roads!* A meeting of crossing-sweepers and beggars, almost all with brooms. A negro with a wooden leg, evidently 'Black Bob',[3] presides, seated on a chair which is on a rough table, his broom at his feet; he makes a speech which is much applauded by raised brooms, hats, and cries of *Bravo!* All are ragged, most are jovial, two have wooden legs, one of whom, a burly sailor, has also lost his l. arm. There are a few women, one wearing a military coat, one holding an infant in a shawl on her back. A man on the chairman's r. capers, holding up a pickaxe, and is clasped round the waist by a disreputable-looking woman. The pick is labelled: *To Mr M'Adams, Esq. In gratitude for the important services which he has rendered to the Company of Sweepers Who was it not for his Wonderful improvements, would be obligated to toil for their bred like vulgar mechanics or industrious tradesfolk.* On the wall is a print of roadside stonebreakers wielding heavy hammers with great vigour while a crossing-sweeper (fatter than the toilers), capering in contemptuous delight, points derisively at them. Tankards lie on the dilapidated floor; a rat makes for a hole. The chairman says: *My good bruzzers of de broom! Adam who was de fader & de moder of us all, have left him piccaninny de good*

[1] The staff of the Guildhall Library cannot elucidate these bonds.
[2] Placed among prints of 1824, 'Caricatures', vi. 104. Attributed to 1819 by Cohn, but clearly not earlier than 1823.
[3] 'Everybody from the Duke of Sussex down to Black Bob who sweeps the crossings at Bridge-street.' *John Bull*, 14 Nov. 1824.

Massa Adam who kick up suts a duss in de world! to provide for de son & darughter [sic] *of Natur. Has him fail? no! I say no! and if any sweeper say not —no! I say him know nussing about (Bravo! Bravo!) Dis is a dirty world we live in—but dere never was suts muddy times! (Loud cheers!) De big round stone was our enemy & good Massa Adam have knock 'em all on de head (Hear! hear!) My good bruzzers! Dis Silber Pick-axe we intend for good Massa Adam, de expense is nussing compare to what we have gain by him, and we shall be able to buy up de next loan! It is de furser propose dat we go de fuss fross we have dat being de sweepers holiday and no work for de birch!!!*

In June 1823 a Committee of the House of Commons reported in favour of using Macadam's system of making roads in large towns in place of paving with cobbles, and the 'causeway' was gradually superseded by the macadamized road, see No. 15364. The crossing-sweeper is here identified with the beggar, rags and infirmities being part of his trade. The beggars' rendezvous, a traditional theme, was popularized by *Life in London*, see No. 14351.

Reid, Nos. 719, 1267. Cohn, No. 1895.

$8\frac{7}{8} \times 13\frac{1}{4}$ in.

14696 MARTINS BILL IN OPERATION—

G.C^{k}

Published by J. Walker, [Jan.] *1824.*

Aquatint. Pl. to No. vi of *The Family Oracle of Health; or Magazine of Domestic Economy, Medecine, and Good Living . . .*, 1823–4.[1] Names are indicated in the margin. Three men sit at a table absorbed in an oyster feast, while Richard Martin (*M——n*), sensing cruelty to oysters, enters, followed by a constable with his staff (l.). Papers hang from his pocket: *M . . . . s Bill to prevent Cruelty to Animals*, and a book projects: *Gullivers Travels—A Voyage to . . . Ho*[uyhnhnms]. Martin points imperiously to the table, the constable makes a wry face. A lean elderly man (*D*^{r} *K——r*) sits with his back to the door on a piano-stool on which are sheets of music. At his feet is a paper: *The Oyster crossed in Love as sung by Mess*^{s} *Sinclair & Gamon at Covent Garden O gentle Swain y*^{r} *Knife* [refrain] *Nor Wound a Heart so soft as mine. D*^{r} *E——y*, wearing tartan, stands over a tub of *Natives*, opening oysters. The third man's face is concealed. On the table, besides oyster-shells, &c., are a candle burnt low and a large jug of *Hot Milk*. The walls are covered with shelves. On one set (l.), inscribed *Larder of Death*, are druggist's jars, &c. These include *Opium, Oxalic Acid, Calomel*, with a box of *Gamboge*. The other, inscribed *Good Living*, are laden with food: a pie, a chain of sausages, a sirloin, jar of *Cherry Bounce*, round of beef, a *Scots Haggis*, a hare, a bird. There is also (l.) a high shelf of books.

Martin's Bill, the first Cruelty to Animals Act, was brought in in 1822, see No. 14798, &c. Martin was well known for bringing actions for cruelty against poor people, and then paying the fines himself. In 1824 he failed to bring in further Bills. See Smart, *Econ. Annals*, ii, 1917, pp. 131, 244, 504. William Kitchiner, M.D. (1775?–1827), was an abstemious epicure, and a writer on cookery, &c.; he edited song collections and composed the operetta *Love among the Roses* (1822). 'Dr' Eady was a well-known quack whose remedies were much advertised.

Reid, Nos. 1265, 5259. Cohn, No. 301.

$4\frac{5}{16} \times 7\frac{1}{2}$ in.

[1] The B.M.L. copy was destroyed in 1941.

14697 ROBEING ROYALTY, A TREAT FOR THE SANDWICHERS, AT THE SIGN OF THE HOG IN ARMOUR.

London Pub by S W Fores 41 Piccadilly June 16 1824.

Engraving (coloured impression). The King and Queen of the Sandwich Islands are being put into European dress by two black attendants and an Englishwoman who is on a smaller scale than the others. They are more negroid than in other prints and even more grotesquely painted and feathered. The King (l.) wears a short blue coat over his paint and feathers, holding out the coat-tails delightedly; he says: *Oh now I shall astonish de Natives.* A black attendant holds up a pair of full trousers gathered at the ankle, saying, *Dese cover for Tamma Hamma.* The Queen wears a short full petticoat and stays, at the laces of which the Englishwoman tugs hard. The second black attendant holds up a wig with pendent ringlets, saying, *Ah Missy Smokey Pokey dere fine feather*; he smokes a cigar; she looks up at it grinning, having taken a long cigar from her mouth, and says: *Oh my Belly Pelly.* On the wall is a picture of quasi-naked blacks and persons in European dress. The only furniture is a dressing-table. On the floor are playing-cards, a feather fan, and a smoking cigar. See No. 14668, &c.

$8 \times 12\frac{3}{8}$ in. With border, $9\frac{3}{8} \times 13$ in. 'Caricatures', vi. 110.

14698 A FAVOURITE POODLE HATCHING POULTRY!!—OR A PRESENT OF FEATHER BREECHES FROM THE SANDWICH ISLES.

R. C. Fecit [Cruikshank.]
Pub^d^ June 1824 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). F. G. ('Poodle') Byng sits on a pile of eggs from some of which chicks are emerging; facing him stand the three Sandwich Islanders in feathers and paint: the King and Queen and (presumably) the Governor, Boko, who is shorter, older, and less feathered than the royal pair; all stare and laugh. Byng wears a feathered Sandwich Island kilt, with his blue coat; in his hand is a paper: *To be seen in full operation the Apparatus for Hatching Poultry and Game Birds by Steam.* He says: *Egad these Breeches are a valuable present—I'll turn 'em to account—Dash my wig if I dont open a Concern in opposition to the Steam, & hatch Chickens by the Grose in the Natural way, I shall then be able to supply your Sandwich Majesties and other Majesties, Tables with the Real Poodle Poultry of the finest flavour in the Universe.* A goose, partly confined in an egg, flies behind his head, asking, *What will Barlow say to all this?* Byng's head is covered by tight little curls; at his feet a poodle, *Poodle Byngeq* on its collar, barks *bow, wow, wow, wow* at the Sandwich Islanders. A duckling breaking from an egg says: *This is a rum go. Quack! Quack! Quack!* Under Byng's foot is a paper: *Lost £500 or more at B——ks's—NB saw them all out, started at 5 in y^e^ Morning.* Behind him a cock crows: *Cock! a doodle doo!!* The Queen, holding a feather fan before her face, says: *Doga, Ducka, Oha!! Shocka, Shocka, Shagga!!*— The King: *Poka! Poka! Papa! Poopa, Foula!! Massa Binga Hacha Hooka Waker!!!*— Boko: *Quacka Kacka, Chicka Bidha! Ha! a! Hoa!!!*

See No. 14668, &c. The Islanders when they appeared in public were escorted by Byng, see No. 14054, a Clerk in the Foreign Office: 'appointed great Whampum-Fang or chief showman to the *Royal Coppers*'. *John Bull*, 13 June 1824. He is depicted as an inveterate and unlucky gambler at Brooks's.

J. H. Barlow was an inventor of the incubator. He published *Daily Progress of the chick in the egg during hatching on steam apparatus*, 1824, and *The Art and Method of Hatching and rearing all Kinds of Domestic Poultry and Game Birds by Steam*, 1827 (not in B.M.L.). He successfully reared some 64,000 game birds annually. *Encyc. Brit.*, 11th ed.
$8\frac{1}{2} \times 12\frac{3}{4}$ in. With border, $9\frac{9}{16} \times 13\frac{3}{8}$ in.

14699 THIS TRULY DESIGNED CORINTHIAN AUCTIONEER A GOING LIKE LIGHTNING THROUGH A GOOSBERRY BUSH, GONE

[R. Cruikshank.]
Sep^t 1824 Pub^d by J Fairburn, Broadway Ludgate Hill London

Engraving (coloured impression). A man drives (l. to r.) a fashionable two-wheeled trap, with two spirited horses tandem, a groom seated beside him. Behind are trees and the magnificent façade of Wanstead House, Essex. Among the trees are a signpost and a notice-board. The former points (l.) to *Bucklersbury*, (r.) *To Wanstead*. The latter: *To be sold by Auction by M^r W. W. Simpson this truly designed grand Corinthian Portico June 29 1824*. The driver (Simpson the auctioneer) says: *John they'l say we are Fly! Bang up! and Down, as a Hammer*. The groom answers: *Yes Sir, depend your life on't we are doing it up a little!*

Wanstead House, which cost over £360,000 to build, was obtained by the spendthrift Wellesley-Pole when he married Miss Tylney-Long, see No. 11744. It was sold for £10,000 in 1823. In 1824 the building materials of the house were sold in order to clear the site, in a thirty days' sale from 7 June, the auctioneer being W. W. Simpson of 24 Bucklersbury. The advertisements (e.g. *John Bull*, 30 May) stressed the 'Corinthian stone portico' of eight Corinthian columns. Corinthian has here also the meaning derived from 'Corinthian Tom', see No. 14320, &c.
$8\frac{3}{8} \times 14\frac{7}{16}$ in. With border, $9\frac{1}{4} \times 15$ in. 'Caricatures', vi. 121.

14700 WE EYE NATURES WALKS AND SHOOT FOLLY AS HE FLYS.

Des^d by Argus. Marks fec^t
Pub^d by Able Marksman Bishops-gate in the Isle of Albion. [1824]

Engraving (coloured impression). Covering his face with his hands a parson, slim and apparently handsome, pursued by a flight of arrows, flees from a fashionably dressed young woman (l.). In his flight he treads upon a prostrate and protesting Cupid, whose bow and arrows are broken. The woman holds a reticule, and extends her hand, saying, *Pause Alexander, Pause!* with an air of dignified resignation. He says: *It is all Dickey*. From his pocket hangs a paper: *Consistancy of Conduct*. His black gown streams behind him. The arrows are inscribed: *Caricatures, Times, Moniter, Chronacle, Scotch Sin-not* [Synod]. There is a landscape background with a church spire.

Alexander Fletcher (1787–1860) was the very popular minister (United Presbyterian) of the Albion Chapel, London. In Apr. 1824 proceedings were brought against him in the Civil and Ecclesiastical Courts for breach of promise with Miss Eliza Dick. No verdict was given in the K.B., but he was suspended from his office by the United Associate Synod, Edinburgh.

Title from Pope, *Essay on Man*. See Nos. 14701, 14702, 14703, 14815, 14823, 14824, 15067, 15068, 15074.
$8\frac{3}{8} \times 12\frac{3}{4}$ in.

14701 A TRICK UPON DICK OR OLD NICK AMONG THE SECEDERS!!!

Sawney Bean fecit [Attributed to G. Cruikshank; in the manner of R. Cruikshank.]
Pub^d Nov^r 1824 by J Fairburn Broadway Ludgate Hill—

Engraving (coloured impression). A cross-section of a crowded Presbyterian chapel with the pulpit in the centre. Behind the preacher (Fletcher) a gallery, curved and supported on pillars, extends across the design. In the gallery is a deputation of Scots (l.), one leans forward displaying a placard to Fletcher: *Sentence of Suspension by the Synod*; he says: *Dear Brother—you have not kept your promise with our beloved Sister Eliza, and you must give up your Pulpit.* A companion adds: *Aye Aye Mon ye mun ge up the Pulpit shure enough.* A third, scratching himself violently, and grimacing, says: *I think we may gang off to auld Reeky again mon. bless the Duke of Argyle!* [see No. 14390]. Fletcher, the only good-looking person in the chapel, turns his head in profile and extending a clenched fist, answers: *Promises and Pie crusts were made to be broken. I shall not marry her, and you may go and tell the Synod they are a set of Old Women, and that in this Country possession is nine points of law.* The clerk seated below him sanctimoniously says *Amen!* The irradiated motto on the pulpit is *Nemo Me Impune Lassessit* [sic]. On the r. of the gallery sit the Dick family, plainly dressed Scots. Eliza, clasping an armful of *Love Letters*, one inscribed *Promis*[e], some of which are dropping, puts a handkerchief to her face, saying, *Alas! Alas! and are all his sanctified promises come to this. Who can trust mankind again when this saint has turned out a deceiver—?* Her father sits next her with clasped hands, saying grimly, *He shall marry you or he shall be excommunicated by the Synod*—Mrs. Dick, hooded and caped in tartan, looks menacing behind a small boy and an oafish youth. Behind her is the sharp profile of a barrister. In the lower part of the design are the congregation, heads and H.L. figures, burlesqued and ungainly, some in tartan. One man registers horror with raised hands: *The Deel has broke loose, and the Kirk may fa upon us.* One woman only wears quasi-fashionable dress; a hideous man leers at her, his arm round her waist. An old woman in a tartan cloak holds out an open box of *Brimstone*.

See No. 14700, &c. Fletcher came to London as Minister of Miles Lane Chapel, London Bridge. His preaching was so popular that a larger building was necessary, and his congregation built Albion Chapel, London Wall, at a cost of over £10,000. The result of his suspension was his separation from the Secession Church, and he and the greater part of his congregation removed to Grub Street, see No. 14703.

Reid, No. 1263. Cohn, No. 2046.
$8\frac{5}{8} \times 13$ in.

14702 THE INQUISITION AT MILE'S LANE, OR THE DEVIL IN THE PRESBITERY.

Marks fec^t
London Pub^d by [erased] [1824]

Engraving (coloured impression). A chapel interior, plain and primitive compared with that of No. 14701, is the scene of a contest between the Synod

and the supporters of Fletcher. A minister is in the pulpit, in profile to the l. A man (? Freeman) in top-boots stands behind him, saying, *We have had him in five courts but he has not been in Freeman's lately—come to dinner at Comberwell after the meeting is dissolved.* A man kneels facing the pulpit, he says with a cunning and sanctimonious smile: *Oh how I have cry'd all night for our Dear fallen Brother—I pray for him—may it please, thee to destroy him entirely.* Two little boys stand by, watching him intently. In the pew behind him stands (?) one Law: *I have been to Allbion Chaple, I never before rec[d] such treatment even from my Friends at Vouxhall* [sic] *I have tried him by Law but as I have lost my character I cannot get a call—I will gang back to the Swineherd.* Behind him Hay says: *Hay-ho brother Kiddy I myself are come to fulfill the Pulpit.* These three hold their hands sanctimoniously. Behind the last is a man standing on a stool or seat, holding up a birch-rod inscribed *Memorial.* He shouts: *I will be heard—I have come to persent a memorial I am a Manager—a Stockbroker—a Welchman—and cousin German to the Presbitery.* Another says: *My name is Kirk-all-day* [Kirkcaldy] *I have told lies for the Presbitery.* The minister in the pulpit says: *Broadface it will nae do Mon it smells too much of the cask & as for our Law-less Brother he moun gang bock again.* In front a stalwart well-dressed man attacks a lean shambling elderly clerk, saying, *I defy you to Turn me out I'm a member of Albion Chapel.* Two of the men in the pews say respectively: *Turn out that Mon in the blue neckcloth I am one of the Devilgates we are under the protection of the Lord Mayor of London,* and *War D[r] War—where are the Constables.* Behind and at r. angles to the front pews spectators are seated; a plump woman says: *I wish I'd never had a finger in the Pie-rie.* On the extreme r. behind the pulpit, a fashionably dressed and rather meretricious-looking young woman, evidently Eliza Dick, stands aggressively with folded arms.

See No. 14700, &c. A satire on the meeting of the Presbytery in Miles Lane Chapel, 21 Oct. 1824, when it was packed with Fletcher's supporters. Persons mentioned include the Rev. Mr. Broadfoot, the Moderator, Dr. Waugh, the Rev. Mr. Hay, and the Rev. Mr. Kidleston (these two being delegates from the Edinburgh Synod). The Welshman is Mr. John Jones, see No. 14703. A. Fletcher, *An Appeal to Public Opinion . . .*, 1824, pp. 148–54.
$8\frac{1}{16} \times 12\frac{1}{4}$ in.

14703 LEAVING OLD QUARTERS—OR—A MARCH TO GRUB STREET.

Marks fec[t] [*c.* 1824]

Engraving (coloured impression). Fletcher (l.), side by side with a shorter parson, heads a procession in a London street, the back of which emerges in a dense mass from a doorway (that of Albion Chapel) on the extreme r. He weeps, as do most of his followers; with a handkerchief to his face he says: *I find it is hard to kick against the D—ks* [Dicks]. His companion: *I can feel for you brother.* Fletcher wears an enormously long gown, held up by four women, apparently his sisters. The first, who is stout and flamboyant, grasps a reticule inscribed *£10,000*, with a paper: *To M . . . Gate* [?Moorgate] *S.* She says: *It is an ill wind where we gain nothing.* The other three are thin, spinsterish, and more demurely dressed, and are weeping. Behind them walks (?) the precentor, with an open book, singing, *A Parson he would a wooing go—Whether his Sisters would let him or no.* He is followed by a Welshman [John Jones, see No. 14702] walking between two prancing goats, both bleating *Wales.* He

holds up a placard on a pole: *Grub S^t^ Ahoy*. A very thin man is next, holding up a pair of shoes on a pole. A stout publican follows with a placard inscribed *Scotch Ale—for—Ready Money only*. The undifferentiated crowd which follows is headed by two young women who hold between them on a barber's block mounted on a pole a judge's wig inscribed *Sandy's Dream*, round this bees are buzzing. There is a background of tall houses and (l.) a lateral street: *Fore-Street*.

See No. 14700, &c. Fletcher's sisters (who lived with him) opposed the marriage. Fletcher, *Appeal to Public Opinion*, 1824, p. 35 f. After the removal to Grub Street, his congregation built a new chapel in Finsbury Circus at a cost of about £13,000, then the largest chapel in London, where he had a long and successful ministry. It is implied that he had worldly ambitions: the bar and a judgeship. He was eventually welcomed back to the U.P. Church; he married in 1846.

$8\frac{1}{4} \times 13\frac{3}{16}$ in. With border, $9\frac{3}{8} \times 14$ in. 'Caricatures', vi. 129.

14704 CONTRIVING A TRIP TO BARING'S STRAITS, WITH A MAN OF WAR CONVOY.—

H Heath Del
Published May 10. 1824 by S W Fores Picadilly

Engraving (coloured impression). After the title- *Not one of the 10^th^* (cf. No. 14640, &c.). A hussar officer (Captain Webster) seated on a settee embraces a mature handsome woman in evening dress (Mrs. Baring), who sits on his knee. Behind the open door (r.) stand five children, weeping; they say *This is past Baring*. On the wall are two portraits, one T.Q.L., of a more youthful Mrs. Baring, the other a bust portrait of *H.B*, her husband, the face covered by the shako which the hussar has hung against it (cf. No. 15168). On a table is spread a map of *Baring's Straits*, with a decanter and two glasses. On the floor are a book: *Conjugal Felicity a Farce*, and a newspaper: *Gazette, Crim Con*.

Henry Baring (1776–1848), 3rd son of Sir Francis, 1st Bart., divorced his first wife Maria Matilda, d. of W. Bingham of Philadelphia; he remarried in 1825. There were five children, but they were older than those depicted, the eldest boy being born in 1804. By his second wife Baring was the father of Lord Cromer. See No. 14705. No Captain Webster is traceable in the *Army List* in a hussar regiment.

$8\frac{3}{4} \times 12\frac{5}{8}$ in.

14705 BEARING & FORBEARING.

Igo. [G. Cruikshank.]
*London Pub^d^ May 21^st^ 1824 by G. Humphrey 24 S^t^ James's St^t^*

Engraving (coloured impression). Two designs side by side. [1] Henry Baring sits with an open box inscribed *Jewells* on his knee; a customs officer stands before him. He has taken from it a pair of gold antlers and a letter: *Dear M^r^ B——— —Your W—*. On the ground is another letter: *My Lovely M^s^ B*. He asks: *Good Heavens!!—where did you get this Box Sir?* The man answers: *Why Sir as the packet was Bearing for Dover, I boarded her and seized that Box y^r^ honor—& as her Ladyship wo'^d^ not allow me to examine it, I have brought it to you to open—in order that I may see if there are any contraband articles in it*. Baring: *Contraband Articles!! O yes there are—but as they don't come under*

your controul—I'll put a stop myself to this branch of illicit Trade—a precious Jewell Case to be sure!!!—I'll set off & break up the concern immediatelly [sic]. A boy and girl stand behind their father's chair, listening intently. A *Bankers Book* is on the floor. [2] Baring (l.) stands with r. arm extended, addressing his wife who walks off towards a waiting post-chaise (r.), in which a hussar offcer is seated. She carries the box of *Jewells* and two bags, one inscribed *Pin Money*. He says: *I have found you out Madam—therefore—go! quit my sight for ever I shall bring no action, I have too great a Contempt for you—*. She answers, looking contemptuously over her shoulder: *Oh! very well Sir! very well—as I've got my Jewells & my Pin Money I can do very well without you—ha! ha! ha!—there's nothing like Bearing our Misfortunes with Philosophy.—ha! ha! ha!—I'm off for Tonbridge Wells!* The hussar (Webster) says: *We are entangled in a pretty Web—we shall* [? not] *be able to Stir out without being most d—n-bly quized—I'm glad she got the Jewells.* A signpost points (r.) to *Rochester*. A second chaise waits for Baring. See No. 14704.

Reid, No. 1247. Cohn, No. 911.

Each design, $8\frac{3}{8}\times7\frac{1}{4}$ in. With border, $9\frac{1}{2}\times15\frac{5}{8}$ in.

14706 JOHNNY HAN DY COCK'S CRIM. CON. EXTATIC!! OR BLUE-PETER'S £5,000 BAGGAGE.

R. C. fecit
Pub^{d} Aug^{t} 1824 by J Fairburn Broadway Ludgate Hill London.

Engraving (coloured impression). Two designs side by side. [1] *Moments of Prattle and Pleasure*. A pretty woman sits on the knee of a handsome man; she holds a piece of *Sugar Cane*, he holds *Ovid's Art of Love*. He says: *Pure affection such as ours does not stand on the punctilio of letters. Your Husband does not love you half so fervently as I do—* . . . [&c.]. Through a large window a naval officer with reindeer's antlers is seen gazing through a telescope at *Cape Horn*, indicated by antlers on a post. He says: *By observations for my Log Book, this day January 5, 1824, a hypocritical wispering Villain of a land lubber, has boarded my cock-boat;* . . . [&c.]. [2] *Moments of parting with Treasure*. The woman and her lover stand behind a grocer's counter; he has ass's ears, and is dismayed at the bags of gold which he has to deliver to the naval officer who stands by the door, a bag inscribed *£1,000* under his arm. A sailor kneels to place a similar bag in a *Treasure Chest*, while three more bags are on the counter. The officer, his hat decorated by miniature antlers, jovially extends an arm, saying, *Come Jack bear a hand and bring the rino on board. I have got rid of my baggage better than I expected* . . . [&c.]. The woman holds up a pair of scales in which a little Cupid outweighs *£5000*. She turns to her lover, saying complacently, *What is £5,000 balanced against Love, my sweet Johnny*, . . . [&c.]. Outside the door is a man-of-war in full sail. Below are four lines of verse beginning: *When a Grocer forgets his ledger and debts.*

$8\frac{1}{4}\times6\frac{1}{4}$ in.; $8\frac{1}{4}\times6\frac{1}{2}$ in. Whole design with border, $9\frac{1}{2}\times13\frac{9}{16}$ in.

14707 THE CAMBRIDGE MUSICAL SQUEEZE!!—OR—DOUBLE-BASS ENTRÉ TO THE OCHESTRA [sic]. *Morning Post July 7th 1824.*

R. C. [Cruikshank] *fecit.*
Pub^{d} July 1824 by J Fairburn Broadway Ludgate Hill.

Engraving (coloured impression). Above, as alternative title: *Madame C—t—l—ni & the B—sh—p of Limb—rig!!* Musicians crowd up a ladder

in order to enter a stone building by a first-floor sash-window. On the ground is a dense crowd of undergraduates in cap and gown, ladies, &c. At the top of the ladder a gaitered cleric and Mme Catalani face each other, her hands on his shoulders. He says: *My dear Cat I fear the Caricaturists will be at us with their single, double, and treble bass attacks, concerning this novel entrance to the Festival.* She answers: *Never mind it, the first singer in the World with her Musical Notes, aided by the Bishops Oratory, will soon produce harmony although the Instruments are Cracked.* Just below her is a man holding a 'cello against his shoulder; he says: *Fear not Madame I vill push behind, and de Parson vill help you up to de place.* Below him a pretty girl (? Miss Stephens), holding music headed *Glorious Appollo from on high beheld us* - - droops backwards, with closed eyes, saying, *Oh! I shall faint.* A delighted undergraduate clasps her waist, saying, *In my Arms dear Girl!* The head and shoulders of an enraged musician project from the window; the neck of a double-bass rests against his shoulder; he cries: *Oh! he* [the bishop] *has squeeze de Chest out of my Fiddle and break de neck of de double Bass.* Spectators in the foreground (T.Q.L.) gaze up; an undergraduate feigns prudery with hands raised; he says: *Horum Doorum Fandum Forum, Cock e Lorum Jigum Jorum!!* Another, using a glass, says *Fine legs by G—d!!* Behind (r.) is a square church tower with pinnacles.

At a concert in July, when Catalani sang, the Senate House was so crowded that the orchestra was reached through a window, Mmes Catalani and Pasta, John Jebb, Bishop of Limerick, and others were so admitted. Two double-basses were broken. Camb. Antiq. Soc., *Catalogue of an Exhibition of portraits and Camb. Caricatures to 1840, Fitzwilliam MSS.*, 1908, p. 41 f.

$11\frac{7}{8} \times 9\frac{1}{8}$ in. With border, $13\frac{5}{8} \times 10$ in. 'Caricatures', vi. 94.

14708 THE PRINCIPAL CHARACTERS IN FRY'D SHOTS!!! !!!

Designed by an Amateur Marks fec^{t}
Pub^{d} by S Knight Sweetings alley [? 1824]

Engraving (coloured impression). A burlesque of characters in Weber's 'Der Freischütz', first performed in English at the Lyceum 22 July 1824, with the additional title 'or, the Seventh Bullet'. They stand in a row, on a boarded floor, each with an inscription below. [1] *Bullet Caster and Master of the Ceremonies.* Caspar drops his gun and staggers backwards, eyeing with burlesque alarm a huge cannon-ball before his face, inscribed *N^{o} 7 Return'd Bullet.* [2] *Tragic Hero, Witty Witty Woo-oo.* An owl standing full-face and looking down (? Ottocar). [3] *Singing Heroine*, a large artificial-looking dove stands in profile on an ornate lyre inscribed *Stevens.* [4] *Singing Hero.* Rodolphe, shorter than the two other men, stands full-face, hands extended in a gesture of wary surprise. [5] *Zamiel.* He stands full-face, legs astride, elbows extended, chin resting on his hands which are clasped on the handle of a huge frying-pan, which rests on the floor and is dimly inscribed [?] *Ja Fr i S.* The two huntsmen are similarly but not identically dressed in green edged with gold, wide-brimmed hats worn halo-wise, gauntlet gloves, and boots of Hessian type. Zamiel is a sinister figure with red eyeballs, skull and cross-bones on his hat, and a red cloak hanging from his shoulders patterned with skull and cross-bones and cabalistic signs. All, except the owl, have open mouths as if singing.

The opera, refused by the two patent theatres, was produced by Arnold, and became very popular. Caspar was Mr. Bennett; Rodolphe, Braham; Zamiel, T. P. Cooke; Agnes was Miss Noel not Miss Stephens: there is also

an allusion to the dove at which Caspar aimed the fatal seventh shot. Its popularity was immense: 'not a booth nor a barn but has gotten up Der Freyschütz'. In October it was performed at Covent Garden, with Miss Paton as prima donna. *John Bull*, 25 July, 17 Oct. 1824. It was also played at Drury Lane, 10 Nov.; in fact, everywhere except at the King's Theatre, where English opera was excluded. A burlesque, *Der Fryshot*, was played in Edinburgh 8 Aug. 1825. Loewenberg, *Annals of Opera, 1597–1940*, 1943. *Der Freischütz Travestie*, 1824, by 'Septimus Globus', has twelve plates by G. Cruikshank after Crowquill. Reid, Nos. 1215–26; B.M.L. 840 k. 30.
$8\frac{1}{2} \times 13\frac{1}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{3}{8}$ in. 'Caricatures', vi. 96.

14709 THE BALANCE OF THEATRICAL POWER FOR 1824.

[T. Jones.]
London. Pub^{d} May 15. 1824 by T. Jones, Crown Court, Russel St.

Engraving (coloured impression). The façades of Drury Lane (r.) and Covent Garden (l.) converge, leaving a triangular cobbled space in the foreground over which dangles a huge pair of scales, held by Truth, half-clad, winged, and theatrical. She emerges (H.L.) from clouds and holds up a transparent mirror before the face of a giant John Bull beside her, who looks down through it at the figures below. In the scales actors of Covent Garden (l.) are weighed against those of Drury Lane (r.); the beam is inscribed *Rem Insam* [sic] *Putemus*; at the r. end is a man on a galloping horse, waving his feathered hat, who points to Drury Lane, shouting *This way for the Riders.* At the l. end of the beam are a cylinder inscribed *Costume* and a sack of *Stained Glass.* The scales are rectangular platforms; on each are three players; those of Drury Lane outweighing those of Covent Garden. On the r. Kean, dressed as Richard III (see No. 12325), stands between Liston as (?) Maw-Worm (in Bickerstaffe's 'The Hypocrite'), and Mme Vestris as Giovanni in 'Giovanni in London'. From the Covent Garden scale, Charles Kemble as Falstaff is falling, leaving an actress and actor dressed as Constance and King John. Falstaff: "*Bardolph! am I not falling away vilely since this last action?—have ye levers to raise me up again?* [*1 Hen. IV*, III. iii]; he has been struck down by lightning-darts inscribed *Public Press* issuing from a dark cloud above the Covent Garden contingent. The other pair are Young and Mrs. Bartley in their parts in *King John* (C.G., 24 Nov. 1823, played seven or eight times in the season). Constance: "*My grief's so great that nothing but the huge, firm, earth, can bear it up.*" John (pointing to Kean): "*he is a very serpent in my way; and where-soe'er this foot of mine doth tread, he lies before me*". Kean, pointing with his sword to K. John, but turning to Vestris, says, "*Remember whom you have to cope withal, &c.*", indicating that they are '. . . vagabonds, rascals and runaways . . . base lackey peasants' [*Richard III*, v. iii]. Liston, also pointing to their rivals, says: *You'll all go to the Devil*". Vestris says: *When I am gone Giovanni will be Waylett* [scored through] *be wail it.*

Standing in the street below is a man in back view with *American bonds* hanging from his pocket; he says to Kean *here is your own Price!*, showing that he is Stephen Price, manager of the New York theatre where Kean had played (see No. 14901). Beside him stands a man saying *Cox's Bull.* [see No. 14710, &c.]. On the extreme r. a man (Bishop) wearing a bishop's wig and mitre, in profile to the r., apostrophizes the theatre: *Hail! stone of Drury! for me thou hast 800 Charms.* Under his arm are three bulky packages, each inscribed *foriegn* [sic]. Flying close to the theatre a theatrical Fame blows her trumpet towards the heavier scale.

The incidents connected with the rival theatre all imply failure. A bill-sticker with his paste-pot slung from his neck holds up a placard on a pole: *Shortly will be performed The Manager's* [C. Kemble's] *last Kick* [see No. 11762]; he says: *Oh! Lord here s a downfall to my Trade!* A man dressed as a parson strides hat in hand towards the portico, but is pulled back by a man who says *Stop, stop let us start fair, you are as nimble as Harlexquin.* The other says (quoting Swift): *Ive often wished that I had clear for life 300 ponds* [sic] *a year.* The door of the theatre *Treasury* on the extreme l. is *To Let.* A man in hussar uniform looks from a window above to empty a pail, saying, *I'm turning a little puteil.* The water is inscribed *Waters of the Nile* and *Cataract*; it strikes a man below who says *Egad Im spouting in a shower.* On the wall is a placard: *Pride shall have a fall . . . Often . . . All in the Wrong.* The east front of Covent Garden with its portico and frieze is depicted; it is more impressive than the more prosperous Drury Lane, only a corner of which, with part of the porch and the statue of Shakespeare, is shown.

The points illustrated are the precarious fortunes of Covent Garden under C. Kemble's management, which began 1822–3, and the (seemingly) more prosperous Drury Lane, with the standing rivalry between the two theatres and between Kean and Young (see No. 12326). Kemble played Falstaff for the first time in London (in *Henry IV, part 1*) on 3 May 1824, with an attempt at refinement and novelty which displeased some critics. *Pride shall have a fall*, by G. Soane, was first played on 11 March; the Sicilian Hussars stand for the Tenth Hussars, see No. 14640, &c. The allusion to (?) Puteil is obscure. The 'Waters of the Nile' indicate *Spirits of the Moon, or the Inundation of the Nile*, first played on 19 April, and acted 24 times. Harley (1786–1858) was a leading Drury Lane actor. Drury Lane is satirized for addiction to equestrian performances (a speciality of Covent Garden, see No. 11773): J. P. Kemble's *Lodoiska* was revived there on 11 Feb. 1824, 'with horses'. Genest, ix. 233. At Drury Lane Mme Vestris played Don Giovanni (see No. 14346) for the last time at her benefit on May 28; Mrs. Waylett (1798–1851) was her rival in soubrette parts, and almost as popular (she first appeared at Drury Lane on 4 Dec. 1824). Liston had recently transferred from Covent Garden to Drury Lane, his first appearance there being on 28 Jan. 1823. H. R. Bishop (1786–1855) is satirized for his many arrangements and adaptations from foreign composers; he was still composer and director of music at Covent Garden and was not engaged by Elliston for Drury Lane till 1825, his first production there being on 19 Jan. 1825. *D.N.B.* The print was evidently designed before Kean's sensational non-appearance at Drury Lane on 10 May. *The Times*, 11 May; G. Playfair, *Kean*, 1939, pp. 233, 267.
$9\frac{9}{16} \times 13\frac{1}{8}$ in.

14710 KEEN-ISH SPORT IN COX'S COURT!! OR, SYMPTOMS OF CRIM. CON IN DRURY LANE. MAY 1824.

Cox fecit [Attributed to G. Cruikshank, ? and/or R. C.]

Engraving (coloured impression). Mrs. Cox, in décolletée evening dress with roses in her hair, sits on a sofa with Kean on her lap. He wears slashed doublet and trunk hose. She caresses him, saying, *O Romeo, I would thy love were pure as is the virgin snow—*. He gazes at her with an intent, cynical smile, answering, *By Heaven 'tis as pure as ever lover felt in the purlieus of Drury—pure as refined gold, as ere was seen in Great or little Britain dearest Juliet—!!!!* He holds a glass of brandy; on a table (l.) a decanter of *Brandy*, with a second glass,

stands on a play-bill: *Theatre* [Royal] *Drury* [Lane]. *A bold Stroke for A Husband* [Mrs. Cowley, 1783] *with the Devil to Pay* [Coffey, 1731]. On the sofa are a pile of *150 Love Letters*; a book, *Ovids Art of Love*; a paper, *Cox and Co.* Above Mrs. Cox's head is a picture, *Europa and the Bull*, a nude woman astride the bull. On the r. is a sash-window reaching to the floor. Through this stares Cox; on his head are bull's horns and huge antlers. He wears his alderman's chain, and holds a letter: *Dear C—I advise you to keep a Keen eye on you* [sic] *wife, or M^r —— will——Yours truely E. K—.* He shouts: *Fire! Fury! and gold dust!! what do I see? K—— Kissing my Wife! my head swims and my hair stands erect, but Damages, Damages, Damme!!!!—* In front of the window two cats caterwaul angrily at each other: *Waough!!! Waough!!!*; *Maoul Roouw!!*

In March 1824 Alderman Cox (see vol. viii), a gold refiner, at last discovered his wife's infidelity: he left his house refusing to live with her; she left shortly afterwards: he returned to find Kean's love-letters 'carefully but most unaccountably packed up'. In April he made a scene with a pistol outside a hotel where Kean was presiding at a public dinner. Cf. Playfair, *Kean*, 1939, p. 231 f. Press strictures on Kean increased: *John Bull*, 3 Nov. 1824, 'we never remember such a head made against any man for an intrigue with a heartless, designing woman; much less against an actor . . . we must say males and females [cf. No. 14711, &c.] more openly violating decency by their flagrant conduct, are now to be found amongst the most popular players than Mr. Kean did in the instance for which he suffers'. See Nos. 14693, 14709, 14862, 14863, 14864, 14865, 14866, 14867, 15106, 15155.

Reid, No. 1245. Cohn, No. 1281.

$8\frac{3}{8} \times 12\frac{3}{4}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in.

14711 MISS PUTING HER FOOT IN IT!!—OR THE SILVER BALL MAKING A BREACH, BUT MISSING THE MARK.

R. C.

London Pub^d Oct^r 1824 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Two designs, side by side: THE COURTSHIP. A hideous man (Hayne) with long ass's ears advances (l. to r.), his l. arm round the waist of Maria Foote, who is pregnant. In his r. hand is a ring, in his l. hand a long *Rent Roll*. From his pocket projects a *Foot Rule*. She holds a paper: *Promise of Marriage*. They face a table from which hangs a long document headed *Marriage Settlement*; on it is a *Bond*. At the table sits Foote, holding a paper, writing materials beside him. Hayne says: *My Angelic Creature purer and more prescious than the unsunned snow* [cf. No. 13975] *how happy shall be my fate when encircled in those virtious Arms. Accept this ring as a pledge of my love*. She answers: *I accept that and the pin money as a proof of your affection. now sign the deeds and you shall have me altogether*. At their feet is a paper: *A Bold Stroke for A Husband*. Her father says: *Yes, yes, my Daughter shall be a Lady and laugh at the Countess and Discountess*. On the wall is a picture of a fox with one leg in a trap.

[2] THE DISCOVERY—Maria Foote, suckling an infant, sits in a rocking-chair beside a cradle, directed to the r. On each side of the small room is the base of a miniature theatre box, in one of which (l.) stands Col. Berkeley, in the other Hayne. One is a stalwart rakish sportsman (resembling 'Corinthian Tom', see No. 14320), the other the contemptible dandy of caricature (cf. No. 13029). She sings:

Hush thee Babe, hush thee thy Mother is here—
Thy Father's a Bastard who once was a Peer—
Hush thee Babe hush thee I'll soothe all thy pain—
Thy Mother will marry the Simpleton H——e.

Berkeley thumbs his nose, and raises two fingers, saying with a grin: *I have been there before you my Boy take her if you like.* On the curved front of his box: *Private Theatricals The Heir at Law* [Colman, 1797] *lately performed with Universal applause.* The hideous Hayne, long ass's ears like horns flanking his top-hat, holds in his r. hand a paper, *Public Appeal*; in his l. a money-bag, *Silver Ball.* He says: *I'll not have the Colonels left off Peice thats Flat.* On his box: *Private Theatricals the Wheel of Fortune* [Cumberland, 1795] *to which will be added Money in both Pockets.* Behind Maria are two pictures: (l.) *View of* [the] *Berkley Hunt.* Berkeley, as a huntsman, leaps a fence, shouting *To her boys ha! ha!* (r.) *Worshiping The Golden Calf.* She kneels imploringly at the base of the animal's pedestal. At her feet are two play-bills: *This Evening The Belle's Stratagem* [Mrs. Cowley, 1780] *Lady Tackwood by Miss Foot and The Farce of Matrimony* [Kenney, 1804] *unavoidably put off in consequence of The Discovery* [Mrs. Frances Sheridan, 1763] *being particularly called for.* Two more are on the wall: *The Devil To Pay* [Coffey, 1731] and *All in the Wrong* [Murphy, 1761] *an old Comedy.* On an infant's commode: *Love's Labour Lost.* On a table are medicine-bottles, &c., one of *Crook's Drops.*

Maria Foote had been Berkeley's mistress for five years, it is said under a promise of marriage, having two children, the second being born Feb. 1824, after Hayne's advances had begun. After seeing Hayne and the Footes together at the opera, Berkeley, before legal witnesses, informed Hayne of the relations between them. The engagement was broken off, renewed, again broken and again renewed; settlements were prepared. Twice Hayne failed to appear on the day appointed for the marriage. Maria's father had borrowed £1,150 from him; she had received presents worth £1,000, and had kept copies of her letters to him. The breach of promise action was tried in the King's Bench on 21 Dec. 1824, damages of £10,000 were asked: £3,000 was awarded. *John Bull*, 10 Oct.–26 Dec. *passim.* See also Pearce, *Mme Vestris*, 1923, pp. 105–9. Hayne, a rich foolish and dissipated young man about town, was called (by Berkeley, it is said) 'pea-green Hayne'; as 'the Silver Ball' he was a rival of Hughes, 'the Golden Ball'. For Col. Berkeley see No. 14274 and index. Maria Foote married Lord Harrington (Petersham) in 1831, see vol. xi. See also Nos. 14712, 14713, 14815, 14856, 14857, 14858, 14859, 14860, 14861, 14864, 15056.

Each design, $8\frac{7}{16} \times 6\frac{1}{8}$, $8\frac{7}{16} \times 6\frac{3}{4}$ in. With border, $9\frac{5}{8} \times 13\frac{9}{16}$ in.

'Caricatures', vi. 123.

14712 MISS FOOT-IT, IN THE KINGS BENCH BATTERY!! PEPPERING A HAINEOUS NINCOMPOOP.

R. C. [Cruikshank.]
Pub[d] Dec[r] 1824 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Maria Foote stands on a stone terrace (r.) firing a cannon at a target across a small ravine. Behind the target (l.) crouches the ass-eared Hayne, with a bundle on his back inscribed *West India Property.* The gun-carriage is inscribed *King's Bench Battery.* Maria gracefully puts a match to the touch-hole, saying, *Ha, ha, ha! Three thousand pounds damage done and not within a Foot of the Bulls-Eye-either—I shall get three rounds of*

applause for this. She holds a long *Berkeley Rammer*; on the ground is a similar implement: *12 inch Spunge*, with a box of *Love Letters* and a *Theatrical Amunition Box.* The outer rim of the target is inscribed *A Heineous Breach Of Promise.* From the gun's muzzle issues a blast of flame inscribed *Verdict £3,000*, and a shower of papers. The largest, *Licence*, strikes the bull's-eye, followed by *Love Letters*, *Presents*, *Protestations*, *Vows*, *Oaths*, *Promises.* Hayne says: *Another Shot like this will play the Devil with the Coffee plantations I might have all I wanted like the Colonel, for the 20th part of the money. What an Ass I have made of myself.* Below the target and the gun-site a plain stretches towards *Berkeley Castle.* Col. Berkeley, in hunting dress, rides towards Hayne, shouting, *I am the boy for her after all Tally ho, Tally ho!*— Two small children bestride the gun; the foremost flourishes a rattle, crying, *Tally ho Papa Tally ho!* The other echoes *Tally ho! Tally ho!*

See No. 14711, &c. Cf. Gillray's treatment of the Gunning–Blandford affair, No. 7980.

8 × 13½ in. 'Caricatures', vi. 122.

14713 THE SILVER BALL POLISHED, BY A: FOOTE & COY—

T. Jones ft
Pubd Dec. 26. 1824. by J. Duncombe 19 Lo Queen St. Holborn.

Engraving (coloured impression). Above the design: *Duncombe's Miniature Caricature Magazine. No 1.* Maria Foote, in evening dress, kicks Hayne through Westminster Hall towards the door (r.) where amused spectators wait. On the wall is a notice headed *Court of Kings Bench.* She flourishes a paper: *Breach of Promise—Damages 3000!* saying, *Here's Lovers Vows* [Mrs. Inchbald from Kotzebue, 1798]*!! this is a Roland for your Oliver!!!* He staggers forward, back bent painfully back, saying: *This is a kick in the breach* [altered to] *breech more than I expected.* Col. Berkeley (l.), in riding dress, watches with satisfaction, saying, *This is a most Hayneus* [altered to] *Heinous Offence.* Two elderly lawyers, much amused, say: *Well done Maria give it him, that Kick was worth Three Thousand!!!* and *Ha! ha! ha! he has made a pair of breaches* [altered to] *breeches which do not exactly fit.* A woman by the door, *One more Maria for a Settlement.* On the ground are papers: *Foote v. Hayne* and *Defence* (beside a broom).

See No. 14711, &c. The broom = Brougham; he was for the defence, under Scarlett, who left little to the other Counsel.

3 15/16 × 5½ in. With border, 4½ × 5 7/8 in.

14714 THE MATHEW-ORAMA FOR 1824—OR,—"PRETTY CONSIDERABLE D—D PARTICULAR "TIT BITS—FROM AMERICA—BEING "ALL WELL AT NACHITOCHES"—

I. delt—G. C sculpt—
Pubd April 15th 1824 by G Humphrey 24 St James's Street London—

Engraving (coloured impression). Fourteen of the impersonations of Mathews's 'monodrama' *The Trip to America* grouped (l. to r.) with a background representing an American town in winter; low buildings with snow-covered roofs, a pine-tree, and a dovecot on a post. The principal house is *Hotel*, a shack is inscribed *Capot Tailleur.* All the characters but the last have similar features, made different by facial expression. In the centre foreground is a

table covered with an embroidered purple cloth on which are two lamps. (The table used by Mathews for his 'entertainments'. *Mathews in America*, p. 4.) The inscriptions are in the lower margin. *Slegh (Sledge)*, a horse harnessed to a sleigh behind two rather dandified English cousins, one a spendthrift, the other a would-be wit, *Jack Topham*, who says: —*Well you Yankees ant as bad as I thought you were, but I sh*^{d} *like to see one of ye eat a Man, you know you always eat y*^{r} *Prisoners—at least I know you used to eat 'em all.* His cousin, *Barnaby Brag*, is overcome with laughter: *Ha, ha, ha, What a clever fellow that Jack is! the boy'll be the death o' me he will—ha ha ha! Jonathan-W Doubikin (a real Yankee)* [says]: *I guess I'll go & call on my Sweet heart Miss Mangle Wurzle—* . . . [&c.]. He carries a gun and is looking for his runaway slave, Agamemnon. *M*^{r} *Pennington (Strictures on English Tourists)*, 'a steady and respectable American'. *Independent Landlord* [seated in a rocking-chair, smoking a cigar, and looking at his watch]: *Want dinner do ye! I calculate its just* $\frac{1}{2}$ *past 4—& you want dinner—2 hours after all other folk have dined Aye—? Well I'll see what I can do for ye. Another particularly Cool Landlord —Who are you? Where do you come from?—How long d'ye stay with us—& where are you going?— Major Grimstone* ['that great swell']: *Very well, very well, very well.* 'A German-American judge' seated at the table, wrapped in a cloak: *A judges charge to a Jury— Now—Bigamy is where a Man marries more than one woman at a time—And Polygamy is where a woman marries more than one man at a time. Miss Mangle Wurzle (a Dutch Heiress) well, I never can stir out without being surrounded by lovers. Colonel Hiram Pegler (a Kentucky Shoe maker) at the seige of Belleisle I was there all y*^{e} *while, make ready. present fire! I guess that American tum ha'-done me a deal o' good*; he is tipsily holding a bottle. *M*^{r} *O'Sullivan—(an Irish improver of his fortune). What'll I do—& why did I leave y*^{e} *Emerald Isle?—My Elbows are looking out for a situation, & fait that Miss Mangle Wurzle has looked at my rags till she's got the Tinder passion. M*^{r} *Raventop (The American Jester—) what do you think of our fun M*^{r} *Mathews—Our Fun! what d'ye think of our American Fun?* A foppish Frenchman with a cabbage and a bundle: *Mon*^{r} *Capot (French Emigrant Tailor—) ha—ha I have got de Chose for my breakfast!—* A very fat and jovial negro plays a fiddle and dances: *Agamemnon (a poor runaway Nigger—) Ah—me poor half-starved Nigger!*

Mathews visited America 1822–3, having great success. His 'Entertainment' at the Lyceum for 1824 (25 Mar.) was the *Trip to America*, in which he impersonated types of Americans (repeated in America, 1831, causing some hostility). An account of it, with the songs, was published in *The London Mathews* for 1824, from which the unitalicized quotations are taken. (Folding pl. by G. C. in which six of the characters are depicted. Cohn, No. 533.) Much play is made with words used differently in the U.S.: guess, reckon, calculate, fun, &c. His 'Entertainments' are well described by Pückler-Muskau, *Tour in England* . . ., Zürich, 1940, p. 63 f. See Nos. 14877, 14940.

Reid, No. 1243. Cohn, No. 1719. A lithographic copy is a pl. to *Memoirs of Charles Mathews*, 1839, iii. 442.

$7\frac{7}{8} \times 13\frac{5}{8}$ in. With border, $10\frac{1}{2} \times 14\frac{9}{16}$ in. 'Caricatures', vi. 97.

14715 PREPARING FOR A DUEL—

F. A—etchd by. G Cruikshank—
Pub^{d} *June 7*th *1824 by S Knight Sweetings Alley X'Change*

Engraving (coloured impression). A man in hunting costume aims a pistol at

very close range at a goose (l.) suspended from a pole. His second pistol is in his l. hand. Behind him (r.) on an upturned tub, sits a friend in gaiters, staring anxiously, and awkwardly holding a pistol and powder-flask. Both have an air of rusticity. There is a pleasant landscape background. Cf. No. 14910.

A signed pencil study of a duellist is seemingly not for this pl. Binyon, i. 288. (c. 199. c. 1/127.)

Reid, No. 1250. Cohn, No. 1862.

$4\frac{3}{8} \times 6$ in. With border, $5\frac{1}{8} \times 6\frac{1}{4}$ in.

14716 PARISIAN LUXURY—

Diogenes Tiger Pinx^{t}—GC^{k} sculp^{t}
London Pub^{d} Nov^{r} 19th 1824 by G Humphrey 24 S^{t} James's Street

Engraving (coloured impression). A realistic bedroom scene; the bed (r.) in a curtained alcove. A man reclines in a long oval (portable) bath, full to the brim; seemingly of tin, with handles, with a pillow to support the head. One man shaves him, another massages his foot, while a coffee-tray floats on (or stands in) the water. He holds a delicately balanced spoon. A wig, simulating natural hair, stands on a tall wig-block; another stand supports a coat; a dandy's trousers lie on a chair. There is a small dressing-table with shaving materials and stoppered bottles. The room is otherwise bare, with no suggestion of luxury.

Reid, No. 1260. Cohn, No. 1827.

$8\frac{1}{16} \times 14\frac{1}{4}$ in. With border, $10\frac{3}{16} \times 15\frac{1}{8}$ in. 'Caricatures', vi. 117.

14717 STOPS.

del^{t} Etch^{d} by G. C^{k}
1823
Pub^{d} May 18th 1824 by G Humphrey 24 S^{t} James's S^{t} London—

Engraving (coloured impression). Six designs in two rows, each with a large punctuation mark below it, formed by the contours of a single figure. [1] ,: A wind-swept girl, on tiptoe with bent knees, her scarf in a loop over her head. [2] ;: a man falls, tripped by a dog between his legs which shoot forward while his hat flies upwards. [3] .: A gouty man (quasi-spherical), full-face in an arm-chair, hands, arms, and foreshortened legs in bulky swathings. [4] !: A dandy in evening dress stands full-face, ankles together, feet in the first position. [5] :: an obese man with deeply flexed knees tugs at an umbrella which is inside out and above his head, his hat flying upwards. [6] ?: an aged spectacled barrister bends forward, kicking his gown behind him, in the throes of an impassioned speech.

Reid, No. 1246. Cohn, No. 2006.

Each design, *c.* $3\frac{3}{4} \times 4\frac{1}{16}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{4}$ in. 'Caricatures', iii. 168.

14718 —FROM THE WEST INDIES—

[Marryat]—*etched by G. C*
London Pub^{d} June 5th 1824 by G Humphrey—24 S^{t} James's Str^{t}—

Engraving (coloured[1] and uncoloured impressions). One of a pair with the same signatures and imprint, see No. 14719. Five passengers sit together on a bench against the side of a ship, all but a small boy, seemingly a mulatto, manifesting misery or resignation. The others (l. to r.) are a woman shrouded

[1] 'Caricatures', vii. 89.

in black except for her chin, a planter in a long coat and broad-brimmed hat, his wife's arm through his. A fat and hideous negress, awkwardly asleep. The deck is level.

For the planter's family cf. No. 11131.

Reid, No. 1248. Cohn, No. 1140. Reissued, *Cruikshankiana*, 1835.

$4\frac{5}{8}\times7\frac{1}{16}$ in. With border, $5\frac{3}{4}\times7\frac{15}{16}$ in.

14719 —TO CALAIS—

See No. 14718. A section of the deck of a small sailing vessel, seen from outside; cockneyfied passengers, depicted with a sailor's contempt, hang over the rail in misery or walk on deck. The helmsman (l.) stands impassively in profile to the r.

Reid, No. 1249. Cohn, No. 2036. Reissued, *Cruikshankiana*, 1835.

$4\frac{1}{2}\times7$ in. With border, $5\frac{11}{16}\times7\frac{13}{16}$ in.

14720 OSTEND PACKET—IN A SQUALL—

I delt^{t} Etched by G. C^{k}

Pub^{d} June 15th 1824 by G. Humphrey 27 S^{t} James's S^{t} London—

Aquatint (coloured impression). A similar scene to No. 12349, but more calamitous and in a larger cabin. Through the roof-light of the cabin passengers under umbrellas are seen on deck. A sailor stands on a table to hand up a bucket, spilling the contents disastrously, to another who leans through the aperture, dropping a mop on a woman below. Tables tilt violently, upsetting those seated at them. A ham, a sucking-pig, a German sausage, a bottle of wine, &c., slide or crash to the floor. A man holds up a bottle of *Spruce* [beer], so that its exploding contents strike the face of a falling woman. There are many other incidents. Passengers lie in the two tiers of berths or struggle from them; others sit on lateral benches or sleep on the floor.

On seeing this in Fores's window William Spencer the wit (1769–1834) is quoted as saying: "Quodcunque Ostendis *mihi* Sic incredulus odi." *John Bull*, 25 July 1824.

Reid, No. 1254. Cohn, No. 1816.

$8\frac{15}{16}\times14\frac{7}{16}$ in. With border, $10\frac{1}{8}\times15\frac{3}{8}$ in.

14721 COMING IT!—

I.— etched by G. C^{k}

London Pub^{d} by G Humphrey 24 S^{t} James's Street—Nov^{r} 24th 1824—

Aquatint (coloured impression). One of a pair of scenes in Hyde Park with the same signatures and imprint, see No. 14722. Amateur whips, ostentatiously or ineptly negligent, drive outré vehicles with showy horses. In the foreground (r.) is a hooded gig; the driver holds one rein carelessly in both hands; a second rein is fixed to the splash-board which is so high that it hides dogs which will inevitably cause disaster. Beside him is a man with an eyeglass fixed in his eye; between them sits a poodle, a groom stands behind, painfully clutching the hood. A two-wheeled trap with horses tandem consists of a high backless box-seat and a fragile dickey. The driver has his r. hand in his coat-pocket, whip under his arm; next him are two ladies. Small, wintry, wind-swept trees border the rails; heavy clouds form a background.

Reid, No. 1261. Cohn, No. 1005.

$8\frac{15}{16}\times14$ in. With border, $9\frac{15}{16}\times14\frac{1}{2}$ in.

14722 GOING IT—!—

See No. 14721. A similar scene, with awkward, exhibitionist, and dandified riders in place of carriages; one pedestrian, a lady, is in the foreground

(r.). Legs are thrust forward, toes turned out, down, or up. A man gallops holding one rein and an eye-glass with studied negligence, his l. hand in his trouser pocket. Beside him is a lady, turning in her saddle to look through an eye-glass; a long green veil streams from her bell-shaped top-hat. A horse falls on its head, the falling man is taking snuff. Two dogs fight in the foreground. There are heavy clouds.

Reid, No. 1262. Cohn, No. 1165.

$8\frac{7}{8} \times 13\frac{7}{8}$ in. With border, $9\frac{7}{8} \times 14\frac{7}{16}$ in.

14723 THE ADVANTAGES OF TRAVEL;—OR—"A LITTLE LEARNING IS A DANGEROUS THING."——*Plate 1.*

I, —etched by G Cruikshank.—
London Pub^d June 14^th 1824 by G Humphrey 24 S^t James's Street

Engraving (coloured[1] and uncoloured impressions). One of a pair with the same signatures and imprint, see No. 14724. Two Frenchmen, raffish and cockneyfied, face each other in a cobbled Paris street. Their conversation is below the title: *Comment se porte mon amie?* [sic]—*Moi—I am jost come from de England—— Aha, you vas jost come from de England! Den how you like de Bif?—Le Bif roté is charmant à Londres! Yase dat is vrai—bote je prefare le Rum-Tek!——Le Rum-Tek! vat is de Rum Tek?—Voyez vous—it is toujours de Bif Tek—Mais—bote—day—call it Rum tek—ba—cause day pote de Rum in de Sauce.* The last speaker demonstrates with an exotic gesture; the other gapes at him clasping a huge umbrella, the ferrule erect. A shaved poodle scampers off. The ground-floors of two adjacent shops form a background. In the doorway of one an elegant waiter leans negligently, watching the colloquy with a quizzical smile. The window is filled with fruit, &c., and notices: *Ici on Parle L'Anglois, Welch Rabbit, Biftek, Ponche à la Romaine, Dejeuné á la Fourchette, Diner a la Carte.* A little ragged boy gazes in. Above: *Jargon. Restaurateur. Billard.* Above this are crossed billiard-cues with three balls. On the adjacent wall (r.) are placards: *Diner . . . 50 Sous . . . Pain a discretion*; *Dejeuné 10 Sous.* The adjacent establishment (r.) is more modest: in the window are bottles and long loaves; a pane is cracked. Above: *C Grenouille —Traiteur—Ici on donne à boire et à manger a tout prix.* A man and woman (? English) walk past this window; they turn to stare with amusement at the two men. On the wall are municipal signs *A.G.* (l.) and *P.A.C.I.* (r.). Cf. No. 14440.

Reid, No. 1252. Cohn, No. 869. Reissued, *Cruikshankiana*, 1835.

$7\frac{7}{8} \times 12\frac{1}{4}$ in. With border, $9\frac{7}{8} \times 13\frac{3}{8}$ in.

14724 THE ADVANTAGES OF TRAVEL—OR—"A LITTLE LEARNING IS A DANGEROUS THING"— —*Plate. 2.*

See No. 14723 (coloured[2] and uncoloured impressions). A similar scene on a London pavement. A tailor meets a Frenchified friend, who fingers his high stock. The dialogue: *Ah! Jack—! How are ye?— Devilish well—just crost the water—been to Paris!—Well & how did 'ye like the Cooking?—Confounded good—'pon my soul—Liked their Harrico-Blong-best—What's Harrico Blong! Why you know what Harrico—is don't ye?—To be sure! It's Mutton Chops & Carrots & Turnips—with wedgables—Very well then! That's it & Blong—you know's the name o' the first Cook as made it.* The tailor, instead of the lean slippered fellow of earlier prints, is fat and almost well-dressed (though vulgar), with watch-chain and seal. He holds a bag; scissors, tape, and

[1] 'Caricatures', vii. 228.

[2] 'Caricatures', vii. 229.

pattern-book project from his pocket. On the edge of the pavement facing the houses, partly cut off by the r. margin, is a sandwich-man, the first in these prints; besides the usual placard on a pole, he has a board on his back. He is an old sailor with a wooden leg, and ragged, contemptuously amused at the couple. On his placard: *Paris & Dover Cheap & Expeditious Travelling Reduced Fares.* The board (half): *Cov*[? entry] *Birm*[ingham] *Boar & . . . Bull . . . White* [? Horse Cellar, see No. 14355, &c.]. A bull-dog walks on the pavement. On the l. a couple (French or in French costume) walk arm-in-arm; glancing back in silent amusement at the two men. Behind are two shops, opposite numbers of those in No. 14723. [1] *Bonbons—Patissier—et—Confisseur* [sic]. Bottles and jelly-glasses are in the window, with notices: *Jellies*; *Glaces*; *Diner a la Carte*; *Déjeune a la Fourchette.* Above is a cockatoo in a cage. [2] *J. Bullock's Eating House—Alamode Beef.* A fat cook stands in the doorway laughing at the two men. Above the door: *Genteel Dining Rooms Up Stairs.* The window is filled with *Hams, Tongues.* In a smaller window on the r. of the door is a notice: *Attics to Lett.* Notice-boards lean against the front of the building: [1] *Humbug Theatre—Travellers Benighted—Bumo—Chapter of Blunders.* [2] *Sadl*[er's] *We*[lls]. [3] *Hamiltonion* [sic] *Lectures—Languages—* [4] *Davis's Royal Amphitheatre Billy Button or the Hunted Tailor —Manager's Last Kick—Real Asses* [see No. 11762]. On the extreme l. is a (gas) lamp-post of a type prevalent (1950) in smaller London streets. On the wall: *F.P. 15 f^t*, and the sun disk of the Sun Fire Office. Cf. No. 14441.

Reid, No. 1253. Cohn, No. 869. Reissued, *Cruikshankiana*, 1835.
$7\frac{7}{8} \times 12\frac{1}{4}$ in. With border, $9\frac{13}{16} \times 13\frac{1}{2}$ in.

14725 "MONSTROSITIES" OF 1824—*P^t 7.*

I,— Etched by G Cruikshank—
—London—Pub^d by G Humphrey 24 S^t James's S^t—July 8^th 1824—

Engraving (coloured impression). Extravagantly dressed pedestrians promenade beside (?) the Serpentine. Almost all are arm-in-arm, an exception being an ugly and complacent woman whose face is covered by a long transparent lace veil. The women walk leaning back, as in No. 14438; they point their toes as if at a dancing class, drawing up their skirts, but these are less long. A fashion for stripes for women's dresses and for trousers is apparent, and for patterned materials with scalloped flounces, furbelows, ribbons, and over-trimmed hats. Curled hair frames the face and rests on the shoulders. Waists are still wasp-like for both sexes. Men wear checked neck-cloths with high collars. Much play is made with eye-glasses and canes. Hessian and top-boots are corrugated, spurs are oddly absent. The women wear very flat slippers, tied at the ankle. Beyond the water are trees. For the series see No. 12840, &c.

Reid, No. 1255. Cohn, No. 1754. Reissued, *Cruikshankiana*, 1835.
$9\frac{1}{16} \times 13\frac{3}{8}$ in. With border, $10 \times 14\frac{3}{8}$ in.

14726 CORINTHIAN STEAMERS OR COSTUMES AND CUSTOMS OF 1824,[1]

[W. Heath.]
London Pub^d Feb 26 1824[1] by S W Fores 41 Picadilly

Engraving (coloured impression). A promenade, with clouds added in water-

[1] The '4' may have been etched over a '1'. There is a pl. pub. Fores 26 Feb. 1820 [? 1821]: *Corinthian Steamers or Costumes and Customs of 1820.* A. de R. xviii. 67.

colour as the only background; dandies are smoking cheroots and puffing out clouds of smoke. One stoops, puffing into a lady's face which is thus completely hidden; she staggers back; on an ascending cloud are the words *Fond of Steaming Ladies? do you Smoke it, Eh!* A second man stands over him, also smoking hard. On the l. a dandy's moustache is blazing, he staggers back, his hat falling, his cheroot on the ground, and shouts *Fire Fire Oh Dear my best Mustacios will be quite Destroyed.* The man behind him, letting his cheroot fall from his mouth, screams *Fire Fire.* On the extreme l. a fireman with the badge of the Sun Fire Office on his arm laughs, saying, *Why Master I must fetch our Engine to put out your Steam Engine.* The men wear bell-shaped top-hats, coats with a large collar standing away from the neck, and sometimes with a single cape to the waist; trousers are full at the waist and tightly strapped over spurred boots. The women wear fur tippets and feathered bonnets; one has a huge muff.

A satire on the new custom of smoking in polite society. For 'Corinthian' cf. No. 14320.

$8 \times 12\frac{1}{8}$ in.

14727 FEATHERS, FURS, FLOUNCES, AND FRIPPERY, OR SPRING FASHIONS FOR 1824

[W. Heath.]
Pub March 14 1824 by S W Fores 41 Picadilly London

Engraving (coloured impression). A promenade in Hyde Park. Pelisses heavily trimmed with fur, large muffs, and feathered hats are conspicuous; skirts, slightly trained, reach the ground. One woman wears a much-patterned and flounced dress, without a wrap, and a bonnet surmounted with realistic flowers. The leaning back attitude in walking (see No. 14438) is that of one woman only; she takes the arm of a dandy in frogged coat and inflated white trousers. A man in a tight-waisted overcoat with large buttons worn with boots, breeches, and a checked neck-cloth, his hands in his pockets, is conspicuous: the lady taking his arm wears much ermine, with a muff and a hat which is a base for towering roses and a dangling lace veil. Uniforms are absent.

$8\frac{1}{4} \times 12\frac{5}{8}$ in. With border, $9 \times 13\frac{3}{16}$ in. 'Caricatures', vii. 204.

14728 DUST O

W H Del—
Pub March 23 1824 by G Humphrey 24 S^t James's Street

Engraving (coloured impression). Promenaders in Hyde Park are struck by a sudden squall with swirling clouds of dust under which trees bend, hats and a wig fly upwards, wind-swept skirts balloon, capes stream. A lady stoops to hold down the skirts of a friend while her own fly up behind her. A little dog, shaved in the French manner, faces the wind to protect its stern. A Life Guards officer's helmet flies backwards; he tugs desperately at the throttling (chain) chin-strap. The title is in a vignette in the lower margin, the words shouted by a dustman who rings his bell, his head and shoulders flanked by dust-clouds. Cf. No. 12842.

$8 \times 14\frac{3}{4}$ in. With border, $9\frac{7}{16} \times 15\frac{1}{2}$ in. 'Caricatures', vii. 198.

14729–14732

Four engravings (coloured) by W. Heath (unsigned) all headed MILITARY DUTIES, on two plates.

14729 A SALUTE. *Plate 1*

A hussar stands in his stirrups on a spirited charger to embrace a girl who leans from a window.

$8\frac{1}{16} \times 6\frac{7}{16}$ in.

14730 ARTILLERY BRINGING UP THE FIELD PIECES. *Plate 2*

Pub May 5 1824 by S W Fores 41 Picadlly London—

A hussar leads a pretty coquettishly dressed girl, holding a rake, from a hay-field, pointing to a waiting post-chaise. Behind (r.) a second soldier carries off a girl in his arms. Cf. No. 13078.

$8\frac{1}{16} \times 6\frac{1}{2}$ in. Two designs with border, $8\frac{7}{8} \times 13\frac{1}{8}$ in. 'Caricatures', ix. 156.

14731 EYES RIGHT. *Plate 3rd*

A soldier stands at attention beside an officer, who sits on a seat outside a rustic inn or cottage, inspecting a paper. The man's eyes are turned towards a girl who looks sideways at him from an open casement window (l.).

$8\frac{1}{8} \times 6\frac{3}{8}$ in.

14732 RECRUITING. *Plate 4th*

Pub May 8 1824 by S W Fores 41 Picadilly

Three officers dine at a small round table, waited on by two young soldier-servants. One, standing stiffly, holds a bottle of wine behind his back; an arm (in uniform) extends from a curtain to take it.

$8\frac{1}{8} \times 6\frac{3}{8}$ in. Two designs with border, $8\frac{3}{4} \times 12\frac{7}{8}$ in. 'Caricatures', ix. 157.

14733 [A RIDDLE]

W H [Heath.]

Pub March 19 1824 by G Humphrey 24 St James's Street

Engraving (coloured impression). One of a set, see Nos. 14734–6, with the same imprint, all without title, except for the dialogue in the lower margin; all but No. 14735 are signed *W.H.* Scene in a neat, plainly furnished parlour. A youngish dandy stands addressing the company: a man and two women, who sit holding cups: *What's the reason the letter U—Can never go out to Dinner? Because it always comes after T!!*

$3\frac{3}{4} \times 5\frac{3}{8}$ in. With border, $4\frac{9}{16} \times 6$ in. 'Caricatures', vii. 70.

14734 [A RIDDLE]

See No. 14733. An elderly couple sit side by side by the fire; a dandy sits facing them with a poodle behind him; they listen with amusement. The man has a swathed hand, legs resting on a cushion, wears a night-cap and a naval officer's tunic; he holds a steaming glass of grog, a kettle boils on the fire. His wife, very erect, is tittering. Above is the lower part of a W.L. portrait of a military officer, temp. Marlborough. Decanters, jug, and lamp are on a plain table. *Why can the letter E never be dispensed with? Because tis the first letter in Everything!*

$3\frac{13}{16} \times 5\frac{3}{8}$ in. With border, $4\frac{5}{8} \times 6$ in. 'Caricatures', vii. 70.

14735 [A RIDDLE]

See No. 14733. A drawing-room scene. A dwarfish hunchback holding out a book approaches a tall elegant lady in evening dress, holding a closed fan, who looks over her shoulder to answer. Below: *Pray Madam what is a Note of Interrogation? Tis a little Crooked thing that asks Questions.* [Pope by tradition evoked this answer.]

$3\frac{3}{4} \times 5\frac{5}{16}$ in. With border, $4\frac{5}{8} \times 5\frac{15}{16}$ in. 'Caricatures', vii. 71.

14736 [A RIDDLE]

See No. 14733. A handsome young couple, dressed as if for the Park, walk arm-in-arm in a woodland glade. A spaniel runs ahead with an umbrella in its mouth. Below: *When shall we two make a diphthong? When U and I are United!*

$3\frac{3}{4}\times5\frac{3}{8}$ in. With border, $4\frac{5}{8}\times6$ in. 'Caricatures', vii. 71.

14737 A FASHIONABLE, PARTY. *Pl^t 4*

Drawn & Etch^d by H. Heath
Published Nov^r 15. 1824 by S W. Fores 41 Picadilly London

Engraving (coloured impression). Two ladies in evening dress, each in conversation with a man who leans impressively towards her. One stands, pointing a toe, and raising her skirt with her hand. The other sits on a bergère, near a piano with an open music-book. She also raises her skirt and points a toe. On the wall is a small picture, a park scene: a man bowing low between two ladies, one of whom points a toe and raises her skirt as in No. 14438.

Plates from a set by the same artist, see Nos. 14738–9 (the latter unsigned); No. 14738 has the same publication line. Cf. No. 14892, &c.

$4\frac{1}{4}\times5\frac{13}{16}$ in. With border, $5\frac{1}{8}\times6\frac{5}{8}$ in. 'Caricatures', vii. 78.

14738 A SMOKING, PARTY. *Pl^t 5.*

See No. 14737. Four men sit with tankards and glasses at a round table, smoking long pipes, and emitting clouds from bowl and mouth. The room is bare, except for table, four Windsor chairs, and a small picture of men smoking.

$4\frac{1}{4}\times5\frac{15}{16}$ in. With border, $5\frac{1}{16}\times6\frac{11}{16}$ in. 'Caricatures', vii. 79.

14739 A, SHOOTING, PARTY. *Pl^t 7.*

Published Nov^r 26 1824. by S W Fores. 41. Picadilly London

See No. 14737. Three sportsmen close behind a running hare. One falls into a ditch and on top of a dog; the one behind fires but peppers the first man who screams and is about to fall, his gun blazing at the sky. Near them, and by ramshackle rails, is a notice-board: *Beware of Spring Guns and Steel Traps.* There is a pleasant background with bare pollarded willows, &c.

$4\frac{3}{4}\times5\frac{3}{4}$ in. With border, $5\frac{1}{2}\times6\frac{5}{8}$ in. 'Caricatures', vii. 80.

14740 NO SHOES!

[? W. Heath.]
London. Pub Jan^y 28. 1824. by S W Fores 41 Piccadilly.

Engraving (coloured impression). A suburban scene with the corner of a house (l.), and (r.) an amused fruit-woman standing behind a fruit stall. A deplorably ragged beggar youth gapes at a rakishly well-dressed man who hands him a pear from the stall. Below: *Pray give me something I've got no Shoes to my feet!————There's a Pear for you.*

$3\frac{5}{8}\times5\frac{1}{8}$ in. With border, $4\frac{7}{8}\times6\frac{1}{4}$ in. 'Caricatures', vii. 86.

14741 THE, NEWS. *Pl^t, 1.*

[H. Heath.]
Pubished [sic] *Nov^r 17. 1824 . by . S. Knight. Sweatings Alley. Cornhill.*

Engraving (coloured impression). Scene in a primitive alehouse club-room. Three artisans or labourers listen intently to an elderly man who reads a

newspaper, holding a lighted candle. A tapster stands behind his chair, holding a frothing tankard. One of a set with punning newspaper titles, see Nos. 14742–4. See also No. 14912, &c. Cf. No. 15340.
$4\frac{3}{4}\times 6$ in. With border, $5\frac{3}{8}\times 6\frac{3}{4}$ in. 'Caricatures', viii. 80.

14742 THE, OBSERVER. *Pl^t 2*
H. Heath fecit
Published Nov^r 26. 1824 by S. Knight Sweeting Alley. Cornhill, London
See No. 14741. A lady sits on a sofa extending a hand to a man who kneels to kiss it, his hat and cloak beside him. Between drawn curtains the head of a startled observer looks out. On the wall is a picture of Eve holding the apple.
$4\frac{3}{4}\times 5\frac{7}{8}$ in. With border, $5\frac{1}{2}\times 6\frac{3}{4}$ in. 'Caricatures', viii. 81.

14743 THE, EXAMINER. *Pl^t 3.*[1]
Published Nov^r 26. 1824. by S. Knight. Swetings [sic] *Alley: London.*
See No. 14741. A water-side scene, with mountains and a Moorish citadel in the background. A heavily armed and fierce-looking Algerian displays a beautiful captive to a hideous pasha. Behind, a man with a whip holds a chain attached to three girls.
$4\frac{11}{16}\times 5\frac{7}{8}$ in. With border, $5\frac{1}{2}\times 6\frac{11}{16}$ in. 'Caricatures', viii. 82.

14744 THE BRITISH, PRESS. *Pl^t 4.*[1]
Published Nov^r 29. 1824 by S Knight Sweetings Alley London.
See No. 14741. A shrieking man is seized by two tough-looking sailors, while his wife drags hard at his arm to prevent his being carried off. The rest of the press-gang watch from a ship's boat against the shore. Behind (r.) is a castle on a cliff.
One of a set, see Nos. 14746–9.
$4\frac{3}{8}\times 5\frac{3}{4}$ in. With border, $5\frac{3}{16}\times 6\frac{1}{2}$ in. 'Caricatures', viii. 83.

14745 D—ME WHAT A GREYHOUND!—*Frenchman in England.*
(Horn)[2] *del^t Etch^d by Straitshanks* [? Williams]
London Pub^d June 1824 by Harriet Knights Sweetings Alley Cornhill
Engraving (coloured impression.). On the pavement of a London square a stout John Bull (l.) gapes in astonishment at a tall thin Frenchman dragging a clipped poodle who faces a lean compatriot. The railings of the square enclose a thicket of trees and shrubs. A (gas) lamp-post (r.) echoes the silhouette of the Frenchman. One of a set, see Nos. 14746–9.
$4\frac{3}{16}\times 5\frac{5}{16}$ in. With border, $4\frac{15}{16}\times 5\frac{15}{16}$ in

14746 SISTER AND I ALWAYS PRACTISE OF AN EVENING—
(Horn)[2] *Inv^t Etch^d by Straightshanks* [? Williams].
London Pub^d July 1824 by Harriett Knights Sweetings alley Cornhill
See No. 14745. In a well-furnished room a plump woman (l.) and a rather smaller man practise dance steps with great vigour.
$4\frac{1}{16}\times 5\frac{1}{4}$ in. With border, $4\frac{3}{4}\times 5\frac{3}{4}$ in. 'Caricatures', viii. 87.

14747 THIS IS CONVENIENT!
(Horn)[2] *fecit* [? Williams *sc.*][3]
See No. 14745. A tall lean man shelters from rain under the parti-coloured umbrella suspended as a sign from the door of an umbrella-shop at the corner of *Long Lane*; above the window: *Umberell* . . . The amused shopman looks out through the glass panes of the closed door.
$5\times 4\frac{1}{8}$ in. With border, $5\frac{13}{16}\times 4\frac{3}{4}$ in. 'Caricatures', viii. 88.

[1] Signature as No. 14742.
[2] A small horn is depicted hanging horizontally by a string from a nail.
[3] Imprint cropped.

14748 THIS IS INCONVENIENT!
(Horn)[1] *del*^{t} *Streightshank Sculp*^{t} [? Williams]
London. Pub^{d} *August 1824 by Harriet Knights Sweetings Alley Cornhill.*
See No. 14745. A fat be-furbelowed woman walks on Westminster Bridge against heavy slanting rain. Her open umbrella, blown from its spike, collapses on her head. Her dress, feathers, &c., are caught by the swirling wind. Behind (r.) is Westminster Abbey.
$5\times4\frac{1}{8}$ in. With border, $5\frac{13}{16}\times4\frac{3}{4}$ in. 'Caricatures', viii. 89.

14749 DANCING DOGS.
(Horn)[1] *fecit Straightshanks Sculp*^{t} [? Williams]
London Published Sept^{r} *1824 by Harriett Knights Sweetings Alley Cornhill.*
See No. 14745. Scene in a wide London street, watched by a crossing-sweeper (l.) and a fashionably dressed pair (r.). Two dogs, in male and female costume, dance facing each other on hind legs to a pipe and tabor played by a youth; a man holds a hoop which a dog jumps through, and another dog approaches a hoop held by a boy.
$4\frac{1}{2}\times5\frac{7}{8}$ in. With border, $5\frac{1}{16}\times6\frac{1}{8}$ in.

14750 THE GUNPOWDER PLOT.

Marks fec^{t}
London Pub^{d} *by E King Chancery Lane May 17 1824*

Engraving (coloured impression). An elderly woman sleeps tipsily beside the fire in a country cottage, holding a bottle; a glass is on the table beside her. Boys look in at the door (l.), grinning, one kneels just inside the room to light a trail of powder leading to a heap under the sleeper's petticoat. A big cat stands on its mistress's knee, arching its back at the intruders. On the wall (l.) is a print of *Guy Fawkes* with his dark lantern.
$8\frac{1}{4}\times12\frac{9}{16}$ in. With border, $9\frac{3}{16}\times13\frac{3}{8}$ in. 'Caricatures', ix. 141.

14751 SHE STOOPS TO CONQUER. *Vide Goldsmith.*
Dedicated to Private Performers!——Plate 1

Marks fec^{t}
Pub by S. Knight Sweetings Alley [? 1824]

Engraving (coloured impression). One of a set, with the same signature,[2] imprint, and dedication, see Nos. 14752–4. A breakfast-table fracas. A man in a dressing-gown and breeches has fallen on his back against the fireplace, his hair alight; he raises an arm to defend himself against the furious onslaught of his wife who brandishes a hearth-brush. Both chairs are overturned, cloth and coffee-things fall to the floor; a cat claws and bites the man's arm, a toy-poodle scampers off. An astonished footman stands in the doorway.
$4\frac{1}{16}\times5\frac{5}{8}$ in. With border, $4\frac{7}{8}\times6\frac{1}{4}$ in. 'Caricatures', vii. 28.

14752 MEASURE FOR MEASURE. *Vide Shakespeare. Plate 2*
See No. 14751. A gin-shop scene. Two courtesans fight with small lidded tankards; their feathered bonnets are on the floor. A scowling bawd watches, hands on hips. A watchman (l.) runs in, about to intervene, his lighted lantern is fastened to his belt. A dismayed barmaid watches from behind the counter. A ragged man enters tipsily from the r. Casks and decanters are ranged on shelves; a huge cask of *Old Tom* [gin] stands by the door.
$4\frac{1}{16}\times5\frac{1}{2}$ in. With border, $4\frac{7}{8}\times6\frac{3}{16}$ in. 'Caricatures', vii. 29.

[1] A small horn is depicted hanging horizontally by a string from a nail.
[2] 'J. L. Marks' on Nos. 14753–4.

14753 LOVE IN A VILLAGE, *Vide Bickerstaff. P[l] 3*
See No. 14751. Scene, more theatrical than realistic, outside an ancient thatched farm-house. A yokel in a smock, holding a pitchfork, stands under a tree, turning away from a coy milkmaid who stands between her pails, holding the yoke.
$4\frac{1}{8} \times 5\frac{5}{8}$ in. With border, $4\frac{13}{16} \times 6\frac{1}{4}$ in. 'Caricatures', vii. 30.

14754 THE RECRUITING OFFICER [Farquhar] *P[l] 4*
See No. 14751. Scene outside a rustic inn, the sign of *The Rake* on a post. A young officer embraces a pretty girl (in a décolletée dress), who beats the drum held by the drummer. She wears his shako and scarf. A dismayed woman watches from a casement. A wary sergeant and a tipsy yokel sit on a bench, drinking a toast, the boy wearing the sergeant's shako.
$4\frac{1}{8} \times 5\frac{1}{2}$ in. With border, $4\frac{7}{8} \times 6\frac{1}{4}$ in. 'Caricatures', vii. 31.

14755 [FEASTING SCRAPS.]

C, W. [Williams. Pub. Fores, Dec. 15, 1824][1]

Engraving (coloured impression). Four designs on one sheet, each with title and verse inscription in the lower border; the impression described is cut up and rearranged.

A PIC NIC. A curate, his wife, and four children gnaw bare bones at a table covered with a ragged cloth, on which are a loaf and an almost empty dish. The wife rocks an infant's cradle; washing hangs on a cord across the fireplace. A wall-clock points to 12.45. On the sill of the casement-window is a flowering plant. The curate's hat, cudgel, and gloves are on a table. A starving cat and dog face each other angrily. A contrast to No. 14756. Below:

On meagre fare the humble Curate's fed;
Severe his labour—dearly earned his bread.
Tho all the duty on his shoulders fall
A paltry Thirty Pounds a Year his all.

14756 A TUCK OUT. A dinner-table scene, with three liveried footmen, is watched by a bloated dog and fat cat. One fat parson (r.) carves a sucking-pig; his wife (opposite) carves a bird. The other diners are a second parson, a youngish woman, and a loutish youth. On the wall a picture of *Balthezar's* [sic] *Feast*: the revellers see the writing on the wall. Below:

But see the bloated Vicars gaudy state,
Profusion surfiets, pamper'd menials wait;
Preaches Humility, his practice pride
Lived like an Infidel, and so he died.

A favourite theme, cf. Nos. 6153–4, &c, 14568.

14757 A GORGE. Seven foxhunters tipsily drink a toast, two standing by their chairs. A hare and other dishes are on the table. Two liveried servants wait. On the wall is a picture of a mounted huntsman with hounds. Antlers serve as pegs for two hunting-caps; a third with a fox's brush hangs beside it. Below:

See l'Esquire seated, at the festive board,
His Tenants squeez'd to satiate their lord,
Who squanders all in riot and excess,
His Family leaves in Want and deep distress.

[1] A. de R. xix. 91.

14758 A BURSTER [see No. 15428]. Three aldermen in furred gowns sit at a round table, knife and fork in hand, food speared on fork, but all waiting avidly for the dishes that four footmen bring in: a large tureen, (?) birds, a hare, a turkey, and sausages. Decanters stand in a wine-cooler, a sideboard is covered with plate. There is a picture of an inflated frog looking at an ox. Below:

A greasy chin the Aldermans delight
Their stomachs quite prepar'd since yesternight
Anticipating, Turtle, Venison, Jellies,
To Cram, to Gorge nay e'en to burst their Bellies.

Cf. No. 14690.

Each design, *c.* $3\frac{5}{16} \times 5\frac{1}{8}$ in. 'Caricatures', vii. 79, 78, 68, 69.

14759 FASHIONABLE CATECHISM.

[Williams.]
Published by John Fairburn, Broadway Ludgate Hill London [? 1824]

Engraving (coloured impression). One of a pair by Williams with the same imprint, see No. 14760. A drawing-room or boudoir scene; a youngish woman sits, book in hand, instructing a young girl, who stands before her, fingers interlaced, while a much younger child listens with her hands behind her back. There are an open upright piano, a work-table, a sofa; a jardiniere stands in a French window. Below:

What are you born for?——
To be married—
What are you to do if you marry grand?
Forget all my former acquaintances spend my husbands money and do as I please;—
Very well my love, now go to the Nursery.

$3\frac{7}{8} \times 5\frac{1}{2}$ in. With border, $4\frac{1}{4} \times 5\frac{5}{8}$ in. 'Caricatures', vii. 32.

14760 SOCINIANISM—VERSUS RHEUMATISM.—
See No. 14759. Scene outside a country church, with the departing congregation in the background. In the foreground a very fat parson addresses a neatly dressed countryman; the latter's wife and boy stand stiffly behind. Below: *How do you do John? what has become of your neighbour Ashfield? I have not seen him these two months, I hope it is not Socinianism, or Deism, or Atheism, that keeps him from Church?—O no your Reverence! it be far worse than any of they complaints it be Rheumatism!*
$4 \times 5\frac{1}{2}$ in. With border, $4\frac{1}{4} \times 5\frac{3}{4}$ in. 'Caricatures'. vii. 33.

14761 FOUR O'CLOCK IN THE MORNING.

[? T. Lane del., G. Hunt sc.]
[Pub. H. Fores][1] [? 1824]

Aquatint (coloured impression). Three revellers are lighted home by a watchman who walks beside them holding his lantern and looking sideways at them with quizzical contempt. A tall fashionably dressed and dishevelled man walks between two young women, also fashionably dressed; one holding a

[1] A. de R. xix. 120.

large muff takes his r. arm; the other wears his bell-shaped top-hat, while he wears, back to front, her large feathered bonnet. They are lit from a street lamp, part of the post of which is on the extreme l. in the foreground, while dawn lightens the dark sky. A large shuttered window in a corner house forms a background. Similar in manner to No. 14762.
$9\frac{1}{8} \times 7\frac{7}{16}$ in. 'Caricatures', vii. 194.

14762 AMOROUS, CLAMOROUS, UPROARIOUS & GLORIOUS;

Drawn & Etched by Theodore Lane. Engd by Geo. Hunt. [? 1824]

Aquatint (coloured impression). Below the title: *All coming from a Public Dinner.* Scene outside the closed iron gate of Covent Garden Theatre. A smartly dressed man swaggers tipsily and jovially along, both arms raised; clutching his arm is a dejected companion in a drunken torpor, fashionably dressed, and wearing a blue cloak lined with red over his evening suit. In the foreground (r.) a well-dressed man reclines against a step, drunk and jovial, a battered top-hat on the pavement beside him. An old watchman stoops to lift him up. Behind them a fourth toper is jovially attempting to fight a watchman holding lantern and rattle, while a brother-watchman raises his staff. On the l. a fat John Bullish fellow tries to waltz with a pretty little courtesan, while a second girl picks his pocket and holds up in triumph a watch and seals. Both are smartly dressed, wearing big feathered hats. Behind them an old bawd walks along taking by the arm a seedy rake. On the wall are playbills both headed *Theatre Royal Covent Garden,* [1] *Tomorrow Night The Blue Devils* [1798] *Love's Labour Lost* [2] *The Road to Ruin* [1792, see No. 8074] *Fortune's Frolic* [1799].
$9\frac{1}{8} \times 12$ in. 'Caricatures', iv. 193.

14763 THE RIVAL WHISKERS.

Designed & Etched by Theodore Lane. Engd by Geo. Hunt. [? 1824]

Aquatint (coloured impression). Below the title: "*They look not like the Inhabitants o' the Earth and yet are on't.*" [*Macbeth,* I. iii.] Scene on the steps of a London club. A Life Guards officer with moustache and whiskers stares at two exotic-looking civilians who appear arm-in-arm, walking (r. to l.) along the pavement, both moustached and with whiskers of incredible length and luxuriance. These are worn with wide turn-down collars, one with a loosely knotted tie, the other with his tie passed through a ring, a contrast with the tightly curled whiskers and high stock of the officer. A Guards officer in a high bearskin, without moustache but with bushier whiskers than those of the cavalry officer, stands on the steps, stretching and yawning, his back to the whiskered civilians. Through the open sash-windows two whiskered civilians are seen, one raises a side of his collar, to which the whiskers seem to be attached; the other pompously caresses an immense whisker. A man of French appearance, whiskered and moustached, standing on the steps, gapes at the two pedestrians, whose whiskers have something of the lion's mane. This is stressed by a poster behind them headed by a picture of a lion: *Nero is to be Seen . . .* On a second poster is a bear: *Bears' Grease for the Growth of Whiskers.* Two bees make for the tawny whiskers of the taller pedestrian, who holds a riding-whip and is followed by a poodle with shaggy ears and shoulders. A woman in a bonnet and shawl (r.) gapes in amazement. A little chimney-sweeper laughs.
$9\frac{1}{8} \times 12\frac{1}{2}$ in. 'Caricatures', iv. 194.

14764 FLOWERS FROM NATURE.

Peter Pasquin, Del^{t} [H. Atkin.]
London, Published by Tho^{s} M^{c}Lean, Repository of Wit & Humour, 26, Haymarket, 1824.

Engraving. Six figures arranged in two rows, each with a punning title. The first is *Scarlet Runner*; a collector for the 'Two-Penny Post' (London and suburban deliveries) runs across a street, holding his pouch and ringing his bell. He wears uniform with a cockaded top-hat. There are four similar sheets, all with the same signature and imprint, and all with six characters which illustrate costume and manners. On one, *Sweet P—* seems to be a portrait of Lord Petersham walking in profile to the l. towards a large town house and holding a riding-switch.

One of a series, five other plates of which are bound in McLean's *Sketches from Nature, &c. &c.* with lithographs by W. Atken of 1824 and 1823 with five aquetints by G. Hunt after M. E. Esq. (1825).
$7\frac{9}{16} \times 10\frac{1}{8}$ in.

1825

POLITICAL SATIRES

14765 THE BUBBLE BURST—OR THE GHOST OF AN OLD ACT OF PARLIAMENT!

Rob^{t} Cruikshank Fecit.
Pub^{d} Feb^{y} 1825 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). A very obese little man stands on a large mushroom inscribed *Projectors Schemes*; beside it are two smaller ones: *Directors Traps Plans* and *Tricks*. In his pocket is a large bag of *Gold*, with a streamer: *Profitable Spec.* From a vast tobacco-pipe he blows a huge bubble: *Speculation 1825*. The bubble's contour merges in flame and smoke inscribed with the names of companies: *Irish Stock Company*, *Metropolitan Investment Compny* [sic], *Palladium Fire and Life Assurance*, *Rail Roads*, *Alliance Life* [see No. 14666], *Provincial Bank Company*, *Anglo Mexican Mine Comp*, *Arigna Iron and Coal*, *Brazilian* [?], *Chilian*, *Columbian*, *General Mining Assosiation*, *Pearl Fishery*, *Rio de la Plata*, *TLAPAXAHUA*, *Bristol Canal Ship Company*, *Dock*, *Australian Agricultural Company*, *Metropolitan Marine Bath*, *Alderny Dairy*, *Fish Company*, *Grass Companies*, *Gass*, *Smoke*, *Fudege* [sic], *Puff*, *Puff* [&c.]. As a pendant to the mushrooms and the projector is the much larger figure of C. J. Abbott in wig and gown, standing like a magician, surrounded by smoke, within a circle: *Court of Kings Bench*. This is slightly raised and so above the *Quick-Sand* of the middle distance, in which speculators, small, freely sketched figures, surrounded with smoke, bewail their lot. He extends a wand to the bubble, and holds up a document with a pendent seal: *The Bubble Act 6th George 1st—Whereas certain Gambling and Swindling Speculators . . .* He says: "*I feel bound to declare this dealing, and Traffic in Shares illegal.*" Some speculators look up at the blazing bubble, saying, *All gass*; *It's all smoke*; *All humbug*; *It's burst who'd have thought it.* Others register despair: *O dear! O dear*; *Bit, nick'd Gull'd*; *O Lord*; *Clean'd out, done dish'd*; *O dear what shall I do?* A man puts a pistol to each temple, saying, *Despair Despair.* Two others rush towards them, saying, *Done over*, and *Come out of the way I am distracted.* Two boys near them fly kites. Behind, partly concealed by smoke, is a building inscribed *Stock Exchange*. After the title:

> *What pity it has burst, then had they soon*
> *Prepar'd a railway for us to—the Moon—*
> *But Abbott touch'd it with his magic stick—*
> *And prov'd the bubble blowers lunatic—*

The law on Joint-Stock Companies, especially in relation to the obsolete Bubble Act of 1720, was obscure; the Act was repealed later in 1825. It was, however, successfully invoked in Joseph v. Pebrer, 4 Feb., an action against the Equitable Loan Society, see No. 14653, &c. The words of C. J. Abbott (inaccurately) quoted refer only to that company: 'The effect of these companies is to give opportunity and scope to gaming and rash speculation, which necessarily lead to misery and ruin. . . . Taking this view of the tendency of this Society and thinking it characterised by two of the marks which the

Legislature has pointed out as distinguishing illegal companies, I feel bound to declare this dealing and traffic in its shares—for I need go no further—contrary to law.' *Ann. Reg.*, 1825, p. 1*. A judgement relating to one company, which had evoked much interested opposition, is here applied to joint stock companies in general, by misquotation and the omission of the one company involved from those pilloried in the print. Though there was uneasiness at the phenomenal activity everywhere (the Stock Exchange being traditionally suspect), the speculative boom, see No. 14669, was not over, and the prosperity of the country was undoubted. Smart, *Econ. Annals*, ii, 1917, pp. 264, 291 ff.
$8\frac{3}{8} \times 12\frac{3}{4}$ in. With border, $9\frac{5}{16} \times 13\frac{3}{8}$ in.

14766 THE CATHOLIC ASSOCIATION OR PADDY—COMING IT STRONG—!!

Rob^{t} Cruikshank Fecit.
Pub^{d} Feb^{y} 1825. by G Humphrey. 24 S^{t} James's Street.

Engraving (coloured impression). Canning stands on a platform (l.) which is surrounded by a dense crowd of ruffianly looking Irishmen, some with pikes and banners. With his top-hat in his r. hand, the (gloved) l. hand extended, he says: *Gentlemen, may I beg to know what it is you all want?—you may depend upon my firm support.* One of the mob, raising a clenched fist, answers: *Now dont you know what we want better than ourselves? so you do. O the devils in it but you have a bad memory. Well den we want our Rights my dear honey.* Other shouts are: *Yes and our Wrongs*; *And the Parliament*; *And the Union back again.* A tattered ruffian with a cocked blunderbuss inscribed *Redress* says *Musha—bad luck to you.* Two shout *O Connell for ever*, and a third says: *By the powers of Potteen we'll have O'Connell in Parliament to assist you my darling.* Two men shout *Erin go Bragh.* A man holding a pike shouts *Canning for ever well done my Jewel.* Four others: *Down with the Orangemen*; *Success to Captain Rock* [see No. 14675]; *And the good old days of King James*; *Och! Spelspeen.* A villainous-looking monk holds a large cross inscribed *Religion*; it is topped by a spike supporting a bonnet rouge. A crosier to which is tied a large money-bag inscribed *Catholic Rent* is held high. Banners are inscribed: *O'Connell for ever*; *Six Millions of People* [red] surmounted by a green pennant on which is an Irish harp; and *Toleration.* In the foreground a woman with two children gazes up at Canning; a few other women are among the crowd. A man seated on the shoulders of another plays a fiddle: a bottle is brandished and bludgeons, one spiked, are displayed. An enormous crowd with pikes, receding in perspective, is indicated in the background.

An attack on the Irish and a caveat against Emancipation, misleading in regard to Canning: he supported the Bill for the suppression of the Catholic Association (Protestant societies being included) brought in on 10 Feb. (Unlawful Societies Act, 6 Geo. IV, c. 4), in an important speech, in which however he declared his support of the principle of Emancipation. *Parl. Deb.*, N.S. xii. 463 ff. The Association, comprising the Catholic population of Ireland, was founded by O'Connell in 1823, members subscribing (not always voluntarily) to the Catholic Rent, instituted 4 Feb. 1824, the poorest at the rate of 1*d.* a month. See Nos. 14778, 14806, 15367, 15368, and vol. xi. For Emancipation in 1825 see No. 14768, &c.
$10\frac{3}{8} \times 7\frac{1}{4}$ in.

14767 A TRUMP.

Designed by A Crowquill Esq^r Etched by G. Cruikshank & Pub^d by S Knight Sweetings Alley Royal—X change,—April 10^th 1825—

Engraving (coloured impression). A portrait head of George IV, looking to the r., on the body of an oddly drawn King of Hearts—there is no crown, but much ermine on the conventional robe. One of the relatively few favourable representations of George IV.

Reid, No. 1305. Cohn, No. 2052.

$5\frac{1}{4} \times 3\frac{5}{8}$ in.

14768 DEFENDERS OF THE FAITH.

Robert Cruikshank Fecit.
Pub^d May 1825 by G Humphrey 24 S^t James s S^t London

Engraving (coloured impression). A sinister-looking monk (l.) runs towards the Duke of York holding up a crucifix; he says: *I am directed in the name of the Pope and Saint Frances to desire you will kiss this Crucifix—will you do it or not?* The Duke, in Field-Marshal's uniform, stands solidly, legs astride, clutching his (sheathed) sword; he wards off the monk with his r. hand, saying with a stern frown: *I will not under any circumstances—of my life. "So help me, God."* Behind the monk, and in the middle distance, is a ramshackle Irish army, armed with spears, and bare-legged; their leader aims a blunderbuss at the Duke. They have three banners: *Emnacipation* [sic], *Revolution*, and *Bloody Mary*. Behind the Duke are military tents flying a Union Jack; before them, and a pendant to the Irish, stands the Duke of Wellington, between a Life Guards officer and a hussar officer; they watch the colloquy. In the centre between these opposing forces, John Bull, a countryman in a smock, stands pugnaciously watching the Duke of York; he says: *If you do I'll be damned.* Behind him are a farm-house and corn-stack.

Burdett ('Saint Francis', cf. No. 14773) introduced the Bill for Catholic Emancipation on 23 Mar.; it passed its second reading (21 Apr.) by 27, the third reading (10 May) by 21, but on 17 May it was rejected by the Lords after the intervention of the Duke of York: on 25 Apr. he presented a petition from the Canons of Windsor against Emancipation, making an uncompromising speech ending 'I have been brought up . . . on these principles . . . and in every situation in which I may be placed, I will maintain them so help me God!' *Parl. Deb.* xiii. 139–42. Cf. Praed's parody of the speech (*Morning Chron.*, 9 June), *Political Poems*, ed. Sir G. Young, pp. 36–40. He was violently attacked in Ireland and in the Press, and was extravagantly praised by 'Protestants'. Lady Cowper writes: 'The Duke of York is very proud of himself. "The Constitution saved" is placarded in the streets. . . .' Airlie, *Lady Palmerston*, 1922, i. 118. The speech, printed in gold, was widely circulated. Melbourne told Queen Victoria: 'Your uncle . . . declared many times he would have gone to the scaffold sooner than give way about the Roman Catholics.' Yonge, *Life of Liverpool*, iii. 328 ff. George IV told Canning in 1827 that he 'entirely concurred' with the Duke's speech, except in the "so help me God" . . . which he thought unnecessary'. Greville, *Memoirs*, 1938, ii. 103. See also Nos. 14770–4, 14780, 15112, 15123, 15366, 15388, 15398.

$9 \times 13\frac{5}{16}$ in. With border, $9\frac{7}{8} \times 14$ in.

14769 BUY A BROOM?!!—

John Birch—del^{t} [G. Cruikshank.] *Query—fecit.*
London Pub^{d} May 13th 1825 by G. Humphrey. 24 S^{t} James's S^{t} S^{t} [sic]

Engraving (coloured impression). Brougham stands in profile to the l., selling brooms; he holds up one, two are under his l. arm. He wears a barrister's wig and bands, with a small conical cap tied under the chin, a tight-fitting bodice, and a full petticoat to the knee, showing flat feet and large and ill-formed legs in black stockings. The dress is that of the German and Flemish girls who sold brooms in the London streets who 'exactly dress now [1825], As Hollar etch'd such girls two centuries ago'. Hone, *Every-Day Book*, 1826, i. 807–11 (woodcut).

The implication of venality is latent, possibly absent (the print is said to have amused Brougham), but is stressed in No. 14781, where this print is depicted; see also No. 15416. Brougham was unpopular for his advocacy of Emancipation and his violent attack on the Duke of York's intervention (see No. 14772, &c.) as unconstitutional. *Parl. Deb.*, N.S. xiii. 195 ff.; Aspinall, *Brougham and the Whig Party*, 1927, pp. 130–7. See Nos. 14775, 14781. The title is from a popular song by Planché, see No. 15298. Copied on a tiny scale on the screen described in No. 15159.

Reid, No. 1306. Cohn (who calls it a broadside), No. 969. Hone, *Every-day Book*, i. 410.
$10\frac{3}{8} \times 7\frac{1}{4}$ in.

14770 THE HARE PRESUMPTIOUS—OR. A CATHOLIC GAME TRAP—

Rob^{t} Cruikshank Fecit.
Pub^{d} May 1825 by J. Fairburn Broadway Ludgate Hill.

Engraving (coloured impression). A big fat hare with the head of the Duke of York, stands in profile to the l. with a hind leg caught in a steel trap, *Emancipation*. Behind him grow large orange lilies. In the middle distance (l.) two yokels, arm-in-arm, look over a gate: John Bull, in a smock, holds a stick, Paddy, in breeches, and with a pipe in his hat, holds a pitchfork. Beside them is a placard: *These Premises belong to John Bull and his brother* PAT. J. B.: *By Jove, Paddy there he is, why man one of these great fat hares destroys more corn in a Month than a cart-horse and never thanks me for it. I wish these here game laws were altered a bit that I do.* Pat, capering delightedly: *O by my sowl you are dere sure enough and a good looking overgrown hare he is—faith and see the cunning of it—you see he hid himself snug under the Orange lillies—but he's trap'd after all—if you give him to me John I'll take him over to auld Ireland and hunt him.*

For the Duke and Emancipation see No. 14768, &c. Brougham said (26 Apr.): 'You may attack the bishops—the Woolsack—the lords . . . if you will, but, if you only glance at the heir presumptive of the Crown, privilege shall rise up against you. . . .' *Parl. Deb.*, N.S. xiii. 210. For Orange societies cf. No. 14507, &c. Two Bills of the Session are also alluded to: one for the amendment of the Game Laws, the other for the prohibition of spring-guns, steel traps, &c.; cf. No. 14772.
$8\frac{1}{4} \times 12\frac{7}{8}$ in. With border, $9\frac{5}{16} \times 13\frac{7}{8}$ in. 'Caricatures', vi. 167.

14771 JOHN-BULL VERSUS POPE-BULL.

Robert Cruikshank. Fecit.
Pub[d] May 1825 by J. Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Below the design: *Dedicated to the Friends of the Church of England by John Fairburn.* A contest between the Duke of York and the Pope, who are mounted on bulls. The Duke (r.) wears a yokel's smock over military uniform, and uses a pole; this he has thrust into the mouth of the Pope's bull, forcing it to the ground. The Pope, dressed as a bare-legged monk, falls backwards, his tiara falling off; in the r. hand is a crucifix, in the l. a much larger firebrand. On his back is a pack of *Pardons and Indulgences.* He says: *I am come to light the torch of true religion in this heretical country.* The Duke: *Be off with yourself and your trumpery, we want none of your religion here, and you shall light no torch in England. "so help me GOD".* His bull's trappings are inscribed: *Toleration, Freedom,* with a saddle-cloth marked with a crown and inscribed *Virtue, Intelligence, Honesty*; the angry animal snorts *Magna Charta* and *Bill of Rights.* Beside him runs a bull-dog, its collar inscribed *Vox Populi.* The Pope's bull snorts *Plague* and *Pestilence*; its harness is *Bigotry,* and the saddle-cloth is inscribed: *Intolerance, Opression, Superstition, Persecution, Slavery.* On the beast's hind-quarters and tail: *Nonsense, Purgatory.* Behind the Duke a countryman in a smock advances, holding up a banner inscribed: *England expects every man will do his duty.*

See No. 14768, &c. Peel, in opposing Emancipation on 28 Feb., cited a book by Dr. Doyle addressed to the Catholics of Ireland, embodying a rescript of the Pope (Leo XII) complaining of the mischief effected by Bible Societies: 'The power of temporal princes, will we trust in the Lord, come to your assistance, whose interests, as experience shows, are always concerned when yours are in danger.' *Parl. Deb.*, N.S. xii. 826.

$8\frac{1}{2} \times 12\frac{13}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in. 'Caricatures', vi. 168.

14772 POLITICAL SHAVER—OR THE CROWN IN DANGER.

Vide Mathews.

Rob[t] Cruikshank Fecit.
Pub[d] May 1825 by J Fairburn Broadway Ludgate Hill.

Engraving (coloured impression). Brougham, in wig and gown, shaves the head of the Duke of York, who sits in a chair in profile to the r. He presses his hand on the scalp of the Duke, whose jack-booted leg flies up; he holds up the razor and says menacingly: *This is the way we cut you close, when we think proper.* At his feet is a paper: *Glasgow.* The Duke appeals to John Bull and his wife who stand together (r.), John being a yokel in a smock, his leg caught in a murderous steel trap inscribed *Man Trap.* He exclaims: *John John, Mary Ann? the fellow is shaving me "so help me Bob".* John, both arms raised despairingly, answers: *No No—I can't help you I must leave you to yourself If I can get only out of this trap.* '*Mary Ann*' [an allusion to Mrs. Clarke] a countrywoman, points derisively at him, saying, *So shall I —— you deserve a Wig and you may wear it.* Round the Duke's paunch is a broad belt inscribed *1690*; at his feet are papers inscribed *1809* and *1688.* Brougham has an attendant at his elbow, holding a steaming bowl, who is a ruffianly ragged and bare-legged Irishman with a pike; with a diabolical grin he says: *Shave away my Friend Hal I shall take care by the powers to keep him in hot*

water. In the background three military officers stand arm-in-arm watching the Duke; one asks *What do you think*, another answers *I'm very glad of it*.

See No. 14768, &c. The satire relates especially to Brougham's attack (26 Apr.) on the Duke, when he said the speech alarmed him, 'not only for good government, but the safety of the constitution . . . and for the stability of the monarchy as by law established, and at the Revolution of 1688 settled'. The Speaker intervened. *Parl. Deb.*, N.S. xiii. 208. The other dates indicate the Battle of the Boyne (1690), the decisive victory for Protestantism in Ireland, the Clarke scandal (1809), see No. 11216, &c. 'Glasgow' connotes a petition in favour of Emancipation from 'a hundred merchants and bankers of Glasgow who were at least as much entitled to respect as the company of butchers and corporation of hammermen who had petitioned against it' (Sir J. Mackintosh, 21 Apr., ibid. p. 64). A Bill in the Lords forbidding the use of spring-guns and steel traps was under discussion (ibid. xii. 1020, &c.) but was defeated. The three officers indicate the unpopularity of the Duke, the Commander-in-Chief, in some military circles: cabals against him were recurrent and his attitude to the Tenth Hussars in the Battier affair must have been disliked in the Army, cf. No. 14648. The title derives partly from *The Crown In*[n] *Danger*, part of Mathews's 'Entertainment', cf. No. 14877.

$8\frac{5}{16} \times 12\frac{3}{4}$ in. With border, $9\frac{3}{8} \times 13\frac{3}{8}$ in. 'Caricatures', vi. 169.

14773 THE REIGN OF HUMBUG!!

T: J Vandergutcht fec[t] [T. Jones.]
Pub[d] *June 1st. 1825 by Benbow 252 High Holborn.*

Engraving (coloured impression). Folded,[1] showing that it is a pl. from a book, probably a monthly magazine. A confused design, the figures poorly characterized. Parliamentary humbug is represented on the r., financial humbug on the l. In the foreground (r.) is the corner of a building inscribed *Parliament Street*; outside it members of both Houses stand round a *Bottomless Pit of Popery*, from which snakes are emerging. Over this is a windlass, by which Lord Grey, dressed as a monk, pulls up a bucket heaped with papers inscribed *Petition* and *Catholic Emancipation*. Behind it stands Burdett, dressed (supposedly) as a Cardinal. Just behind him stands Brougham, a broom over his shoulder (cf. No. 14769), saying, *By the aid of St. Francis de Burdetta!* A little to the l. is the Duke of York, legs astride and arms extended, saying, *So help me bob!!!* [see No. 14768]. Eldon stands behind him blowing a trumpet. A third lawyer and an unidentified man make up the group. Facing them stands a group of five near a large rolled *Petition*. In the centre is a table on which is a large *Anti-Catholic Petition*; on this a yokel in a smock adds an *x* to other *x*'s, his hand guided by a man beside him. Close by (l.) is a cask inscribed *Mon . . . Mag . . .* [? *The Panoramic Miscellany or Monthly Magazine* . . ., ed. Thelwall, 1 vol. 1826]. On the cask stands a slim man with arms extended, evidently John Thelwall (see No. 10969), saying, *My lectures on Elocution!!* Beside the cask stands a man wearing a fool's cap and a long black cloak; he holds a large paint-brush and a pot inscribed *B. Blackmantle Slobberer*, showing that he is Westmacott (Molloy), see No. 14921, &c. At his feet are papers inscribed *Critical Cat*[e] and a book: *Gal: Art*. On the outskirts of the group on the l., a man clasping an umbrella, and holding out a book inscribed *Life 2nd Vol*, stands with one foot on a three-legged stool which tilts over; from his neck hang boxing-gloves, showing that he is Pierce Egan. At his feet are papers: *Sporting Chr . . .*; *Life in*

[1] Also an impression issued separately.

London [see No. 14320]. Near him a spectacled man (? Jonathan Richardson) stands behind a desk, declaiming from a book: *Outinian Lectures*. In the foreground (l.) two financiers (one (l.) is (?) N. M. Rothschild) are gleefully stirring a tub frothing with soapsuds. Beside them sits the Devil or Mammon seated on money-bags inscribed *500, 600, 400 0000*, &c., and on bars (gold ingots). He has horns and cloven hoof, and a Jewish profile, and blows from a gold pipe a bubble inscribed *Bread Co £8000 0000*. Many other bubbles rise into the air; larger than all is a broken one inscribed *Poyais* [see No. 15428]. Two men stand as if throwing them upwards. A quaker holds out a frying-pan (to show that he is Joseph Fry) from which rises a bubble inscribed *Equitable Loan C^o^ 450.000*—[see No. 14653, &c.]. The other bubbles are: *N^th^ about Pearl Fishe*[ry] *3 000 000*; *Sahara Rail Road 2 000 000*; *Hindoo Kite flying 60000*; *Marriage Co £400 0000*; *Potosi Mining Co 1 000 000*; *Bottomless Pit Co—00000000*; *Burial Co £9000 0000*. Behind the bubbles, and a pendant to 'Parliament Street' is a large building surrounded by a pillared cupola on which is a golden grasshopper (? symbolizing the Bank of England and with the sign of Martin's Bank).

In the middle distance is a bridge over a river in which floats a brass pot inscribed *Lottery*. Across it goes a funeral procession headed by a man carrying a flag inscribed *Exempli Gratia*. On the coffin is a fool's cap; the pall is inscribed *Hic Jacet Capital*. Behind the pall-bearers and the chief mourner march four men in single file wearing fools' caps, inscribed respectively *500, 400, 400, 600*; the first carries an axe against his shoulder inscribed *Newg^a^* [Newgate] *Market*. Behind the bridge, and forming a background to the design, are hills, with a signpost (l.) pointing (r.) *To Finchley*; near this is a ship in full sail. Down one hill runs a train of ten coal-wagons drawn by a horse, and with a flag inscribed *50 miles an hour*. From behind the hills two churches linked by a rope are rising into the air tied to a balloon which approaches a crescent moon.

For Emancipation, proposed by Burdett and violently opposed by the Duke of York, see No. 14768, &c. Lord Grey, who was then taking little part in politics, spoke once only (17 May) in favour of the Bill; its chief supporter was Brougham. Among the many petitions against the Bill was one from Grantham, attacked by Brougham, because (he said) out of 439 signatures (for a population of 10,000) 198 were in the form of a cross. But inspection showed only one cross, and Brougham was forced to withdraw. *Parl. Deb.* N.S. xiii. 6–8. For the speculative mania see No. 14669, &c. The bridge is evidently the new London Bridge, the first pile of which was driven on 15 Mar. 1824, the first stone laid on 15 June 1825. The lottery was drawn for the last time in 1826, see No. 15141. The railway is probably The Stockton and Darlington, opened in 1825, when horses, a fixed engine working a rope, and locomotives were used on different sections. H. G. Lewin, *Early British Railways*, 1925, pp. 10 f. Several railway companies were among the projects listed (from advertisements in Jan.) in the *Ann. Reg.*, 1825, p. 2 f.; and in all 48 rail-road companies are said to have been formed in England in 1824 and the beginning of 1825. Ibid. 'Blackmantle', posing as Etonian, Oxonian, and man of fashion seemingly stands for a type of humbug. The Outinian Society (from *οὔτις*, no one) was organized by John Penn in 1817 for the improvement of married life, and formally instituted 30 July 1820; lectures were 'read' up to 1825 by the 'Lecturer and Secretary, Jonathan Richardson Esq.' It was ultra-Tory, composed of 'the nobility and gentry'. Its lectures and proceedings were expensively printed in the *Records* . . . of the Society up to 1825 (B.M.L. Ac. 2265). Cf. No. 14815.

$8\frac{1}{8} \times 14\frac{3}{8}$ in. With border, $8\frac{3}{4} \times 14\frac{3}{4}$ in.

14774 A FORCIBLE EJECTMENT.

Bags [Eldon] *fecit.*
London Pub^d^ by G Humphrey 27 S^t^ James S^t^ June 3 1825

Engraving (coloured impression). Lord Eldon wheels off the Pope in a wheelbarrow from the door of the *House of Lords* (l.) where Liverpool stands, a spade in his hand, his head (in profile) and arm only being visible. The Pope, wearing a short white and gold garment with knee-breeches and crimson stockings, lies on his back, kicking and holding up his tiara, gaping in senile dismay; he has kicked off one (crimson) shoe. Beside him (r.) walks Burdett, his hands clasped, writhing in anguished concern. Eldon wears a top-hat with a large orange favour inscribed *No Popery* on his judge's wig; he smokes a short pipe with an air of determination; his long gown (not his Chancellor's robe) is kilted up.

For the Emancipation Bill (which, despite a 'Protestant' declaration by the King, 19 Nov. 1824, was politically an open question, cf. No. 12016) see No. 14768, &c. The extent of the majority against it (48) on 17 May owed much to a speech by Liverpool, see Yonge, *Life of Liverpool*, iii. 331 ff.; Eldon spoke last and emphatically against it. *Parl. Deb.*, N.S. xiii. 762–74; *Ann. Reg.*, 1825, pp. 64–70; Brock, *Liverpool and Liberal Toryism*, 1941, pp. 267–9.
$8\frac{13}{16} \times 12\frac{3}{4}$ in. With border, $9\frac{5}{8} \times 13\frac{9}{16}$ in.

14775 BROOM STICKS!!! DEFENCE OF THE QUEEN A SWEEPING CAUSE.

[? H. Heath.]
Pub^d^ June 8. 1825. by S W Fores Piccadilly

Engraving (coloured impression). Three King's Counsel sit idly at a table on which are their meagre *Briefs*. Behind the back of their bench, and thus outside the bar, stands Brougham (l.) holding a broom-stick across each shoulder, to each of which a bundle of *Briefs* is tied. His ugly profile is caricatured and he looks with a vindictive scowl towards a *SILK* gown suspended against cloud (r.) and out of his reach. Above it sits Eldon (smaller than the other figures) looking towards Brougham with wary disparagement. The K.C. in the centre is a profile portrait of Scarlett (K.C. 1816) as in No. 14820. He sits with hands crossed; the one on the r. is fast asleep, the third (l.), with closed eyes and yawning widely, holds pen to parchment, but is making mere blots. Below the title:

The first at the Bar, still left in the rear
Prevented through Malice a Silk Gown to wear,
Tho' kept down in Rank by the Spleen of his Foes
He gets riches in Stuff, and turns up his Nose.

The question of Brougham's silk gown was a political one from 1820, when it was withheld through the opposition of George IV and Eldon, to 1827 (31 May) when he at last attained it, see No. 15406. It was believed that a silk gown would have bought off his support of the Queen by which he earned George IV's undying hatred. (Canning to Liverpool, 2 May 1820: 'The silk gown given (or promised) at once, and handsomely, would have fixed him. . . . He will have it upon his own terms . . . if he does not get it . . . on ours'.) As the Queen's Attorney-General he temporarily took silk from 22 April to her death. Nevertheless, without silk, he made as much as £7,000 a year. See

Nos. 14769, 14781. Aspinall, *Brougham and the Whig Party*, 1927, pp. 106–9.
$8\frac{1}{8} \times 12\frac{1}{4}$ in. With border, $9\frac{1}{4} \times 13\frac{1}{8}$ in.

14776 A COMMON SERJEANT LATE ONE OF THE QUEEN'S OWN.

Published by E. King, Chancery Lane, June, 1825.

Engraving (coloured impression). Denman, dressed as a sergeant with three chevrons on the sleeve, and gaitered to the knee, but wearing barrister's wig and bands, marches on pavement stiffly in profile to the r., holding vertically an enormous brief, inscribed *K B Gull v Gudgeon Brief for J Doe* [cf. No. 8911].

For Denman's defence of the Queen see No. 13948, &c. He was appointed Common Serjeant (a judicial officer who assists the Recorder) by the Corporation of London in 1822, after an election contested on political grounds. Like Brougham, see No. 14775, his patent of precedence was withheld and he obtained it only (Oct. 1828) through the good offices of Wellington.

Similar in manner to No. 14819.
$10\frac{1}{8} \times 7\frac{1}{4}$ in. With border, 11×8 in.

14777 VOL. 1.—No. 1. GLASGOW LOOKING GLASS. | PROSPECTUS.

[W. Heath.]
June 11th 1825. Glasgow Printed Published and Sold by John Watson Lith Press 169 George St and Richard Griffin & Co 75 Hutcheson St Glasgow Price Common impressn 1s/ Best Do 1s/6[1]

Lithograph, on p. 1 of a caricature magazine of four folio pages, the last blank or in later numbers covered with lithographed or printed text, in the form of a (fortnightly) newspaper. A confused medley of figures varying in scale illustrates the topics of the day. At the summit is a chest, containing a steam-packet floating on water which pours from the chest and a dandy driving a gig, the horse leaping from the box. A mail-coach is driven catastrophically downwards, and tiny men and women are falling off. A tailor rides a goose. On a much larger scale are four figures immediately below the chest: the legs and posterior of George IV as in No. 13744 project from behind it. A fat bishop towers above a dustman, who rings his bell and shouts, and above Brougham who holds up a brief-bag and gesticulates. A Highlander falls head first. Between these four is a big watch, the time 12.20.

Below is the central group: the autocratic sovereigns of Europe upon the North Pole of a terrestrial globe. The King of Prussia sits upon shackles; the Emperor of Austria looks over his shoulder; beside him is Charles X in coronation robes: Alexander stands, looking to the r., his arm linked with that of Ferdinand VII (see No. 14497, &c.). The last has the head of a mule, crowned, and holds out a frilled petticoat (as allegedly made by him, see No. 12508). Behind the sovereigns are bristling bayonets (l.); the Devil peers from behind the globe, holding his trident towards Ferdinand. The sovereigns, the Bourbons excepted, are in uniform; four crowns are falling; and a tiny king and queen fall head first towards clouds encircling the equator. Britannia is poised below, her spear directed towards the autocratic sovereigns. She is held up by a fat John Bull with empty pockets, a ragged Irish peasant with a sickle, and a Scot in Highland dress. Behind them are ships with furled sails.

[1] At base of p. 3, where there is a vignette of two tiny figures and the further inscription: 'Notice to Correspondents—Communications (Post Paid) may be addressed to John Watson . . . Hints taken ideas illustrated and fancies illuminated.'

At the base of the design are cats escaping from a bag, an artisan pushing a laden wheelbarrow, a fat parson holding a tithe-pig and a book, a grave-digger, and arrows transfixing a fool's head on an easel. Little figures form a lateral border to the main design. Two doctors inspect a dead man seated in a chair; a grinning undertaker takes the arm of a skeleton (Death). A chemist sits over a retort; an author at a table lacks inspiration. Below are playing-cards, a mace, a caged bird, and a prison. On the r. a sinister head with snaky locks (? Discord) looks from clouds. Heads gaze up at a preacher ranting from a tub. Below him is a set of stocks.

A survey of the scope and character of Heath's paper, which contains political, topical, and social caricatures, with an occasional print (not described) illustrating without ridicule the news of the day. The make-up and contents of a newspaper are pictorially and punningly illustrated (cf. No. 14207). Nos. I–VII are lithographed. Each has a different vignette heading, always with a looking-glass motif, and the motto *Palmam qui meruit ferat* [Nelson's, punningly used]. The first is the head and shoulders of a jester looking from behind a dressing-table glass which he holds up. On the first five numbers of the Mitchell Library (Glasgow) copy is a red stamp in imitation of the newspaper stamp (see Nos. 13290, 14231) composed of a cluster of double heads (see vol. vi, p. xiii; vol. viii, p. xxxvii): a full face surrounded by six profile heads (twelve profiles). Inscription: *Some of the Nobs. Absit Invidia.* Premium *50 Per Cent.* (Photostat in Print Room.) Nos. 14778–9 are from the same issue.

$12\frac{1}{4} \times 4\frac{3}{4}$ in. Page *c.* 16×10 in. 298. c. 10.

14778 POLITICS | INTERNAL STATE OF SPAIN.

See No. 14777. P. 2. Scene in church, before a life-size and life-like figure of a burlesqued and meretricious-looking Virgin, who stands between a big lighted candle and a flat candlestick and snuffers. On her skirt are the royal arms of Spain and the inscription *Worked by his most Pious Majesty.* She gazes down in astonishment at Ferdinand VII, who has a mule's head and kneels, pointing to his wife, who stands, in an advanced state of pregnancy, and also to a heap of decollated heads beside a paper: *Constitutional Offering*, signed *Ferdin*[*and*]. He wears a crown and slashed doublet and breeches; round his neck is a rope held by a fat friar who leers lasciviously at the Queen. On the King's shoulder stands a tiny demon-soldier who pricks him with his bayonet. Behind the Queen stands the Pope, holding a bunch of bags inscribed: *Tenpennies*; *Catholic Rent* [see No. 14766, &c.]; *Communications from Prelates*; *O'Connel.* A heavy sword hangs by a thread just above the King's head. A tiny Mercury, with caduceus and purse, dances behind the candle-flame. On a shelf behind the Pope are figures (? ex-votos) of birds and animals. From a Gothic arch in the background dangle four hanged men. Below: "*The Queen of Spain is in a state of Pregnancy; the King has been to the Statue at* | "*Aranjuez, and made a vow, that if he is blessed with a son, he will offer up as a* | "*Sacrifice all the Constitutionalists in his dominions.*" *Madrid Gazette.*

A satire on the terrible vengeance taken by Ferdinand on the *Liberales* after his reinstatement (1 Oct. 1823), see No. 14497, &c. The Queen, his third wife, died in 1829, and he was childless until his fourth marriage. The friar is probably his confessor, Saez (dismissed owing to foreign protests), whom he placed at the head of the Ministry on his reinstatement. Cf. No. 13009.

c. $7\frac{1}{4} \times 4\frac{3}{4}$ in.

14779 FAC-SIMILES.

See No. 14777. P. 2. W.L. portraits of Fox and Napoleon, talking together,

and of George III addressing Pitt. The King wears hunting-dress and holds spy-glass and whip. Below are facsimile signatures of the four men.
$5\frac{1}{8} \times c.\ 4\frac{3}{4}$ in.

14780 TRIUMPH OF THE ESTABLISHED CHURCH.

Murphy Scourge, del^{t}
Pub^{d} June 1825 by I: Clark & C^{o} 1 Birchin Lane

Lithograph (coloured impression). A grotesque Pope lying on his back forms the base of the design; his enormous nose projects vertically, and on its tip prances a tiny Devil holding a trident. The Pope forms a platform for a crowd of tiny Britons demonstrating hatred of Popery; one shouts *No Popery*. On these little figures rest (l.) a large turtle and (r.) a huge cheese: *W^{t} 160 lbs*, stamped with the Royal Arms and inscribed [Pro]*testant Ascend*[ancy] *Inhabitants of Ches*[ter]. The Duke of York, the centre of the design, straddles wide, r. foot on the turtle, l. on the cheese. Grinning broadly and holding his fat sides, he says: *Thanks! good People, our cause has triumphed—with your mighty aid we trample the Enemies of our Church under foot, & make them tame as Turtle Doves!!!* Under his r. foot is an address: *His R*[oyal Highness] . . . *mous Champion Church & King Oxford*. He wears uniform with cocked hat, jack-boots, and sword. In the middle of the crowd and between turtle and cheese is a *Chester Oxford* ['Protestant' centres] mail-coach, crowded with outside passengers. On the l. grotesque Catholics, with long noses like that of the Pope, some being bishops with mitre and crosier, flee in confusion. On the r., imbecile-looking Britons look from two windows of a building at the Duke. Two say: *Worthy Testimonials of "Loyalty"* and *God help him!* [an allusion to the closing words of his speech]. Below, a judge, a military officer, and a man with neither forehead nor chin register obsequious approval.

For the Duke and Emancipation see No. 14768, &c. He acquired much popularity, and Cheshire, through its county members, sent him a 160 lb. cheese. Cf. Praed, 'The Lay of the Cheese', *Pol. Poems*, 1888, p. 41 ff.
$9\frac{7}{16} \times 14\frac{5}{8}$ in. With border, $10\frac{5}{16} \times 15\frac{3}{8}$ in. 'Caricatures', vi. 165.

14781 THE GHOST OF A SILK GOWN!! OR WILL YE BUY A BROOM?

A. Latitat Del^{t} R. Redtail Sculp^{t} [? T. Jones]
Pub^{d} June 1825 by John Fairburn, Broadway Ludgate Hill.

Engraving (coloured impression). In a neat parlour, Brougham, in the form of a broom stares covetously at a K.C.'s *Silk* gown among clouds (r.) which stands with sleeves extended as if supported on Brougham's 'Long arms that saw the air like windmill sails'; a barrister's wig is poised above it. The broom (l.) stands upright on the carpet, supporting on the stick Brougham's (profile) head in wig and bands. Round the stick curves a scroll inscribed in large letters *To be Sold*. On a small round table are writing materials and a large brief. Above it is a framed picture, a reversed copy of No. 14769.

See No. 14775, &c. Brougham's services are for sale, an illustration of the suspicion roused by his political instability and his eccentricities. In 1824 he made overtures to Canning, hoping to detach him from the Tories; in 1825 his vehement advocacy of Emancipation, especially his attack on the Duke of York (see No. 14772), made him a butt of the caricaturists. Latitat = a writ summoning a supposedly concealed defendant to answer in the King's Bench.
$8\frac{1}{2} \times 12\frac{7}{8}$ in. With border, $9\frac{3}{8} \times 13\frac{3}{8}$ in.

14782 CORONATION OF THE KING OF FROGS, OR MUMMERY FRANCOIS!

[? T. Jones.]

Pub^d^ June 1825 by J. Fairburn, Broadway, Ludgate Hill—

Engraving (coloured impression). A giant frog, Charles X, sits on its hind-legs on the throne, its bent legs framing the upright belly on which is a large fleur-de-lis; its head is turned up to receive the crown which two sandalled monks place on its head. The ermine cape of a coronation robe covers its shoulders, over which hangs the collar of the Saint-Esprit, a ruff surrounds the neck; in the r. hand is a sceptre, in the l. a cross. One monk (l.) is lean and corvine; he says: *Sire, receive the Regal Crown!!* The other, who holds at arm's length a vessel of *Holy Oil*, is grossly obese, bottle-nosed; he says: *I anoint thee with the Oil of Sanctification*. Both are malevolently sinister. The three curved steps of the throne are inscribed respectively, *Ignorance, Intolerance, Superstition*. On each side of the throne frogs, smaller than their master, do obeisance, shouting with raised arms *Vive le Roi!!, Vive le Bourbons* [sic]. Those in the foreground wear ribbons, and have a fleur-de-lis on the belly. The carpet is patterned with fleurs-de-lis.

Charles X, who succeeded his brother on 16 Sept. 1824, was crowned at Rheims on 29 May 1825, with the ceremonial last used at the coronation of Louis XVI.

$8\frac{3}{16} \times 12\frac{9}{16}$ in. With border, $9\frac{1}{8} \times 13\frac{3}{8}$ in. 'Caricatures', vi. 178.

14783 POLITICS. | PRESENT STATE OF EUROPE.

[W. Heath.] [25 June 1825]

Lithograph. 'Glasgow Looking Glass', No. 2, p. 2. In the centre a rocky mound rising from the sea is inscribed *Greece*; on this a Greek patriot, holding up a cross, throttles a Turk. At the base of the rock (r.) tiny Greek vessels have defeated a huge Turkish man-of-war, which is on fire. Behind (r.) is another rock inscribed *Turkey*, covered with domed buildings which are falling in ruins, smitten by lightning. The largest figure is that of Alexander, seated on a drum in the foreground (l.) on land inscribed *Russia*; he holds out towards Greece an open rat-trap, *For Greece*, smiling over his r. shoulder. In the distance three mounds recede in perspective (l.), representing *England, France*, and *Holland*. On the first George IV sits in an arm-chair; on the second the Archbishop of Rheims crowns Charles X (see No. 14782). A fat Hollander stands smoking his pipe on the third. The Devil flies off with a bag inscribed *Spain*. Behind the cross of Greece a sun irradiates the design, the rays striking heavy clouds over Turkey.

Contemporary optimism is illustrated. Granville to Henry Wellesley, 11 June 1825: 'If the Greeks have been as successful in repelling the Turkish and Egyptian invasion of the Morea as the newspapers represent, they will not be satisfied with anything short of . . . independence.' *Diary and Corr. of Lord Cowley*, 1930, i. 137. But, apart from a few sporadic Greek successes with fire-ships, and the (temporary) resistance of Missolonghi, the Turks, with the help of Mahomet Ali, were overwhelming the Greeks. The intentions of Alexander were suspect in England, and his armed intervention on behalf of Greece was feared, cf. No. 14123.

c. $5\frac{3}{4} \times 4\frac{1}{2}$ in. 298. c. 10.

14784 STATE LOTTERY. | RECIPE FOR A CONSUMPTIVE CASE.

[W. Heath.] [9 July 1825]

Lithograph. 'Glasgow Looking Glass', No. 3, p. 2. Fortune, emblem of the

Lottery as in No. 14525, leans, emaciated and fainting, against a rock beside a cornucopia inscribed *M.T* [empty]. She is blindfolded, her wheel lies on the ground behind her. A fat man (l.), a paper inscribed *Bish* in his pocket, runs towards her, carrying on his shoulder a large cask of *Port Wine*; in the background other men bringing casks are indicated. Behind her (r.) a hand extends from clouds holding a pair of scales; one scale rests on the ground, it is covered with papers inscribed *Blank*, while the other, inscribed *Prize*, hangs upside down, empty.

The State Lottery was doomed, see No. 14525, and expired in 1826, see No. 15141. Bish was the chief lottery contractor, see No. 10991. As a speculative wine-merchant, cf. No. 13038, he sometimes offered wine as an additional prize, cf. No. 15042. The other political lithographs from this issue are Nos. 14785, 14786.

c. $4\frac{3}{4}\times4\frac{1}{2}$ in. 298. c. 10.

14785 FAC SIMILES.

See No. 14784. P. 2. W.L. portraits (l. to r.) of Blücher, Alexander I, George IV, and Wellington. The King is in back view (as in No. 12803), with pinched waist, bulging posterior, and calves, and tight coat and breeches. Below are the signatures of the other three, but not the King's.

c. $4\times4\frac{3}{4}$ in.

14786 POLITICS | AFFAIRS OF INDIA, OR HOW TO ASTONISH THE NATIVES.

See No. 14784. P. 3. Indian or Burmese troops are being put to flight by a blast of cannon-balls inscribed *Marching Allowance* issuing from the jaws of a giant elephant advancing from the extreme r., and trampling on the bodies of Indians. On its back are a howdah and a saddle-cloth inscribed *Company's Jaggerknaut*; British soldiers are in three tiers: seated on the beast's neck, kneeling behind these to fire, and firing from under the howdah; others, facing the tail, fire to the r. The cannon-balls are inscribed *Conciliation Ball's*, *Allowance for Past Services*, *Advance of Pay*, *Pay*, *Pay*. The fugitives are fine-looking men, wearing turbans, military coats of British type, and short breeches. Forming a background behind this mêlée are (1) a row of *Burmese Stockades* fringing a hill and bristling with spears; (2) a higher hill, the summit covered with Indian cavalry, inscribed *Lahore Cashmere 100.000 Horse*, and (3) a hill on which are gibbets with the dangling bodies of Indian soldiers. Below the design: '"The native rebel troops refusing to lay down their arms, a signal was made, the artillery opened in their rear with such | "effect that they were immediately thrown into confusion, 480 it is said, were left dead on the field, 80 or 100 taken prisoners, some [of] | "which were hung in chains, and the rest sent to work on the roads in chains, for fourteen years." Calcutta Gazette.'

Primarily a satire on the East India Company, cf. No. 12718, &c. For the incidents of the Burmese War during 1825 see *Ann. Reg.*, 1825, pp. 124 ff.

c. $7\frac{1}{4}\times9\frac{3}{4}$ in.

14787 A SCENE IN THE FARCE OF "LOFTY PROJECTS" AS PERFORMED WITH GREAT SUCCESS FOR THE BENEFIT & AMUSEMENT OF JOHN BULL—AN^{O} D 1825

T. G [Greenwood] *Esq^{r} inv^{t} G. Cruikshank fec^{t}*
London Pub^{d} July 17th 1825 by G Humphrey 24 S^{t} James's Street

Engraving (coloured impression). Five tethered balloons are drawn up in a row like hackney-coaches, waiting for passengers, in a broad, grass-grown

street, where a row of four ramshackle houses, inscribed *Air Street*, is shored up by beams. The houses are placarded with advertisements, chiefly on the attics or the roofs, owing to the use of balloons, with which the air is filled. The five hackney-balloons are pear-shaped and parti-coloured, each has an open but canopied car with facing seats. A dandified couple (l.) approach the aeronaut of the first on the rank to ask *What is Your fare to the City?* The man, touching his hat, answers: *a Shilling Sir.* The next balloon is slightly deflated; its aeronaut, a typical hackney-coachman, says: *I say Tom!—gie my Bulloon a feed o' gas vill you?* He addresses a man carrying a couple of covered buckets who is approaching a rectangular post, shaped like a pedestal, with a tap and the inscription *Royal Gas Comp^y for Supplying the Hackney Balloons.* The next balloon-man sits on his car, smoking; two men talk to the fourth man, also seated on his car, the fifth balloon is empty. A sixth is just rising from the ground, the aeronaut sits in the car facing his passenger who leans out to grasp the hand of a dandy standing below, saying, *Good bye Charles—give my respects to the Ladies.* The implement used by the aeronaut is always a long pole with a hook. These balloons are numbered respectively: *302, 42, 179, 412, 999, 792.* On the l. is an *Air Pump*, topped by a ball on which a face is indicated, it oddly resembles a modern petrol-pump. In the foreground is a pit, inscribed *Halfpenny hatc-way* [sic] *To the Shades*; within is a staircase.

The corner-house (l.) abuts on an alley: *Gull Lane Leading to The Workhouse.* A ground-floor shop-window, empty and broken, is inscribed *Rack & Ruin.* By the first-floor window is a placard: *These Premises to be disposed of—the Proprietors going to retire to the Bench* [King's Bench Prison]. From the second floor projects a bracket on which stands a naked infant blowing a huge soap-bubble. Across the front is a long placard: *Bubble Office from Blow Bladder Lane*; below are three placards: *Plan of Proposed Voyage of Discovery to the Milkey Way—well worth the attention of the London Cow Keepers*; *Public Notice The Wild Goose Chace—Tomorrow*; *Plan for a New Cut to Battersea* [a 'cut for the simples' is implied, cf. No. 12790]. The top floor is placarded *Balloon Life Assurance NB. No Connexion with y^e next house.* A small erection on the roof has the largest notice, enclosing it in an arc: *General Balloon Office*; above the window: *Office Hours from 9 till 6.* The clerk stands on the roof outside the door, leaning against the parapet, to answer a query from a man in the car of a balloon, which the aeronaut anchors to the building by putting his hook in a staple. To *Is M^r B within*, he answers: *No Sir he is gone to the Balloon Races—will you pleas to Step in?* To a dilapidated chimney on the next house is fixed the pawnbroker's sign of three balls. Along the parapet: *Money Lent.* Below the upper windows: *Office of the Honorable Company of Moon Rakers Capital 999,999 999.* The third house is placarded *Moon Office* and *Fog late Mist.* Below: *Just Published by H. Hoax & Co a New Map of the Moon—Greens Book of Roads The way to Wealth &c &c.* A man stands on the roof holding out a tray: *Hot Spice cakes all Sugar & Brandy.* The roof-sign of the last house is *Speculation Mart.* Below: *Humbug. Doo & Co.* Lower down is a large irradiated sun enclosing a face and a placard: *The Sun Eating House Bubble & Squeak every day.* Above the roof a cask-shaped balloon inscribed *The Castle in the Air Barclay & Perkins Entire* supports a castle from which tiny ladders descend.

A street at r. angles to 'Air Street' recedes in perspective from a corner house on the r.; a pent-house on the extreme r. is inscribed *Cake* [i.e. fool, gull, cf. No. 10750] *House.* The corner house is *The Rainbow Tavern.* Below: *Private Entrance at the side of the House.* The next house is the *Star & Garter.* The next building is a church with clock-tower and cupola from which a tiny

figure leans out to take the hands of a lady in a *Post Balloon*, exclaiming, *Come to my arms—my Angel!* On the cupola is poised a cylindrical building like a pigeon-house, surmounted by a weathercock. From this projects a large board inscribed *Clerk of the Weather—Fine Weather & Fair Winds.* On a little platform the Clerk stands, saying to a man in a balloon: *S.W. is Sixpence.* The other asks *Whats the Nth.* In the background is a spire resembling that ridiculed in No. 14644.

The largest of the floating balloons is the *Patent Safe*[*ty*] *High Flyer To Halifax*, two planes project from the balloon which has also a sort of tail or rudder. It supports a large car, like a mail-coach, with inside and outside passengers. Near it a balloon, *The Sky Rocket Pleasure Balloon*, deflates, emitting a black cloud; the car and passengers fall off. Their rescue is attempted by the occupants of a balloon inscribed *The Surgery.* This has a platform above the gas-bag on which a man stands to hook in the bodies as they fall; a second leans from the car and is about to catch a victim. Another rescue-balloon is nearer and so on a larger scale; the cylindrical car is inscribed *Royal Humane Soci*[*ety*] *For Catching Falling Persons.* A man kneels on the platform above the gas-container, holding his long hook. In the upper r. corner is a (tiny) balloon with a car shaped like a steam-packet and having a smoking funnel; it is *Day Star Discover . . .* Two balloons with coach-body cars collide; an occupant of each uses a hook to fend off the other; one says: *I say you Sir mind vare you are coming to vill you*; one is *Paddington Comet*, the other . . *ddington.* A distant balloon supports a rectangular structure inscribed *New Lunatic Asylum.* Near it is a large grinning moon, from which hangs a placard: *The Man in the Moon Dinners Drest on the Shortest Notice by Danial O'Rourke.* Tiny distant balloons are drawn to it as to a magnet.

For the speculative mania see No. 14669, &c. This was characterized by an extension of the Joint Stock Company to types of business heretofore in private hands, outstanding instances being the Alderney Dairy Co. (and other companies for milk distribution, encroaching on the old-established London cow-keepers), and the Equitable Loan Company, see No. 14653, &c., both satirized here. For the Assurance Company cf. No. 14666. For the bubble-balloon as a symbol of fraud, fantasy, and lunacy cf. the balloon-prints of 1784, Nos. 6700–10.

Cruikshank's drawing (in reverse) in pen and pencil is in the Print Room, autographed 'Suggested by my friend Tom Greenwood—Drawn & afterwards etched by me George Cruikshank'. A few details are absent, notably the Barclay and Perkins 'Castle in the Air'. Only a few inscriptions are given.

Reid, No. 1308. Cohn, No. 1963. Reproduced (colour), Grand-Carteret et Delteil, *La Conquête de l'Air vue par l'image*, Paris [1910], *hors texte.*

9×13⅝ in. 'Caricatures', vi. 179.

14788 THE POLITICAL, TOY-MAN.

Robert Cruikshank. Fecit.
Pub^{d} July 1825. by G. Humphrey 24 S^{t} James's Street.

Engraving (coloured impression). Brougham, in wig and gown, stands in Old Square, *Lincolns Inn*, the roof of the Hall, which forms a background, being so inscribed; houses are on the r. He carries on his head, which is in profile to the r., a tray, inscribed *London College*; this supports a neo-Gothic building with pinnacles and a clock-tower; tiny trees and figures in academic dress round the building show the scale. From its four corners rise labels inscribed in large letters, *Etymology*, *Orthography*, *Prosody*, *Syntax.* He says

Who'l buy? very cheap, very free. From one shoulder hangs a brief-bag inscribed *Subscriptions*; from the other a ribbon supporting a handsomely bound book: *List of Share Holders.* Round his waist is a hoop which also encircles the waists of five little puppets: a man in archaic court-dress, holding a feathered hat, next a stout lady holding a fan and a large purse (? the Duke of St. Albans (as Falconer) and Mrs. Coutts, cf. No. 14875), a fashionably dressed man in top-hat and furred and frogged coat, and Lord Eldon holding the mace and the Purse of the Great Seal. On the ground is a toy horse on wheels ridden by a yokel in a smock.

The first steps for 'the London College or University' were taken in 1825 by the flotation of a Joint Stock Company, Brougham taking the leading part. The scheme was violently attacked in *John Bull* as irreligious, levelling, and political, under the caption: 'Joint Stock Cockney Learning Company, Capital £300,000' (3 July). The significance of Brougham's puppets is obscure, perhaps they represent the higher ranks, his object being 'the destruction of all Distinctions, in society . . . the reign of Liberty and Equality!' Ibid. See *Ann. Reg.*, 1825, Chron., pp. 81–3; *Edin. Rev.*, xciii. 315 ff. (Feb. 1826); Bellot, *University College London, 1826–1926*, 1929, pp. 14 ff.; Garratt, *Lord Brougham*, 1935, pp. 185–7. For the discredit attaching to company flotations, cf. No. 14765, &c. See also Nos. 14815, 15115.

$11\frac{1}{8} \times 7\frac{7}{8}$ in. With border, 13×9 in. 'Caricatures', vi. 181.

14789 POLITICS. | FRANCE.

[W. Heath.] [18 Aug. 1825]

Lithograph. 'Northern Looking Glass or Litho^{c} Album', No. VI. Eight designs in two columns fill p. 1, headed *The following is the manner in which the King of France passes his time at S^{t} Cloud.* [1] *He has all the Journals read to him.* Wearing a crown and dressing-gown, Charles X (at 5 a.m.) sits between two courtiers each reading a newspaper; two others stand behind, holding an ear-trumpet to each royal ear. He listens with angry dismay. (The political press belonged almost entirely to the opposition parties. Charléty, *La Restauration*, 1921, p. 256.)

The other designs ridicule the King who wears (except in 3) a crown throughout: [2] as a gourmand he breakfasts, [3] he kneels in grotesque devotion at mass, [4] he sprawls on a sofa, [5] shoots sparrows (cf. No. 14796), [6] is domineered over by his grandchildren, [7 and 8] dines and sleeps.

Illustration to a paragraph quoted (p. 4) from 'a London Paper', beginning 'The King of France is said to be very melancholy'. This is attributed to increasing deafness, and to the embarrassments of M. de Villèle. Other political lithographs of this issue are Nos. 14790, 14791.

c. $12 \times 9\frac{1}{2}$ in. 298. c. 10.

14790 EDINBURGH TOWN COUNCIL. | THE TWA PROVOSTS.

See No. 14789. P. 2. A man, wearing a civic chain and furred gown, stands full-face, staff of office in r. hand, a flowering pot-plant under his l. arm. On each side stands a candidate, holding the edge of his gown, and pointing behind him to a coach galloping up from the l. and the r., with the inscriptions *Look on this chariot*, and *and on this!!* Three footmen stand behind each coach. The man on the l. is tall, beside him on the ground, at the base of a sign-post pointing *To Arniston* are letters: *Sir The honor of Company . . . Dinner* [signed] *Allan.* The man on the r. is small, similar letters at his feet are signed *Trotter.* Other magistrates are faintly indicated in the background. Below the title: *How happy could I be with either*, | *Was t'other dear charmer away* [Gay, *Beggar's Opera*]. Below the designs: *The Preparations of two would-be Provosts.*

Illustration to a transcript (p. 4) from the *Edinburgh Weekly Chronicle* on the rivalry of Mr. Trotter and Mr. Allan; the latter was alleged to seek the civic chair as a stepping-stone to Parliament, but asserted in the presence of Mr. Dundas of Arniston that he had no intention 'at present . . . of disturbing the representation of the City'. Both had ordered carriages to support the expected office. William Trotter was Lord Provost, 1825–6, William Allan, 1829–30. Dundas was M.P. for Edinburgh, 1812–31. See No. 14791.
c. $5\frac{1}{2} \times 9\frac{1}{2}$ in.

14791 CIVIC FESTIVALS

See No. 14789. P. 2. Two designs, side by side, one (l.) of a dinner given by Trotter, see No. 14790, the other of a similar dinner by Allan; both magnificent. On the wall of each room is a framed picture of the new coach. Above both designs:

I own that nothing like good cheer succeeds:
Let him be Mayor whose wine most freely bleeds.
Champagne can consecrate the damned'st evil,
A hungry Counsellor adores the Devil. Pindar.

Below Trotter's dinner:

Oh! ye wee councilling rogues,
Ye promised to mak a bit Mayor o' me,
I've speer'd a' my friens to the Feast,
And my coach is ready to carry me.

Below Allan's:

I ha' laid in a stock o' Champaigne;
Lads gin ye loe me, elec me now!
Lang ha' I long'd owr auld Reekie to reign.
And ye've drunk to my health, as Provost I trow.

c. $4\frac{3}{4} \times 9\frac{1}{2}$ in.

14792 HOYLE'S GAMES. | ALL FOURS.

[W. Heath.] [3 Sept. 1826]

Lithograph. Northern Looking Glass . . .', No. vii, p. 1. Four designs, divided by intersecting lines. [1] *High.* George IV, in military uniform, dances with Lady Conyngham, taking her r. hand; in his l. he holds out a field-marshal's hat. Behind, courtiers watch, including a man in Highland dress. [2] *Low.* A dustman dances opposite a woman with a black eye in a 'boozing ken'; behind, two women are fighting. [3] *Jack.* Scaffold scene; a man about to be hanged is addressed by a parson. 'Jack Ketch' holds a rope attached to his arm, watched by the sheriff and another man. [4] *Game.* A well-dressed termagant, using her fists, has knocked down two men and vanquishes a third. Above each design is one of the following lines:

Here we are up, up, up
And here we are down down down
And here we'll swing backward & forward,
And here we are fairly aground.

Cf. No. 14587, &c. Other political lithographs in this issue are Nos. 14793, 14794.
$7\frac{11}{16} \times c.\ 9\frac{1}{2}$ in.

14793 POLITICS. | SARDINIA | SARDINIAN SCHOOL OF FOOLS
See No. 14792. P. 2. The King of Sardinia (Carlo Felice, 1821–31, b. 1765), cadaverous and spindle-shanked, stands between two rows of his subjects, all wearing extinguishers (or fools' caps). He tramples on a pile of books, and holds out in one hand a bunch of keys, in the other a birch-rod. A little demon whispers in each ear. He wears crown, ermine-trimmed tunic of antique type, with a ruff. On the l. is a row of children, blindfolded and gagged, with padlocks on ears and mouth. Their dress is shaped like an extinguisher. On the r. are men, kneeling and dumbly imploring, similarly padlocked; some are blindfolded.

Illustration to a paragraph (p. 4) from a 'Hamburgh Paper': 'The King of Sardinia has published an Edict, which prohibits any person . . . from learning to read or write, unless possessed of an income amounting to 1500 francs per annum.'
$4\frac{5}{8} \times 4\frac{7}{8}$ in.

14794 SPAIN
See No. 14792. P. 2. A companion print to No. 14793. A Spanish courier rides a galloping mule with a man in full Highland costume seated behind him. A signpost points to *Madrid.*

Illustration to a paragraph (p. 4) from a 'Paris Paper': 'On the 3d ult° a Spanish Cabinet Courier through Bordeaux . . . conveying the most eminent Dentist in the world, to attend King Ferdinand!!!'
$4 \times 4\frac{1}{2}$ in.

14795 THE DOWNFALL OF A STATUE!! OR HOW TO BREAK A FIELD MARSHAL!!!

Pub^d Sep^tr 15. 1825. by J. Fairburn. Broadway. Ludgate Hill.

Engraving (coloured impression). A ragged ruffian, seemingly Irish, flourishing a bludgeon, cuts capers beside the pedestal of a statue on which stand Wellington's high cavalry boots, the legs broken above the knee. The rest of the statue lies on the ground, the head and arms broken off, a hand still grasping the baton. The profile, facing upwards, looks sternly towards the perpetrator, who sings:

His Honour's all a Joke my boys—
And Waterloo's all Smoke my boys—
So with a Smash,
Of this good Ash,
A Marshal I have broke my boys—
With my Tol de rol, lol de rol, de rol, &c &c.

In his small hat is a tobacco-pipe. On the pedestal: *Erected* | *In—Honour* | *of the Great Captain* | *by the* | *Royal Port* | *of* | *Ramsgate.*

Some incident, now forgotten, perhaps without political significance. It was a common radical thesis (*c.* 1831–2) that Wellington had lingered in Brussels and that victory was solely due to Blücher.
$11 \times 7\frac{15}{16}$ in. With border, $12\frac{15}{16} \times 9\frac{15}{16}$ in.

14796 FRANCE. SPORTING INTELLIGENCE.

W H [Heath.] [17 Sept. 1825]

Engraving. 'Northern Looking Glass', No. viii, p. 1. Charles X (l.) and the duc d'Angoulême (r.) fire from a carriage and pair. Wellington stands between

them; he peppers a gendarme, who runs off, a fox speared on his bayonet. The King, in crown and robes, fires a blunderbuss at close range at a cock, duck, owl, &c. The Dauphin kills a young pig; the sow scampers off. A second gendarme, mounted, decapitates a duck with his sword. In the foreground a little post-boy in vast milk-churn boots holds a mule laden with game: a stag, geese, &c. In the background a soldier stands in a tree waving two rattles.

Illustration to a paragraph (p. 4) from 'a Paris paper' on a royal hunt in the forest of St. Germain in which Wellington (cf. No. 14499) took part, and the Dauphin fired 1,200 shots. No. 14797 is from the same issue.

$4\frac{3}{8} \times 10$ in. 298. c. 10.

14797 LAST DAY'S NEWS.

See No. 14796. P. 1. Figures scattered on the northern hemisphere. A Greek soldier sits in precarious triumph astride a see-saw balanced above the globe; from the opposite end Ferdinand VII, with a mule's head, falls backwards, losing his crown. A monk sits on Ferdinand's chest holding up a cross and about to place a fool's cap on his head. John Bull, smoking, and Charles X stand in the middle distance, mere spectators. Scales hang unevenly from a cloud: a Jew stands in the upper scale, bales of cotton fall from the lower one. In the foreground a negro thrusts an officer (Lord C. Somerset) head first into a bag. Behind, the House of Commons is represented by the Speaker in his Chair and a few members; above them a hand issues from a cloud, holding a giant extinguisher.

Illustration to a quotation (p. 4) from the *Glas. Free Press*, Sept. 10. 'There is very little [news.] Greece appears to be looking up; Spain to be looking down, and France and Britain to be looking on. The funds are getting better, and the Cotton markets worse. Lord Somerset has been making a summerset in the currency of the Cape of Good Hope. . . . Parliament, some say, is to be immediately dissolved.' Somerset, the incompetent Governor of the Cape, 1815–25, was already recalled. See R. Donkin, *Letters on the Government of the Cape of Good Hope . . .*, 1827. The dissolution was postponed to 1826.

$3\frac{7}{8} \times 4\frac{15}{16}$ in.

14798 THE TERRIBLE PARAGRAPH!! OR DICKEY DONKEY'S DREAM IS "ALL MY EYE AND BETTY MARTIN"

Pat Costermonger Del^{t} A. Costermoger [sic] *En^{x}* [? H. Heath]
Pub^{d} Sept^{r} 30. 1825 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Richard Martin, with long ass's ears, sits on a sofa at each end of which are the head and fore-legs of a realistic ass. He holds a newspaper headed *Murderous Paragraph*, and starts back, horrified at three visions, little scenes supported on clouds and centred by a space irradiated by a newspaper: *Morning Chonicle* [sic]. He exclaims: *Mercy! Mercy! I am kilt—Give me a Surgeon; bind up my wounds—I am half Murdered by those savage Coachmen, Drovers and Jack—Ass, Drivers, led on by the d—nd Chronicle—Soft 't'was but a Dream but then so terribly it frights my soul, Cold drops of sweat hang down my trembling limbs—I'll swear on the Evangelists that I'm dead as a stone—Oh! my head grows dizzy and I feel myself an Egregious Ass.* The visions: (1) a coachman in top-boots and multi-caped coat and holding his whip, jovially kicks Martin behind, saying *My Eyes how he Lies!!* (2) A badged drover, with dog, ox, and sheep, brandishes a big spiked bludgeon towards Martin, asking with a grin: *Is this a Switch or a Bludgeon Dickey*

Noodle. In both Martin, with ass's ears, registers terror. (3) A ragged costermonger drags at a dejected ass with heaped panniers, flourishing a bludgeon over its head; he says: *Wee'l manage our Jack-Asses just as we like, while trottin along the road.*

Martin, M.P. for Galway, who had secured an Act to prevent the cruel ill-treatment of cattle in 1822 (3 George IV, c. 71), after repeated failures to obtain Acts against other forms of cruelty, including bear-baiting, tried, 24 Mar. 1825, to move a Bill to amend his former Act. He was defeated: since his first Bill 'not a drover could touch an ox, not a hackney-coachman could whip a horse without some ingenious gentleman coming forward to call him to order'. *Parl.Deb.*, N.S. xii. 1161. From 21 to 27 Sept. Martin appeared five times at Bow Street, charging the *Morning Chronicle* with inciting drovers to murder him, in a paragraph from *Blackwood's* (which apologized) and the *Morning Herald*. Martin having charged a lad with using a 'bludgeon', the *Morning Chronicle* asserted that it was a 'switch'. *Times*, 22–8 Sept. 'Dickey' = ass, cf. No. 14086. He was persistently ridiculed in Parliament and in the Press. W. Pain, *Richard Martin*, 1925.

See No. 14799.

$8\frac{1}{4} \times 12\frac{5}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in.

14799 LITERARY SQUIBS AND—CRACKERS OR DICKEY'S VISIT TO BOW STREET—

A. Costermonger Pinx^t [? H. Heath.]
Pub^d Oct^r 7. 1825—by J. Fairburn—Broadway Lud^t Hill

Engraving (coloured impression). Sir R. Birnie rises from his seat to address a man who approaches him on the back of an ass, which brays: *eh—Aw—eh—Aw—eh—Aw—* He says: *One at a time Gentlemen if you please.* The rider, Richard Martin, who has long ass's ears, holds his hat tucked under his l. arm and in his l. hand a paper: *Bill to Protect Asses.* He holds out a newspaper: *Morning Chronicle.* Behind his back fireworks explode, one inscribed *Blackwood* being tied to the ass's tail. The others are *Times*, *Chronicle*, and *Herald*. He says: *Here We are Man alive—Your Worship We are come to swear the Peace against those Infernal Cracker's that are let off against Us in that Vehicle of Slander the Public Press—Your Worship I hope All Ass's will be protected.* The amused clerk rests his elbows on the table. Below the title:

When 'ere one Jackass brays, we soon discover,
The Donkey's voice is echoed by Another

See No. 14798, &c.

$8\frac{1}{16} \times 12\frac{1}{2}$ in. With border, $9\frac{3}{8} \times 13\frac{7}{16}$ in.

14800 A NEW SCENE FOR THE DEVIL AND D^R FAUSTUS.

Rob^t Cruikshank Fecit.
Pub^d Oct^r 1825 by Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Death, a crowned skeleton, rides a galloping white horse, holding out javelin and hour-glass. He wears a short petticoat with an aperture for the hip-bone to show that he is 'the Living Skeleton', see No. 14882, &c. He is surrounded by monsters, who spit flames at him, or watch him apprehensively; some have (caricatured) human heads, and appear to be men supposed to have lived long enough. Lord Eldon's ferocious

face with distended jowl flies (r.) supported by its wig and is the most menacing. Near it is the profile head of (?) a grotesque Lord Derby. A head with a savagely aquiline profile, with wings and talons, may be Wellington's. Below are the Duke of York (?) and Sidmouth, both spitting flames. On the ground (l.) sits Curtis, with the body of a turtle, a long ladle under his arm, looking up apprehensively. On the opposite side sits an owl, with short wings, and the head and wig of C. J. Abbott (see No. 12899); little winged demons, a serpent, a fish, a frog, a creature formed of skull and cross-bones, the head of a bird-serpent fill the spaces in the design. Behind the horse are the flames of Hell; above are clouds and forked lightning. After the title: *As Faustus and Freischutz are advertised for constant performance, would it not be a new and attractive feature to introduce that "living dead man", the Anatomy, vivante, mounted on Mr Ducrow's white charger? Such a representation of "Death upon the pale horse" could do wonders for the Treasury* [of Drury Lane]. *Vide Times.* In large letters across the design: *Death upon the pale Horse.*

On 16 May *Faustus*, an anonymous 'romantic drama' with ballet, was first played at Drury Lane, the title being altered on the sixth night to *Devil and Dr Faustus*, a medley based on Marlowe and Goethe. Genest, ix. 294–5; *European Mag.* lxxxvii. 466 f. *Faustus or the Demon's Victim* was played at the Royal Coburg Theatre on 7 June 1824. For Der Freischütz see No. 14708; for Eldon's clinging to office, No. 15139, &c.; for 'Death on the Pale Horse' cf. No. 8655, by Gillray.

$8\frac{1}{8} \times 12\frac{5}{8}$ in. With border, $9\frac{1}{4} \times 13\frac{1}{4}$ in.

14801 EDINBURGH | CITY POLITICS.

[W. Heath.] [n.d., Oct. 1825][1]

Engraving. 'Northern Looking Glass', No. ix, p. 2. A meeting of the Edinburgh Town Council. Bailies in their gowns sit or stand at a round table; one points derisively to men without gowns who leave the room discomfited, saying, *The bare backs retreating.* A man applauds, saying, *auld Reekie as she is.* Another says: *No Gowns.* The Lord Provost leans back in his chair of state, registering distress; a bailie shouts at him: *a Pledge.* Behind the Provost's chair stands a man displaying a long scroll inscribed: *Thrown out 1st Dock Bill City Improvements Minority with Deacons Leets—a Trades Counselor & Orator Lost.* He is *Provost's Man or Master of the Rolls.* Nos. 14802–4 are from this issue.

$5\frac{1}{4} \times c.\ 9\frac{1}{2}$ in.

14802 VOYAGE TO PITTENWEEM.

See No. 14801. P. 3. A small paddle-steamer, *Brilliant* (from Leith), tossed by waves, approaches the shore (l.) where tiny spectators stand on a jetty. A frightened passenger is about to descend into an open boat, where are three men, who have already been taken off, one of whom is the Lord Advocate (Rae) on his way to vote at the election, see No. 14803.

$4\frac{3}{4} \times c.\ 9\frac{1}{2}$ in.

14803 PITTENWEEM ELECTION.

See No. 14801. P. 3. A sequel to No. 14802 in two designs. [1] (r.) Bailie James Tod, a large minute-book under his arm, locks the door of the council chamber, while ejected voters look on, some disgusted, others pleased. [2] (l.) directed by Bailie John Tod, two artisans smash the panels of the door, watched by a group of delighted electors.

[1] 'Arrangements will, if possible, be made, to insure a *regular* publication of the Looking Glass in future; but the public must be aware of the difficulties attending this. . . .' Loc. cit., p. 4.

The object was to exclude the Lord Advocate; the 22 electors were equally divided. The importance of this election of local magistrates seems to be that they were the parliamentary electors for the borough, cf. No. 8820. Sir W. Rae (1769–1842) was M.P. for the Anstruther boroughs, 1819–26. He petitioned in July 1826 against the return of his opponent on the ground (*inter alia*) that the delegate for Pittenweem was chosen by those who claimed falsely to be magistrates. *Commons Journals*, lxxxii. 49, 320.

5×*c.* 9½ in.

14804 GLASGOW SWEEPSTAKES.

See No. 14801. P. 3. Six men race on a cobbled street or square towards the railings round an equestrian statue on which pieces of plate are displayed. These include two ornate trays: *Mechanics Plate*, and *Colliers Plate*. The foremost runner is *Hume*, making for the former. The next two race arm-in-arm. The fourth is (?) Mr. Hardie, see No. 15028, with a rival dragging at his coat-tails, and a street urchin hooking his ankle with a stick in order to overthrow him. A crowd watches from the pavement. Text: 'A Sweepstake . . . will take place in Glasgow . . . this . . . month, to be run for by all ages, classes, parties, ins and outs. For particulars apply at the Police Office, the Council Chamber, the Trades Hall, [&c.].

For Hume's piece of plate see No. 14808.

4¾×*c.* 9¾ in.

14805 THE SEPTEMBER SITTINGS.—A DEMURRER.

[? Phillips.]

Pub^d by E. King, 25 Chancery Lane, Nov^r 3, 1825.

Engraving (coloured and uncoloured impressions). Lord Eldon stands in a field in profile to the r., knees flexed, and bending forward, holding a gun. He wears absurd shooting costume: a straw hat perched on a short powdered wig with tiny pigtail, a bandanna knotted round his neck, old-fashioned tail-coat, gaiters to the thigh, and laced ankle boots (their first appearance in these prints). His game-bag is the Purse of the Great Seal; in this are a cock and goose, the traditional bag of the cockney sportsman, cf. No. 9603. The tail of his dog is on the extreme r. Below the title: *Tros Tyriusve mihi nullo discrimine agetur. Virgil* [Trojan and Tyrian shall be treated by me impartially].

Eldon was an ardent sportsman at Encombe; he shot for the last time in 1829. Twiss, *Life of Eldon*, 1844, iii. 99; cf. No. 15397. Perhaps a satire on delays in Chancery and on Eldon's clinging to the Woolsack, see No. 15139, &c. For legal puns cf. No. 14591, &c.

A copy (or the original) was published by Fores (not in B.M.).

10⅛×7 9/16 in. With border, 11½×8 11/16 in.

14806 BILLY THE BULLY, AND RANTING DAN.

[W. Heath.] [28 Nov. 1825]

Engraving. 'Northern Looking Glass', No. xi, p. 1. O'Connell (l.) and Cobbett (r.), with clenched fists, exchange threats across a narrow channel on which is a tiny steamer. O'Connell is in wig and gown, from his pocket hangs a large purse inscribed *Some of the Rent* [see No. 14766, &c.]. He stands on a dagger and papers: *Riddle me Riddle me Rocket | If I can't put a crown on my Head | I stick a few in my pocket*, and *Sneaking to Peel*. In the background (l.) the Pope's tiara, and an arm holding out a cardinal's hat emerge from clouds. O'Connell (unrecognizable) says:

Billy come here if you dare
Be der powers I'll bodder your gig
To send you to Hell I'll take care
When I get the Popes Hat on my Wig

Cobbett holds his gridiron (see No. 15119); under his feet are two papers: *The Turnpike Gate a Farce* and *To join with Christian Jew or Turk In doing any dirty Work.* He says:

Dan you're an Infamous Rogue,
You're a Bully a Thief and a Liar
With your blarney and bother & brogue
You deserve to be broild on the fire

Behind him is a bag inscribed *Tom Pain's Bones* [see No. 13525, &c.], from which projects a stick supporting a skull. Behind this is a large pile of papers placarded *Two Penny Registers for Sale* and inscribed *Sedition, Blasphemy, Rebellion, Abuse, Deceit, Infamy.*

Above the (Irish) Channel, surrounded by smoke, hovers the Devil, clenching his fists. He says:

'Tis odd that you cannot agree
You're my darlings which both of you know
If you quarrel again before me
I'll be d—d but I'll take you below

In 1825, Cobbett, though a supporter of Emancipation, began a violent campaign against O'Connell whom he accused of vanity, inconsistency, and corruption. See *Pol. Reg.*, 5 and 19 Mar. 1825; G. D. H. Cole, *Life of Cobbett*, 1924, pp. 291–3. In 1823 he began an agitation against turnpikes. Ibid., p. 295. Nos. 14807, 14808 are from the same issue.

c. $4\frac{3}{4}\times 10\frac{1}{4}$ in. 298. c. 10.

14807 FRANCE. | RELIGIOUS LIBERTY.

See No. 14806. P. 3. Gendarmes with bayoneted muskets, led by an officer with a drawn sword, advance against a group of ugly and elderly Quaker women, who rush to the r., some falling to the ground. A bench and table with books, ink-pot, &c., are overturned. The officer tramples on a prostrate quakeress.

According to the *Étoile* (cited p. 4), the meeting of a society of fifteen women for Bible study in St. Étienne was thus interrupted. They were prosecuted under article 290 of the penal code and sentenced to a fine of 50 fr. each and costs.

c. $4\frac{1}{4}\times 5\frac{1}{2}$ in.

14808 THE REJECTED CUP.

See No. 14806. P. 3. A large ornate cup, with symbolical figures, is in the r. column (*c.* $4\frac{1}{8}\times 3\frac{1}{2}$ in.). Below (l.) four tattered mechanics (tiny figures) approach Hume, the foremost holding out the cup, while Hume turns his back with a gesture of dismissal (*c.* $1\frac{5}{8}\times 3$ in.). Inscription:

"*He first accepted our Mechanics' plate*
"*Which after he refused:*
"*Did this in Hume seem avaricious?*"

Hume had earned the gratitude of artisans by securing (with Place) the repeal of the Combination Laws in 1824. An outburst of strikes and violence followed; 'the cotton spinners of Glasgow were the most reprehensible'. The 'working people of Dublin and Glasgow' were 'accused of serious crimes'

(murder and vitriol-throwing). See Wallas, *Life of Place*, 1925, pp. 218 ff. Hume led the opposition in 1825 to the re-enactment of the laws, but he declined the cup 'with some home truths as to the folly of their actions'. Smart, *Econ. Annals of the Nineteenth Century*, ii. 306 ff.
c. $4\frac{1}{8} \times 8\frac{7}{8}$ in.

14809 STOUT AS EVER!!!

J. L M fec^{t} [Marks.]
London Pub^{d} *by S. Knight Sweeting Alley* [*c.* Dec. 1825]

Engraving. After the title: *Didicated* [sic] *to those Gentlemen loanist* [sic] *who brought the City in to this Momentary Confusion.* Scene in a bank vault with chests, money-bags, and coins. Curtis (l.) and Mrs. Coutts (r.) face each other, both seated on chests. Though a comic figure, wearing an alderman's chain, he is rather less burlesqued than usual; he holds out a bag of *Cash*, saying, *How d'ye do madam wish you a happy Christmas glad to see ye look so Stout. hard blowing weather this Houses firm, no fear of tumbling—happy to have it in my power to serve you in any way madam—mind that d—nd jew.* He points to a Jew lying prone between them half concealed, but looking up to thumb his nose with a predatory grin, and to say: *I will get all der monish I will play de devil mit tam by Cot.* Mrs. Coutts, who is fat but comely, answers: *Tight as a melon Sir William, glad to see you so well weather rather squally—but I think we are both Stout enough to bear it, if you want my assestance* [sic] *I'l try to make both ends meet no jew shall meddle with my concerns Sir William.* Behind her the profile and hands of a negroid sub-human or diabolical creature project from the r. margin; he proffers a melon on a dish. Vast sums are indicated in overflowing receptacles. One of Curtis's chests is placarded *Bills & Cheques to any amount Paid here on demand By Sir Billy &cc N.B. Whose afraed* [sic]*?* On Mrs. Coutt's chest: *Capital One Mellion!! All Bill* [sic] *descounted on sight N.B. A sleeping Partner as* [sic] *been taken in the Concern.* [See No. 14874.]

For the December banking crisis see No. 14814, &c. Curtis's firm was Curtis (Sir William), Robarts, and Curtis, 15 Lombard Street. Coutts & Co. (the property of Mrs. Coutts) were at 59 Strand. Cf. No. 15159.
$8\frac{5}{16} \times 12\frac{1}{2}$ in. With border, $9\frac{7}{16} \times 13\frac{1}{2}$ in.

14810 COUNTRY BANKS.

[W. Heath.] [12 Dec. 1825]

Engraving. 'Northern Looking Glass', No. xii, p. 3. Two designs, side by side: *Lombard Street. N*^{o} *1.* A post-chaise stands at the door of a bank in *Lombard Street*; passers-by watch bank clerks loading it with bags of *Gold*, and with a large package of *Gold.*

Plymouth market-day. N^{o} *2.* Scene in the Market Place, stalls are placarded *No notes taken.* A farmer with a sheaf of notes turns away from the stall of a fat butcher towards his weeping child. A woman selling eggs and poultry refuses to serve a well-dressed man.

The text describes the sending of gold to the country by post-chaises, causing crowds to collect in Lombard Street, while at Plymouth 'the uproar was dreadful . . . for gold alone would the sellers take and gold was not to be had'. The banking crisis, see No. 14814, &c., began with a series of three bank-failures in Plymouth, 27 Sept., 1 Oct., and 25 Nov., whereupon the

panic spread to other districts. Halévy, *Hist. of the English People 1815–1830*, 1926, p. 225. Confidence was shattered by the failure of Elford's Bank, Plymouth, on 29 Nov. Brock, *Lord Liverpool and Liberal Toryism*, 1941, p. 204.
c. $4\frac{1}{8} \times 8$ in. 298. c. 10.

14811 EMPEROR OF BRAZIL.

[W. Heath.] [26 Dec. 1825]

Engraving. 'Northern Looking Glass', No. xiii, p. 2. W.L. portrait in a massive frame of Don Pedro wearing huge spurred jack-boots to the thigh with crown and royal robes. He holds orb in the r. hand, riding-switch in the l.

Don Pedro, son of John VI of Portugal, left by his father in Brazil as Regent, in 1822 proclaimed himself 'Constitutional Emperor'. Under Canning's influence a treaty was signed between the two states on 29 Aug. 1825 by which King John, retaining the imperial title, recognized his son as Emperor of Brazil and Brazil as an independent state. The print is said to represent a recent portrait done in Rio. Nos. 14812, 14813 are from the same issue.
$4\frac{5}{16} \times 4\frac{7}{8}$ in. 298. c. 10.

14812 STATE OF THE MONEY MARKET.

See No. 14811. P. 2. Two designs side by side. [1] *England.* John Bull, in agonized alarm, stands in a sea of bank-notes surrounded by *Bank* buildings which are crashing to the ground.

[2] *Scotland.* Two stout complacent bankers stand behind their counter, receiving sovereigns and notes from two Scots in tartan, one wearing a kilt, the other short trews. Behind the bankers are piled large money-bags.

The text contrasts the perfect stability of Scottish banks, where £1 notes were current, with the banking failures in England. This was stressed in Parliament during the controversy over the issue of such notes, see No. 14814, &c.
c. $3\frac{7}{8} \times 10$ in.

14813 PERKINS S STEAM GUN.

See No. 14811. P. 3. A large cannon rests on a four-wheeled base at the back of which is a tall smoking chimney and a small brick shed, a boiler, &c. The stoker leans from a window smoking, his back to the muzzle of the gun from which issues a blast of balls of various sizes. These demolish a fortress and lay low all its defenders. Behind (r.), a group of soldiers, picknicking under a tree, toast their easy victory.

The text describes an experimental cannonade by the gun, attended by Wellington and other officers; it concludes: 'Mr Perkins' gun opens a new era as regards warfare, and must ultimately lead to universal peace—*by what manner*, we have endeavoured to show in our plate.' See No. 15155.
$5 \times 9\frac{3}{4}$ in.

14814 MOON-RISE AND SUN-SET WITH IOHN BULL. A PICTURE FOR THE TIMES.

A, Frog Fecit. [Williams.]
Pub^d^ Decem^r^ 1825 by S. Knight Sweetings Alley Cornhill

Engraving (coloured and uncoloured impressions). Below the title: *Dedicated without permission to those Croaking Gentlemen who we make no doubt will be much pleased—with it.*— An arc of the globe, backed l. and r. by the sea, forms

the base of the design. On the edge of the globe, where *England* is marked, kneels John Bull, a shock-headed yokel in a smock, legs awkwardly turned outwards, arms extended, his hair rising in terror (cf. No. 8141). On the l. a full moon, inscribed *Moon Shine*, has just risen from the sea, while the sun, a golden sovereign with the dismayed profile of the King looking upwards, sinks below the horizon. The moon connotes paper-money: on it is a sheaf of bank-notes inscribed *I Promise to pay . . . Mr Henry Hase* [see No. 11716] *Bank of England One . .* The sovereign is inscribed *Georgious* [sic] *IV. D.G. Brittan . .* A spar, broken in two, floats in the water, one part, inscribed *Insolven,* on the l., the other, *sea* on the r. Dark clouds pattern the sky, forked lightning descending to the moon, the sun (sovereign) irradiating a clear space. On the globe is part of England (covered with repetitions of the word *Bubbles*), the *Brittish Chan*[*nel*], and a small part of *France.* Above the design as a second title: *Paper . . . versus . . Gold* [cf. Cobbett's *Paper against Gold*].

Over-speculation, see No. 14669, &c., with much uncalled capital and with instalments at a premium, caused a banking crisis in December; panic set in; six London banks and many country banks suspended payment. Restriction of cash payments was suggested, and the rumour that this was to be done is expressed in this print. The Bank of England discovered an issue of one pound notes overlooked when these were called in; this, the support of the merchants, and an additional coinage of sovereigns, stopped the panic by 26 Dec. But the crisis continued with many bankruptcies and much commercial and industrial distress. See *Ann. Reg.*, 1825, pp. 122–4; Tooke, *Hist. of Prices*, 1838, ii. 152 ff.; Smart, *Econ. Annals of the Nineteenth Century*, 1917, ii, ch. xxvi; Clapham, *Econ. Hist. of Mod. Britain*, i, 1926, pp. 272 ff.; Halévy, *Hist. of the English People 1815–1830*, 1926, pp. 224 ff. See Nos. 14809, 14810, 14812, 15116, 15118, 15119, 15155, 15159.

$7\frac{1}{2} \times 11\frac{7}{8}$ in. With border, $9\frac{1}{8} \times 12\frac{7}{8}$ in.

14815 THE PROGRESS OF CANT.

Designed & Etched by one of the Authors of "Odes & Addresses to Great People" [T. Hood.]

Published by T Mc Lean. 26 Haymarket. [1825]

Engraving. An intricate design in outline with many inscriptions. In the foreground a procession with banners moves slowly from r. to l., joined by others from the middle distance. On the extreme r. a ragged drunken and degraded reveller, with bandaged head and bludgeon, supports himself on a post inscribed *Vnder Government MDCCCXXV.* In his hat is an election favour and the inscription *Purity of Election.* He puts a purse in his pocket; on the ground is a paper: *To the Worthy & Independent Electors of Old Sarum Constitution* [of] *Our Fathers Representation Englishmen Civil & Religious Liberty. Redeem Pedges* [sic] *Public Principles Country Conscientious Vote. Constituents Laws Reform.* Beside him stands a sanctimonious man in quasi-clerical dress holding a banner inscribed *Tract Society* [cf. No. 15406] and a paper inscribed *Eternity*; his pocket bulges with papers, including *Pious Thoughts 1s No 1000* and *True Elect.* Near them on the ground is a pile of books and papers, the largest, *Kant*, lies on *Opie on Lying* [Mrs. Amelia Opie's *Illustrations of Lying*, 1825], *Family Shakespeare* [ed. Bowdler, 1818], and *Angelical Mag:* Others are *Mulock's Let . . .* [? by Thomas Mulock who wrote (1819) against atheism and blasphemy]; *A Fletcher's Appeal* [see No. 14700, &c.]; *The Injured Foote* [see No. 14711, &c.]; *Political Tracts*; *Jones's Hymns*; *Hohenlohe* [see No. 14816]; and music headed *What is Prayer?*

In the next group (r. centre), an artisan is on his back, lying on his broken-shafted banner, *Peace To The World*, and furiously resisting the savage onslaught of another artisan who pounds him with the pole of a banner inscribed *United Schools*. An Irishman joins in fiercely, with a banner of *Irish Conciliation*. A barelegged Scot in a very short kilt smugly watches the fray; he has a double banner: *Scotch Charity* and *Naked And Ye Clothed Me*. Close by stands a female figure, as if stuffed, dressed like Mrs. Fry, with a heavy chatelaine of keys, scissors, and pin-cushion, and a label: *Made by the Females in Newgate* [see No. 14059]. Behind (r.) is a younger woman, similarly dressed, slim and demure, with a banner: *Newgatory Instruction*. A Mephistophelian devil, fashionably dressed, with horns, hooves, and tail, carries a banner, *Freedom For The Blacks*, and leers over his shoulder at a fat trollope or bawd whose ragged dress and broken scissors travesty Mrs. Fry; she leers back at him; her banner is *Fry for Ever*. Next Mrs. Fry a ragged, degraded-looking creature advances on his knees, helped by a stick in each hand. He wears a cap inscribed *March of Mind* [see No. 15178].

A sturdy beadle holding his official staff, reversed, l. hand in pocket, whence hangs a streamer inscribed *Vagrant Act*, scowls at the ground; he wears a cocked hat, nosegay, and a passion-flower. At his heels is a savagely barking dog, its collar inscribed *Office*. A rapacious-looking bishop stands behind, with a banner, *The Church in Danger*. A fat butcher, with steel and cleaver hanging from his waist, holds a banner, *London University* [see No. 14788, &c.]; a fat, pig-faced little boy drawing a toy-lamb on a string holds his father's arm. Next the butcher is a carpenter in a paper cap, with a banner inscribed *Nick's Institution*. Behind them a woman and man with a broken hat embrace amorously while a diminutive Jew picks his pocket. Their banners are, respectively, *Goodwill to Men*, *School for Adults*, and *Converted Jews*. An effeminate dandy, hatless and wearing large spectacles, has a banner: *Let the Shop Close With The Jessamine*. In front of the butcher (l.) is a scavenger in a smock, with a streamer hanging from his whip inscribed *Knowledge is Power*. A ragged sandwich-man with a small figure of Punch hanging from his pocket holds a placard: *The Preservation Of Public Morals*; his back is placarded: *Subscription for Putting down Bartlemy Fair*. He faces a barber ('Rickets') who stands outside his shop pointing up at the tattered cloth hanging from the striped pole and inscribed *Nobody Is To Be S—aved During Divine Service By Command of the Magistracy*.

A fat woman seated in a basket with a squalling infant on her lap sells fruit from a trestle-table to two repulsive-looking children, boy and girl. On the extreme l. and in profile to the r. is a sturdy beggar, barely covered with rags, who supports himself on a crutch, his leg bent back at the knee; on his bandaged head is a notice: *Crippled By A Injury From a Bear-Bodkin*; he holds out a *Mendicity Ticket*. On the ground (l.) is a paper: *New Times!!!* [cf. No. 14207]. *Profanation of the Sabbath H. Rickets & Sarah Grumpage the former for Shaving & the latter for selling fruit on the Lords Day were convicted on the oath of the notorious Johnson & fined 10s each.*

Other characters in the middle distance, or close behind the foreground figures, are (r. to l.) a man (? French) wearing apron, cap, and slippers, but foppish, who sells fruit from a tray slung from his shoulders; a fat schoolboy with a banner inscribed *Missionary Penny Subscriptions*, looks at it covetously, hand in pocket. A lank-haired sectary holding a banner inscribed *Whitfield and Wesley* points upward; beside him walks an evil-looking fellow whose banner is *Saving Bank*. A sweep riding an ass, his brush across his shoulder, wears a large top-hat (indicating a follower of H. Hunt) inscribed *Reform*. A bareheaded cleric has a banner inscribed *Let Every Child Have Its*

Bib. A little man wearing a jockey-cap riding a wretched horse with a braided mane, turns to slash at a small boy who tries to clamber on the horse's hind-quarters, with the words *No Climbing Boys.* His banner is *Martin for Ever* [see No. 14798, &c.]. A bearded and spectacled Jew wearing two hats has a banner topped by pawnbroker's balls, and inscribed *The Equitable Loan* [see No. 14653, &c.]. Beside him is a ragged man with a bandaged head whose banner is *Gall and Spurs-Him* [indicating Phrenology, see No. 12839]. A small rollicking man with a wooden leg wearing a cocked hat holds up a banner inscribed *No Treadmill* [see No. 14406]. A man with a constable's staff in his pocket (indicating Scott's association with Constable), his head eclipsed by his hat and holding a book, has a banner: *The Great Unknown* [see No. 14825]. A funeral mute, grinning, holds up his crape-topped staff to which is attached a streamer: *No Life In London* [cf. No. 14320]. A minister in gown and bands (Edward Irving) stands full-face, squinting; his banner is *No Theatre* [see No. 14670]. Two men face each other, one holding a banner inscribed *No More State Lotteries* [see No. 14525], the other, who puts up a hand to catch a ball, has a banner inscribed *The Caledonian Chap.* A spectacled man (Hobhouse) walks with a banner: *The Cause of Greece* [cf. No. 15146]. A plump and prosperous nonconformist minister, with *Silver Street* in his pocket, has a banner inscribed *No Fat Livings.* A printer in a paper cap, his face covered with a mask (implying the anonymous libel) holds up *Liberty Of The Press.* A barrister with a bludgeon (O'Connell) holds up *Catholic Claims.*

Buildings and hoardings form the background. On the r. is the corner of a house inscribed *Seneca House Academy For Young Gentlemen. By D^r Alex—Sanderson.* A boy leans from an upper window towards a less prosperous building placarded *Prospect House Establishment For Young Ladies By the Misses Grace & Prudence Gregory* and *Prospect House Ladies School.* One girl leans from a window towards the boy, another peeps from a closed window. A window high up in the gable-end of the building is heavily (and needlessly) barred. The boys' school is enclosed by a high wall, heavily spiked. Above this appears a tree from which a kite dangles, inscribed *Prospectus—Health and Comfort—Seneca House Universal Erudition 20^gs p^r An.—Morals Church of England Principles Knife & Fork.* The tail has papers inscribed *Grammar, Geography, Horace, Martial,* and (larger) *Chambaud* [Lewis Chambaud, author of a textbook, 'The Treasure of the French and English languages . . .', 2nd ed., 1762]. The wall, though placarded *Stick No Bills,* is covered with overlapping bills and inscriptions. A bill-sticker places a bill over one inscribed *And The Rev^d D^r Rudge. A Collection will be made At The Door*; it is *Grand Display Fives Court For the Benefit of Ben Burn* [pugilist]. Other bills are *The Lucky Corner Pidd Two of 2000 one of 30000* [see No. 14694] followed by other numbers; *Champaigne C. Wright* [see No. 15478]; *Meeting of Operatives Peter Stubbs*[1] *in the Chair*; *The New Complete Cook*; *Drury Lane overflowing Houses M^r Elliston has adapted*; *Patent Pumps*; *Distressing Fire in L*; *Sale of Effects Upright Piano* [upside down]; *Prayer Meeting*; *Covent Garden unrivalled PUNCH Much Ado About Nothing Shakespeare*; *S^t James's Gambling Expositor By Decayd Artists*; *Stop & Read*; *Wanted in a Serious Family A Good Gig Secondhand*; *Observe*[r]; *Quadrille—M^r Wilson* [see No. 12952] *begs to info*[rm] *Inhabitants Saffron Hill Field Lane Vicinity Hatton Garden Amateurs of Polite Dancing Class Monday Friday.* In large letters on the wall: *Try Hunt* and *Ask for War* [presumably propaganda of 1823, see No. 14513].

Next the girls' school is an ancient timber-framed building with casement windows: *The Angel And Punch-Bowl. T. Moore* [seemingly an allusion to the

[1] Presumably not Peter Stubs of Warrington who died in 1806, see T. S. Ashton, *An Eighteenth-century industrialist . . .*, 1939.

contrast between Moore's anacreontic verses and his *Loves of the Angels*, 1823]. A flag hangs from an upper window inscribed *United Brothers Sons of Harmony*, decorated with an eye and masonic signs. In front of this two men fight, stripped to the waist, while a man stands beside them holding up a banner inscribed *No Pugilism*. A hoarding encloses an unfinished (?) theatre on which is a part of a carved frieze. Behind it is a church steeple surrounded by scaffolding; the hoarding is placarded: *Contract for Mortar & Stones &c Apply to J. Thompsonville Architect.* On the r. are two small ruinous timber-framed and ancient houses, each with a shop-window on the ground floor. On the l. is the shop of Rickets the barber (see above): *Perfumery Co . . .* &c. *Nature Improved by Rickets.* Wigs hang in the window. The first-floor casement has a placard on the window: *Eligant Rooms.* The very dilapidated attic casement is partly hidden by a board: *The Office Of The Peruvian Mining Company.* Next door is *The Star-Eating House Ham Beef an*[d] . . . *Moderate.* The first-floor casement is placarded *Ladies School* and *Mangleing Took In.* Above, a cat stands on the window-ledge trying to reach a carved head framed in wings which supports the gable.

A satirical comment on the topics of the day. Leading themes are education and 'the March of Mind', the puritanism and Sabbatarianism of Evangelicals and Nonconformists; humanitarianism and professional philanthropy, including the activities of the Abolitionists, of Martin and of Mrs. Fry (probably attacked for the Equitable Loan Society). Egan's *Finish to the Adventures of Tom and Jerry*, 1828, was evoked by the many attacks on *Life in London* as immoral and pernicious.[1] Attempts to put an end to Bartholomew Fair had long been recurrent. Hone wrote: 'Bartholomew Fair must and will be put down . . . an annual congregation of ignorance and depravity.' *Every Day Book*, 1825, i. 630. Tracts were produced and distributed wholesale, see W. Jones, *The Jubilee Memorial of the Religious Tract Society*, 1850, pp. 150, 214 ff.; M. J. Quinlan, *Victorian Prelude*, N.Y., 1941, ch. v. While the Mendicity Society is attacked, so is the professional beggar. While the Tory thesis of the perfection of the Constitution is derided, so is Hunt's demagogy. Advertisements have a prominent place in this apotheosis of 'Cant', where the promotion of bubble companies, see No. 14669, is also attacked. 'Thompsonville' is presumably Wyatville, see No. 15147. See No. 14773. Cf. No. 15406.

Also a proof, with inscriptions but without title, signature, and imprint. $10\frac{3}{16} \times 20\frac{1}{16}$ in.

14816 FRONTISPIECE. | A CHARACTERISTIC PORTRAIT OF PRINCE HOHENLOHE WORKING MIRACLES.

[G. Cruikshank.]

Woodcut. Frontispiece to *Catholic Miracles; . . . Printed for Knight and Lacey, Paternoster Row, and Westley and Tyrrell, Dublin. MDCCCXXV.* The altar of a Gothic cathedral is seen from the side, the design framed in an ogival arch, supported on pillars. A huge cobra has ascended the altar steps, puffing out smoke. In the foreground a fat monk blindfolds a woman seated on a stool; a cripple with gouty legs dances, balancing a crutch on his nose. Acolytes swing censers, fat monks and worshippers in tall conical caps face the altar. From the arches of the roof hang crutches and a wooden leg.

[1] Egan quotes W. T. Moncrieff on his play, *Tom and Jerry*: '"to those venerable noodles who complain that I and my prototype, Pierce, have made this the age of Flesh, I answer—My age is better than the 'Age of Cant'".' Op. cit., p. 21.

For Alexandre-L.-F.-Emmerich, Prince Hohenlohe-Waldenburg (1794–1850), a Jesuit, see Nos. 14666, 14815. The tract illustrated, dedicated to Canning, is a description of absurd miracles, followed by *A Reply to Cobbett's Defence of Catholicism and his libel on the Reformation*, i.e. Cobbett's *History of the Protestant Reformation . . .*, 1824–5. There are six other woodcuts on miracles, two facing p. 18, one facing p. 34, three (on *The Holy Dog*) facing p. 44. (Reid, Nos. 3405–10.)

$6\frac{5}{8} \times 3\frac{1}{2}$ in. B.M.L. T. 1001/9.

1825

PERSONAL AND SOCIAL SATIRES

14817

Reduced copies of W.L. portraits by Richard Dighton in three rows, on two plates, usually found cut and rearranged in a long strip. One pl., the first twenty-seven titles, is in the B.M., the other is described from a photograph of an impression in the Ashmolean Museum. See Hake, *Print Collectors' Quarterly*, xiii. 211. Each pl. has the imprint *London Published by Thos McLean, 26 Haymarket, 1825.*

[1] *Peep into Warnford Court*, Lee La Chamette, a copy of No. 12907. [2] *Pomfret.* George Fermor, Earl of Pomfret (1768–1830, see No. 9923), in profile to the r. [3] *Tongue Castle.* A man in top-hat and frock-coat, holding eye-glass and furled umbrella, is in profile to the r. (? Marquis of Stafford, 1758–1823.) [4] *Worcester*, a copy of the original (1817) of No. 14539. [5] *A Northern Thane*, a copy of No. 14264. [6] *A View of Burghersh*, a copy of No. 14411. [7] *A Late Candidate for Westminster.* Sir M. Maxwell, a copy of No. 13023. [8] *A Hill near Downshire.* Lord Downshire, a copy of No. 12910. [9] *A View of Devonshire*, a copy of No. 14061. [10] *Alspice—*, a copy of No. 14414. [11] *King Richard*, a copy of No. 14412. [12] *Crying Jimmy*, a copy of No. 14268. [13] *My Mind's made up*, a copy of No. 14056. [14] *Hall's right*, a copy of No. 14058. [15] *A View on Change.* Moses Montefiore, a copy of No. 13021. [16] *Is Camomile a Drug*, a copy of No. 14062. [17] *The But end of a Middlesex Poll*, a copy of No. 14417. [18] *A Portuguese Loan.* N. M. Rothschild, a copy of No. 12906. (He issued in 1823 a Portuguese loan of £2,000,000, guaranteed by the Portuguese Government. Cf. Rubens, No. 242.) [19] *The Market Mend's*, a copy of No. 14415. [20] *They'll be done We are obliged to thee*, a copy of No. 14064. [21] *Very like a Whale*, ? Mr. Hilbers, a copy of No. 13016. [22] *An Ell wide Orator*, Waithman (cf. No. 13677), a copy of No. 13024. [23] *Why R'shaw he's an Alderman*, Sir J. Shaw, a copy of No. 13355. [24] *What Joey my Boy!*, a copy of No. 14267. [25] *A View from "Toms"*. A stout man in profile to the l., hand in trouser pocket, wearing top-hat, striped waistcoat, unbuttoned coat. A habitué of Tom's Coffee House, in Birchin Lane, cf. Nos. 5357, 7599. [26] *A Worthy Baronet.* A copy of No. 14063. [27] *A Great Man on Change*, Samuel Samuel, a copy of No. 13015. [28] *A well appointed Colonel*, a copy of No. 14413. [29] *A Sketch from the Excise* (n.d.). A man in profile to the r., in hat and frock-coat, stands with both hands on the head of his cane. (? Lord George Seymour, Chairman of the Commissioners of Excise, 19 Mar. 1822–July 1833.) [30] *Westminster's Glory*, a copy of No. 14055. [31] *A Character in the School of Reform.* J. C. Hobhouse, a copy of No. 13349. [32] *Catullus*, G. Lamb, a copy of No. 13356 (he translated the poems of Catullus, 1821). [33] *A Spice of Pepper from the Stock of Arden*, Lord Alvanley, a copy of No. 13348. [34] *One of the Rakes of London*, T. Raikes, a copy of No. 13018. [35] *An Old Servant out of Place*, a copy of No. 14253. [36] *Maccullomore*, the Duke of Argyll, a copy of No. 13351. [37] *Best Blood & Bottom of Westmorland*, a copy of No. 14265. [38] *A View from Yarmouth to Hertford.* The Marquis of Hertford, a copy of No. 13026. [39] *A Welch Castle.* Lord Gwydyr, wearing hat, single-breasted coat to the knee with Hessian boots, walks in profile to the r. Alternative title of the original: *Peter the Great*

Chamberlain of England (n.d., ? 1821). He officiated as Deputy Great Chamberlain at the Coronation of George IV, and on the death of his mother in 1828 became Joint Hereditary Lord Great Chamberlain. [40] *A Revised Edition of Horace*, Horace Seymour, a copy of No. 12904. [41] *A View of Glocester* (original n.d.). The Duke of Gloucester, wearing top-hat and great-coat with tight trousers, walks in profile to the r., holding a cane. [42] *Up-Town*. Arthur Upton, a copy of No. 12911. [43] *A General View of Bolton*, Sir R. Bolton, a copy of No. 12905. [44] *The Best Store in the Ordnance*, Wellington, a copy of No. 13353. [45] *A Princely Ambassador*, a copy of No. 14419. [46] *A Good Whip*, Lord Sefton, a copy of No. 13025. [47] *An Indian Lake* (original 1818, *A View of a Lake*). Lord Lake, wearing top-hat, long single-breasted coat and trousers, walks in profile to the r., holding a closed umbrella against his shoulder. [48] *A Favorite Poodle*, a copy of No. 14054. [49] *Kang-kook*, Col. H. F. Cooke, a copy of No. 13357. [50] *A New-Gent*, a copy of No. 14416. [51] *The Golden Ball*, Ball Hughes, a copy of No. 13352. [52] *A Deceased Statesman*, a copy of No. 14266. [53] *A Specimen of Good Manners*, a copy of No. 14269. [54] *Hero of the Chase* (original 1819). Col. Jolliffe stands in profile to the r., l. hand on a stick. He wears a hat with a curiously curved brim, bent downwards fore and aft, and long wrinkled gaiters on buttoned trousers. The original plate of 1819 has been acquired. Sheet 1, $17\frac{1}{4} \times 23\frac{5}{8}$ in. Each figure, *c.* $4\frac{1}{4}$ in. in height.

14818 THE CELEBRATED (BELL)[1] OF LINCOLNS INN HALL.

[J. Sheringham del., ? G. Cruikshank f.] [? 1825]

Engraving. John Bell, K.C., walks in profile to the l. across a cobbled space, leaving a Gothic building, a corner of which is on the r. He wears wig and gown and holds a brief-bag. His humped shoulders, short broad figure, with gown touching the ground, give him some resemblance to a (lop-sided) bell. There is a background of trees and grass behind an iron railing. Bell is copied in No. 15145.

For Bell (1764–1836), Senior Wrangler, Fellow of Trinity, and great Chancery lawyer, see *D.N.B.* and No. 15145.

The pencil drawing, autographed by G. C. 'By John Sheringham', is in the Print Room. A careful drawing (without background), the head traced on the reverse, is in one of G. C's sketch-books (201. a. 1*). It is attributed by Hone, with portraits of Chancery lawyers, to the author of No. 14769, i.e. G. C., *Every Day Book*, 1826, i. 410.

$9\frac{7}{16} \times 6\frac{3}{4}$ in. Pl. (with title and vignetted bell) $11\frac{1}{8} \times 7\frac{5}{16}$ in.

14819 (HEART)[1]

[? G. Cruikshank.]

Published for the Proprietor by G Humphreys [sic], *S^t James's Street* [? 1825]

Engraving (coloured impression). Anthony Hart, in wig and gown, stands in profile to the l. very erect, his gown hanging straight from the shoulders to the ground. He stares with concentration above spectacles resting on the tip of his large nose.

Hart, K.C. in 1807, succeeded Leach as Vice-Chancellor, April 1827; Lord Chancellor of Ireland, Nov. 1827–Dec. 1830.

$9\frac{5}{8} \times 6\frac{9}{16}$ in. Border cropped.

[1] Depicted.

14820 A BIT OF SCARLET.

Bentivoglio, fecit [? G. Cruikshank.]
Pub. by G. Humphrey N° 27, S^t James's Street. [? 1825]

Engraving (coloured impression). A T.Q.L. portrait of Scarlett in wig and gown in profile to the r. Above the title is a hand holding between finger and thumb a bit of scarlet cloth. Cf. No. 14819. Similar in manner to No. 14818. $7\frac{1}{8} \times 6$ in. With border, $7\frac{3}{8} \times 6\frac{1}{4}$ in.

14821 JOHN DOE.

Pub^d by G. Humphreys [sic], *27, St. James's Street.* [? 1825]

Engraving (coloured impression). Below the title *Pledge to Prosecute*. An ugly elderly man walks in profile to the r. along pavement with a shuffling gait, using a stick. He wears old-fashioned dress, with a tiny pigtail, knee-breeches, and buckled shoes. In his pocket is a brief docketed *In K.B.*

He is identified ('Caricatures', xi. 93) as John Morgan, Esq., of Bedford Square. For the fictitious legal personages (plaintiff and defendant) John Doe and Richard Roe cf. No. 8912, &c.
$8\frac{3}{8} \times 5\frac{3}{4}$ in. With border, $9\frac{3}{8} \times 6\frac{13}{16}$ in.

14822 A PILLAR OF THE EXCHANGE

Tho^s Jones fec^t
Pub^d by W. Clarke, 21, Finch Lane, Cornhill. [? 1825]

Engraving (coloured impression). A W.L. portrait of N. M. Rothschild standing in profile to the l., with an isolated Doric pillar just behind him. The head seems copied in reverse from No. 12906 by Dighton; the shape of the top-hat is altered, and he wears a great-coat, with trousers instead of knee-breeches. The print is annotated in an old hand with the date of Rothschild's death (1836) but seems to be earlier.
$14\frac{3}{8} \times 9\frac{3}{8}$ in. (pl.).

14823 THE SINNER ON THE CUTTY STOOL.

[? T. Lane.][1]

Aquatint (coloured impression). One of two plates to 'Trial of Rev. Alexander Fletcher, A.M., before the Lord Chief Justice of the Court of Common Sense . . .'. Pub. Knight and Lacey, Paternoster-Row, 1825 (B.M.L. T. 1073/11). Scene in a crowded chapel. The pulpit projects from a gallery (r.) above the clerk's desk. Before it Fletcher, draped in a sheet, stands, in profile to the l., on a three-legged stool, holding a lighted candle. The preacher leans forward with a denunciatory gesture. Eager and jostling spectators stand in a queue facing Fletcher; a man tries to push back the foremost, a military officer.

See No. 14700, &c. The 'trial' is before a jury of notables, including Campbell, Moore, Rogers, and Sir W. Curtis, with Sir Walter Scott as foreman; there is an appendix of authentic letters (quoted in No. 14824) between A. F. and Miss Dick, published in newspapers and pamphlets. It has no connexion with Dick *v.* Fletcher in the K.B., 14 Apr. 1824 (*The Times*,

[1] In the manner of plates by Lane dated 1825, to Pierce Egan's *Anecdotes*, 1827. (B.M.L. C. 71. f. 7.)

15 Apr.), when Scarlett made an apology for Fletcher exonerating the lady from all allegations, which was accepted by Brougham. In the text Fletcher is found guilty on several counts including 'sundry shifts, shufflings, artifices, subterfuges, fictions, fabrications, &c. &c.' The other pl., by the same artist, is No. 14824.

$4\frac{1}{4} \times 7\frac{1}{4}$ in.

14824 WRESTLING WITH THE SINNER.

See No. 14823. Scene in a neat parlour. Fletcher stands miserably between Dr. and Mrs. Dick, who tug at his l. shoulder and arm, and Eliza who pulls him by the r. arm. They confront him with his letters: Mrs. Dick holds out a letter: *I am yours you constantly live in my warmest affections.* [To Eliza, 22 May 1823.] Dr. Dick holds out: *With longing anticipations I look forward to that Day when* [in the kind Providence of God] *I shall see* [my dearest Eliza. Letter of 13 June.] A youth by the fire (r.) gapes in astonishment, reading *He even attacked the Chapel on the Lords Day.* [To Eliza, 23 June, breaking off the correspondence on the ground or pretext of the misdeeds of his brother Robert.] On the l. two men whisper together; a girl stands behind Eliza.

On the wall are appropriate pictures. [1] Fletcher and Eliza walking together, a Cupid above their heads. [2] Fletcher empties a bucket on a fire on the altar of Hymen, while a stout woman (? his sister Jean) hangs Cupid from a gibbet. [3] A braying ass (above Fletcher). [4] Chapel scene; Fletcher in the pulpit, threatened by a man wearing top-boots (the drunken and Rev. Robert Fletcher). On a pedestal (r.) an anguished Cupid poised on a toe tries to aim his bow, but has no arrow; his empty quiver is reversed. Above is a small H.L. portrait of a ranting preacher (A. F.).

John Dick, D.D., was Theological Professor to the Associate Synod, see *D.N.B.*

$4\frac{3}{16} \times 7\frac{1}{4}$ in.

14825 THE GREAT UNKNOWN LATELY DISCOVERED IN IRELAND.

R. C. [Cruikshank] *Fecit.*
Pub^d^ July 1825 by J Fairburn. Broadway Ludgate Hill

Engraving (coloured impression). Sir Walter Scott, in Highland dress, with plaid and sporran, stands full-face, with other figures on a much smaller scale. On his head, resting on his flat Scots cap, is a towering pile of big volumes; he holds the hand of a hussar officer (l.), his son Walter, who looks up to say: *Our Colonel says you should have made a poet of me instead of a souldier father.* Scott: *Ner mind what they say bearn Come along Watty and let us speer a the curiosities o the auld Celtic Island I'll make a poem on it to a certainty.* Irish peasants (r.) stare up at him. A woman says to her barelegged husband whose breeches are dilapidated: *And sure Paety is this the man they call the great unknown? what a power of books he has, but it would be but dacent if he put on a pair of breeches.* The man answers: *Don't touch him Judy for the life of you, he's a great man from Scotland.* Their little ragged boy capers in astonishment, asking *Who is dat daddy.* Another Irishman removes his pipe to say *Och botheration.* The pile of books, reading downwards: *Waverley, Guy Mannering, Abbot, Monastery, Peverel of the Peak, Quentin Durward, Tales of my Landlord, Antiquary, Ivanhoe, S^t^ Ronans Well, Buccaneers, Nigel, Heart of Mid Lothian, Rob Roy, Lady of the Lake, Last Minstrel, Don Rodrick, Crusaders.* Behind is the façade of *Trinity College MDCC.*

Scott visited Ireland in July–August 1825, his son Walter, an officer in the 15th Hussars, being stationed in Dublin. He toured the country to Killarney, visiting scenery and antiquities, and had a great reception, being made D.LL. and A.S.S. by Trinity College, Dublin. See *Letters of Sir W. Scott*, ix, 1935, pp. 187 ff. 'Buccaneers' may be an error for *The Pirate* (1822): in 1820 Constable suggested a subject: 'The Bucanier' is I think un-occupied ground'. Ibid. vii. 12 n. 2. The earliest known reference[1] to 'the Great Unknown' is by Ann Scott in 1818. Lockhart, *Life*, 1838, iv. 202. Cf. Nos. 14815, 15417. $11\frac{11}{16} \times 8\frac{15}{16}$ in. With border, $13\frac{7}{16} \times 9\frac{7}{16}$ in.

14826 ANECDOTES OF BYRON—OR A TOUCH OF THE MARVELLOUS.

[Williams.] [*c.* 1825]

Engraving (coloured impression). Scene on the after-deck of a small vessel, with a billowing lateen sail, and a background of dark cloud. Byron stands with extended arm while Fletcher places a cloak on his shoulder. A flag with the Byron arms flies from the stern. Below the design: *Weather Wise—One Day on a voyage to Athens, a dark cloud appeared to windward, his Lordship regarded it steadily for some time, untill at length feeling a few drops of rain fall, he called to Fletcher to bring him Cloak so certain he was of an approaching shower.*

Apparently a satire on *Anecdotes of Lord Byron . . .*, published anonymously by Alexander Kilgour in 1825. See No. 14827, a companion pl. with the same title.

$3\frac{3}{4} \times 5\frac{3}{16}$ in. With border, $4\frac{3}{4} \times 6$ in. 'Caricatures', viii. 194.

14827 ANECDOTES OF BYRON— . . . [*ut supra*].

See No. 14826. Byron sits at table, turning in disgust from a dish of stinking fish which a servant brings in. Through an open window is seen a synthetic Venetian view, with St. Mark's in the background (cf. No. 14496). Below: *Taste—He had a strong antipathy to pork when under done or stale & nothing could induce him to partake of fish which had been caught more than ten days. . . .*

$3\frac{11}{16} \times 5\frac{1}{4}$ in. With border, $4\frac{3}{4} \times 6\frac{1}{8}$ in. 'Caricatures', viii. 194.

14828 LE, COTERIE, DEBOUCHÉ,—*Intended as a Frontisepiece to Harriette-Wilson's Memoirs*

H. H. [Heath] *Del*[t]
Published Feb. 21. 1825. by S. W. Fores Piccadilly—

Engraving (coloured impression). Harriette (r.), alluring and meretricious, sits writing at a sloping desk on a round, cloth-covered table which separates her from an eager throng of admirers. Her foot is imperiously on a stool; she looks to the l., but not directly at her visitors. On the table is a large packet of letters, labelled *For Future Observation*. The twelve men are portraits, all but two in profile, and in the manner of Dighton. A tall man bending low over the table, holding on a leash a dog branded *P*, should according to the 'Memoirs' be Lord Ponsonby: he resembles the Duke of Devonshire* in No. 14061. Above him, very erect, towers Lord Hertford* (see No. 13026). Behind these two is a profile of (?) Arthur Upton. Lord Worcester* is erect and prominent. Wellington* in uniform, bows low, baton in hand, doffing his cocked hat; on his ribbon are rats or rat-skins, see No. 14830. The only

[1] Information from Sir Herbert Grierson.

(almost) full-face has some resemblance to George Lamb* (see No. 13356). Beside him is a profile resembling that of Raikes* in No. 13018. A bulky man standing behind resembles the Duke of Argyll* in No. 13351. Prince Esterházy*, holding riding-whip and hat, is adapted from No. 14419. A partly obscured profile, with frontal baldness, may be that of Lord Nugent*. A man on the extreme r. of the group, with powdered hair, wearing a ribbon and holding a snuff-box, resembles Canning. A tall aquiline man on the extreme l. raises his hat. Above H. W.'s head hangs a picture of Paris giving the apple to one of three almost equally nude beauties, who may be 'the three Graces': Harriette, her sister Fanny, and her friend Julia Johnston (*Memoirs*, 1929, p. 30).

Harriette, *née* Dubouchet or De Bouchet, b. 1786, cf. No. 14334, published her frankly blackmailing memoirs, with Stockdale's imprint, 2 Mar. 1825, causing a profound sensation. The incidents related were from *c.* 1810 to 1815. With this edition were issued 28 coloured plates,[1] also sold separately at 2*s.* each; two only (No. 14829, &c.) are in the Print Room; ten are reduced copies by G. Cruikshank of Dighton's portraits, the subjects being those marked above by an asterisk; eighteen are scenes, the three unsigned being probably by G. C. (Reid, Nos. 1295–1304, 4836; Cohn, No. 853). There is also a large portrait, uncoloured, of H. W. See edition of the *Memoirs*, ed. James Laver, 1929; *D.N.B.*; and Nos. 14829–53, 14855.

$8\frac{1}{4} \times 14\frac{3}{4}$ in. With border, $9\frac{5}{16} \times 15\frac{1}{2}$ in. 'Caricatures', vi. 152.

14829 THOMAS RAIKES

[G. Cruikshank after R. Dighton.]

London, Published by J. J. Stockdale, March 2, 1825.

Engraving (coloured impression). A copy of No. 13018 and, like No. 14829†, an original pl. to Harriette Wilson's *Memoirs*, see No. 14828, &c. Raikes is the subject of spiteful remarks: 'one of the meanest men in England', &c. *Memoirs*, 1929, p. 386 f.

Reid, No. 1301.

$4\frac{1}{4} \times 2\frac{1}{2}$ in. (pl.).

14829† DUKE OF ARGYLE

G. C^k

Engraving. A copy of No. 13351. Imprint as No. 14829.

Reid, No. 1297.

$4\frac{3}{16} \times 2\frac{3}{16}$ in. (pl.).

14830 THE FLAT CATCHER, AND THE RAT CATCHER. *Vide Memoirs of Harriette Wilson*

Rob^t Cruikshank Fecit.

Pub^d Feb^y 1825 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Harriette Wilson receives Wellington in a room hung with pictures of those who figure in her *Memoirs*. She wears elegant evening dress with long gloves, and points a forefinger at her visitor, saying, *I understand they are going to hang you, who would suppose such a thing could beat Napoleon! I declare you look exactly like a rat catcher.* He bends forward in agitation, on the tips of his toes, saying, *Eh?—What?—I never heard a word of it before.* He wears uniform with strapped white trousers. On his (blue) ribbon are rats and a crown. In place of the sheep of the Order of the

[1] Absent from the B.M.L. copies of the book. Only the ten portraits are mentioned by Reid and in Widener.

Golden Fleece a rat is suspended; another stands on his coat-tail. At Harriette's feet is a paper headed *List of Flats vide the Portraits A—, B—, C—, D—, E—, F—, G—, H—*. On a sofa behind her are the *Memoirs of Harriette Wilson* [open], and a *Catalogue*. On a table (l.) are writing materials and a casket of *Letters*. Behind the Duke on a chair is his plumed cocked hat, with a paper inscribed *Horse Marines*, to imply distrust of Harriette's version of the interview, here burlesqued. The portraits (l. to r.) are topped by appropriate coronets: *Duke of A* [Argyll, the only recognizable subject]; *Marquis B*; *Earl of C* [? Craven] wearing a fool's cap, and a high collar which conceals all but his nose, his collar inscribed *Cocoa*; *Viscount D* [Deerhurst]; *Lord E—* [? Ebrington]; *Sir —F, Lambskin Pinxit* [Frederick Lamb]; *Hon^ble M^r G*, holding a cloak round his face inscribed *Sheep Skin* [George Lamb]. Other framed portraits stand against the wall: *Duke of Y* [York]; *R^t Hon^ble C. P.*; *Lord M* [Maryborough]; *Baron I* [?]; *Doctor N* [Nevinson, labelled] *To-be hung next Week*; *Count. O.* [? Orloff].

See No. 14828, &c. Harriette wrote of Wellington's frequent visits: 'in the evenings, when he wore his broad red ribbon, he looked very like a rat-catcher'. She told him '. . . the world talks of hanging you'. Maryborough was one of those she threatened to pillory in a second book. *Memoirs*, 1829, pp. 60, 617 f., 627. A companion pl. to No. 14831.

$8\frac{3}{8} \times 12\frac{1}{4}$ in. With border, $9\frac{1}{4} \times 13\frac{1}{16}$ in. 'Caricatures', vi. 150.

14831 DOING PENANCE ON A BLACK LAMB.

R. Cruikshank Fecit.
Pub^d March 1825 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). As in No. 14830, a companion pl., the wall is hung with portraits, while others stand against it. Wellington (l.), in uniform, wearing cocked hat and cavalry boots, walks in profile to the l. holding a cord attached to the neck of a very curly black ram, with the profile head of Frederick Lamb, saying *Ba—a—a Ba—a—a!* Harriette Wilson bestrides the animal, facing the tail which she holds in both hands, saying, *Here I am Like a W—— as I am Riding on my black LAMB Who for my crincum crancum Have lost my bincum bancum And for my tail's game Have come to this Worldly shame Which makes the DUKE a public game And Harlotte Wilson is my name.* To the ram's tail is tied an open book: *Memoirs of Harlot Wilson.* The Duke says: *A pretty mess we have made of it but She must be taught a great moral lesson*". On the floor stands (r.) a pole supporting a placard: *Just Published The Courtezan or Memoirs of H.W with the Intrigues of the Lords Spiritual and Temporal in Parliament Assembled—be it enacted that from and after—* There are two rows of pictures, the lower row partly hidden by the foreground figures and by the pictures leaning against the wall. Above (l. to r.), *Marquis of H* [Hertford]; *Lord J.* [hidden, evidently Jersey]; . . . . *K* [hidden]; *Prince L* [Leopold], a bust portrait in uniform; 'M' is hidden; *Lord N* [Nugent], a bust profile portrait. Below: *Lord O* [Onslow], not characterized; . . . *d P.* [Ponsonby], hidden; the next two are hidden; *M^r S* [? Street, editor of the 'Courier']; *M^r* . . . hidden. On the ground: *Marquis of W* [Worcester] ticketed *This lot to be hung up next*, and *Duke of D* [Devonshire] inscribed *To be hung*; both are profile portraits.

See No. 14828, &c. Stockdale published in the newspapers a 'list of the characters to be found in the forthcoming *Memoirs*', and was threatened with prosecution by both Wellington and Frederick Lamb. *Memoirs*, 1929, pp. 617, 624. For Ponsonby, Harriette, and Stockdale see *Letters of George IV*, 1938,

iii. 465 f. Apart from the allusion to the ridicule thrown on Wellington, and the prominence of Lamb, the print has little direct relation to the *Memoirs*, in which Worcester is the chief character, while Prince Leopold is only mentioned. For riding the black ram as a penance for unchastity cf. No. 14013. $8\frac{3}{8} \times 12\frac{7}{8}$ in. With border, $9\frac{7}{16} \times 13\frac{1}{2}$ in. 'Caricatures', vi. 153.

14832 CUPID CONDUCTING THE THREE GRACES TO THE TEMPLE OF LOVE—

Printed by Geo^e Lee 2 Mitre Square Aldgate
Published March 1825 by King Chancery Lane

Lithograph (coloured impression). Three men march together arm-in-arm and taking long strides towards the house (r.) of *Harriette Wilson*, the name on the door, above which is an open window from which she looks out, saying, *One at a time if you please Gentlemen and I'm not afraid of twice as many.* Wellington, in uniform with sword and cavalry boots, is in the middle and taller than the other two, one being a slim parson (Lord Frederick Beauclerk), the other the Duke of Argyll in Highland costume. A naked Cupid with tiny wings runs before them, beckoning; he carries a pennant on which is a Union Jack and *Vive L'Amour.* Wellington says: *She is a fine Girl I assure you and I declare she has run more in my mind than Spaniards Russuians or French, if this guide leads us into an ambush I shall have him hanged.* Argyll says: *Eh Lord Sirs there she is and as bonny a lassy as there's in a-Britain including Argylehire I am thinking you twa had better stay where you are till I come back again, as I am an unco Judge of the Premises.* Beauclerk: *I hope I have too much good manners to refuse seeing a pretty Girl and though I belong to the Church I dont think She will find much Cant about Me.*

Wellington and Argyll were allegedly rivals (but see *Journal of Mrs. Arbuthnot*, 1950 i, 378): on the night of the former's return from victory in Spain he stood in the rain under her window, imploring admittance, while Argyll leaned out pretending to be an old woman refusing him entrance, see Nos. 14834, 14841. Beauclerk, called by Harriette 'the little parson' and 'the worthy clergyman', son of the 5th Duke of St. Albans, was vicar of Redbourne and a noted cricketer. See *Memoirs*, 1929, pp. 126–30, 193–5, 617–18.
$8\frac{5}{8} \times 13\frac{3}{8}$ in. 'Caricatures', vi. 149.

14833 HARRIETTE WILSON'S LAST LETTER—OR A NEW METHOD OF RAISING THE WIND!!

Rob^t Cruikshank Fecit.
Pub^d March 1825 by J Fairburn Broadway Ludgate Hill Londres.

Engraving (coloured impression). Two designs, side by side. [1] Harriette, seated at a small writing-table, pen in hand, with her husband standing behind her, gives a letter to a French servant, saying, *Monsieur Francios mind you put all my letters for Londres into the post directly.* He bows and shrugs, with a knowing grimace, answering *Oui Madame.* The letter is to *E. Ellice Esq M.P. 1, New S^t London.* On the table is a letter: *My Lord, People are buying themselves so fast out of my Book.* The husband is identified by a picture above his head: *View de Rochfort*; he stands with folded arms and a cynical smile, saying, *I think we shall make a good Spec of this.* His curly hair forms small horns, and his dress is dandified and French.

[2] Ellice stands on the doorstep of his house, reading the letter which a post-

man, saying *A letter from Paris Sir*, has just given him. He says: *Oho! from Harriette Wilson—very good, now I shall send this letter to the Newspapers and expose her—I shall not be such a fool as others—and if she was in this Country I should know what to do with her—£200 indeed what would my wife say?* His wife leans from a window, looking down at the letter; she says: *What can he know about Harriette Wilson?* The (corner) house is *New Street*, on the door *N^o 1* above a brass plate: *E Ellice*. The postman, who wears a cockaded top-hat and a scarlet coat with blue facings, with buff breeches and gaiters, holds a sheaf of letters, dropping some which are addressed to *D^r Eady* [a notorious quack], *The Lord Mayor* [Garratt], *Duke of Y^k*, *Bishop of London* [Howley], *Duke of Devonshire*.

See No. 14828, &c. Harriette is said to have married Rochfort on the profits of her book, and of its threatened sequel. The names on the letters seem to imply that she blackmails without a shadow of justification. The Duke of Devonshire is mentioned in the *Memoirs* but as an impossible lover: 'blind, deaf, absent'. Ed. of 1929, p. 69. 'Bear' Ellice (1781–1863) was a radical politician of note, his wife a sister of Lord Grey. Blackmailing letters were in fact written by H. W. at this time, cf. the autograph letter to Tilney Long Wellesley apropos the threat to Lord Maryborough. *Widener*, p. 95.
Each design, $8\frac{3}{8}\times6\frac{5}{16}$ in. With border, $9\frac{1}{2}\times13\frac{1}{2}$ in.

14834 THE DUCKING STOOL—A PUNISHMENT FOR FORNICATION. OR—THE DUKES AND THE DONS SHEWING UP HARRIETTE WILSON.

[Williams.]
Pub^d April 7^th 1825 by J. Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Harriette Wilson tied into a chair on the end of a pole pivoted on a post is suspended, dripping wet, over the water, and above the heads of those manipulating the pole (r.). They are (l. to r.) Frederick Beauclerk in parson's dress but without a wig; Wellington in uniform with hat, boots, and sword; Argyll in Highland costume, and Frederick Lamb. Wellington: *I think this will give you a cooler Madam if this don't tame her we must send her to the tread mill* [see No. 14406]*!—zounds it reminds me of the soaking I got at her door one morning when I return'd from Spain* [see No. 14832]*! give her another dip upon that account!!* Beauclerk: *Take it patienly my Dear its all for the good of your Soul ma Belle Harriette! You know your little Parson* [see No. 14832] *always gave good advice.* Argyll: *Now then here goes she has shewn us up most unmercifully, so let's return the compliment with Interest.*— Lamb: *I'll help give her a dip! tho I am a Lamb I've a little Woolfish spite in me! I say how do you come on with Amy now? do you ever have a Call as Headfort says!* Harriette turns menacingly towards her tormentors: *Go home and mind your Wives and dont persecute me you set of Nincompoops! I'll expose ye all in the next volume—I appeall to John Bull to protect me from your violence.* Her large bonnet, shawl, and book: *Memoirs of Harriet Wilson and Others* lie beside the water. John Bull, a stout yokel in smock and gaiters (l.), his hand on his cudgel, looks angrily towards the four men: *Ye ought to be ashamed of yourselves! first to seduce the poor wench, and then to ill use her, I think if you had what you deserve it would be the ducking instead of her! By Goles if I hant half a mind to give you all a good wapping!!* Four top-hatted men stand beside him (l.); one says *Bravo Johnny*, another *Thats right Johnny I was sure you would always stick up for the Fair Sex!* Spectators stand on the farther bank of water perhaps intended for the Serpentine.

See No. 14828, &c. Harriette attacks Amy, her eldest sister, in the *Memoirs*. Headfort, see vol. ix, told her he had not had 'a call' (an intrigue) for five years. $8\frac{1}{4} \times 12\frac{5}{8}$ in. With border, $9\frac{7}{16} \times 13\frac{7}{16}$ in. 'Caricatures', vi. 164.

14835 MOLL RAFFLES & THE NATURAL OR THE BED OF SWEET'S DEFILED.

[? H. Heath.]
Published April 14. 1825. by S. W. Fores, Piccadilly.

Engraving (coloured impression). A dinner-table scene. The Marquess of Wellesley (l.) falls backward, struck on the head by a dish and its contents flung by a termagant; his chair tilts over, he clutches at the tablecloth, plates, knives, bird, &c., fall to the ground. The woman (r.), décolletée, feathered, and bejewelled, leans forward with clenched fist, preparing to fling another dish (like the other of gold plate). She says: *Take that, & that, & that, & dread my fury Civet Cat.* He answers, warding off the onslaught with a jewelled hand: *Nay, Nay, thou sweetest unsophisticated lovely Sweet.* He wears court dress with a Garter ribbon, and a huge bunch of seals. On the back of his chair is a royal crown, indicating his Lord-Lieutenancy. On the wall are two pictures: a satyr watching nymphs bathing (l.), and Venus, Mars, and Cupid, with two billing doves (r.).

An illustration to Harriette Wilson's *Memoirs* (1929, p. 129), see No. 14828, &c. Wellesley is quoted: '. . . think how you may be injuring that lovely sweet being—that sweetest unsophisticated! lovely sweet!! . . . "I must reproach her with her faults and then—she will throw plates and dishes in my face!" . . .'. For Moll (or Poll) Raffles (or Raffle) see No. 11864.
$8\frac{3}{8} \times 12\frac{5}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{5}{8}$ in.

14836 MISS WILSON'S MODESTY PIECE.

I^n Baker Fec^t [1825]

Engraving (coloured impression). Sophia Dubouchet, a young girl elegantly dressed, stands on the pavement taking the hand of a dandified man, Lord Deerhurst (r.). She looks round with horror at a ragged Irishman who presents her with a piece of black pudding, watched with amusement by Deerhurst. Below the design is printed an extract from the *Memoirs* of Harriette Wilson, see No. 14828, relating Sophia's embarrassment at meeting Deerhurst when holding a piece of black pudding, fetched at Amy's request. She dropped it behind her, only to have it returned by 'a comical looking Irish labourer'.

Sophia (d. 1875) married Lord Berwick in 1812.
$8\frac{3}{4} \times 12\frac{7}{8}$ in. 'Caricatures', vi. 151.

14837 SCARLET FEVER. VERSUS YELLOW JAUNDICE. OR . THE LIBEL PUBLISHER CUT UP. JULY 1, 1825.

Don Juan Fecit. [R. Cruikshank.]
Pub^d July 1825 by J Fairburn Broadway Ludgate Hill London

Engraving (coloured impression). Scarlett (l.), in barrister's wig and gown, a gigantic H.L. figure emerging from clouds, breathes fire against Stockdale (see No. 12970), a hideous man who has fallen to the ground; he says: *I'll catch you my fine fellow—if you go to the Bottomless Pit.* He extends hands, which are talons and coloured red like his face, towards his terrified victim.

Stockdale, who has a grotesque profile coloured pale green, falls backwards from a small writing-table, kicking it over; he holds up a paper headed *Defence of Harriettes Memoirs*, saying, *I say this book is a very good book, and exposes the vices of the great. I am a poor worm of a publisher, & they want to crush me, but I'll be off to Van Deimans-land* [sic] *before I pay a farthing. blow me!* On the table ink streams across *More Anecdotes*, pouring down on papers inscribed *Harriette*. Other papers beside Stockdale are *Portraits of*; *Bought off 8000*; *50,000 Copies of the Memoires*. He is surrounded by large money-bags inscribed *£4.000*; *£8,000* [&c.]; and *Ill gotten Gold . . . 00*. The smoke round Scarlett is inscribed *Damages 8000*, *Damages 9,000*, *700*, *4000*, *3000*, *100*, *200*. From behind Scarlett's flames and clouds rises the figure of a statuary cutting an inscription on a tombstone: *£3,00. July 1. 1825*. A mask is tied over his clumsy features. He says: *I can get a new Shay with this here 3,00—as I'm a onest Stone cutter Blow her? the Baggage*. Behind Scarlett (l.) angry faces are freely sketched; they shout: *If I was a Stone-Cutter I'd fit the fellow for an Opera House Singer*; *I'll have Satisfaction*; *My damages shall be 20.000*; *I'll have redress*; *Damages*. Behind Stockdale hangs a picture of *Harriette Wilson* writing in a ramshackle room, on an enormous paper headed *Slander Scandal*.

See No. 14828, &c. A satire on Blore *v.* Stockdale (publisher of the *Memoirs*), King's Bench, 1 July 1825, when £300 damages was obtained for a libel in a letter supposedly by Fanny to her sister Harriette, describing a proposal of marriage, in vulgar cockney terms, by Blore, a statuary. Stockdale defended himself, maintaining the book was 'one of the most important works for its tendency to improve the morals of society . . . that had ever been issued from the press'. *Ann. Reg.*, 1825, pp. 13*–15*. The letter is not in the first version of the *Memoirs*. This, and a second successful libel suit, stopped the blackmailing enterprise. Nevertheless, an advertisement in the *Morning Post*, 29 Nov. 1827, alarmed George IV: 'Harriette Wilson's New Volumes . . . are now ready . . .'. *Letters of George IV*, 1938, iii. 341. See No. 15171.
$8\frac{5}{16} \times 12\frac{13}{16}$ in. With border, $9\frac{5}{16} \times 13\frac{3}{8}$ in.

14838 PATIENCE! THE DUKE OF ARGYLE, WHISTLING & SITTING ON A GATE *See Mem^s of H. Wilson.*

Marks fec^t *Plate 1*
London Pub^d by E. King Chancery Lane.

Engraving (coloured impression). Three dandies on horseback (l.) turn to look at a fourth, Argyll, who sits on the garden gate of a small detached house, part of which forms a background. A grotesque French pedestrian, foppishly dressed, addresses Argyll, extending his arms. In a window are seen Harriette Wilson looking out, a man beside her.

An incident at Somerstown, see *Memoirs*, 1929, pp. 21–3. Two of the riders are Horace Beckford and Sir John Shelley; see also No. 14846. One of a set of illustrations to the *Memoirs of Harriette Wilson* (see No. 14828, &c.) with the same signature and imprint, see Nos. 14839–45.
$4\frac{3}{16} \times 5\frac{5}{8}$ in. With border, $4\frac{15}{16} \times 6\frac{5}{16}$ in. 'Caricatures', vi. 156.

14839 RAGE! FRED LAMB ATTACKING HARRIETTE WILSON. *Plate 2*

See No. 14838. Scene in a neat parlour. Lamb seizes the alarmed Harriette by wrist and throat. *Memoirs*, 1929, p. 125.
$4\frac{1}{8} \times 5\frac{9}{16}$ in. With border, $4\frac{5}{8} \times 6\frac{1}{4}$ in.

14840 DISCOVERY? H. WILSON FINDING A PAIR OF BREECHES!! (LORD PROBY'S) IN AMY'S ROOM!

See No. 14838. A bedroom scene. Harriette points out to her sister Amy (living with General Madden) a pair of breeches marked *Proby*. Their brother, in shirt and stays, adjusts his cravat at the dressing-table. *Memoirs*, 1929, p. 31.

$4\times5\frac{1}{8}$ in. With border, $4\frac{11}{16}\times6\frac{1}{4}$ in. 'Caricatures', vi. 157.

14841 DISAPINTMENT![1] THE DUKE OF W××××××T×N ALAIS [*sic*] THE RAT CATCHER REFUSED ADMITTANCE TO H. WILSON.

See No. 14838. Wellington, in regimentals, soaked by driving rain, knocks at H. W.'s door, while a woman (Argyll disguised) speaks to him from the open window next the door; Harriette's face is dimly seen behind. A watchman swings his lantern, shouting. A pedestrian, hat tied on by a handkerchief, struggles against the rain. See No. 14832.

$4\frac{1}{16}\times5\frac{5}{16}$ in. With border, $4\frac{11}{16}\times5\frac{7}{8}$ in. 'Caricatures', vi. 157.

14842 DANGER! THE DRUNKEN COACHMAN, REFUSING TO GIVE UP THE WHIP.

See No. 14838. Street scene (after the theatre), the foreground filled by part of a coach. A footman struggles with a pugnacious coachman on the box. Two men and a woman (Livius, Elliston, and H. W.) look from the coach. A constable stands beside it. *Memoirs*, 1929, pp. 225–7. Livius is described as an amateur playwright, whose farce was played at Drury Lane. Barham Livius published *The Deceiver Deceived* (Covent Garden, 28 Feb. 1826).

$4\times5\frac{5}{16}$ in. With border, $4\frac{11}{16}\times5\frac{7}{8}$ in. 'Caricatures', vi. 158.

14843 SURPRISE? AMY SEEING W^{M} PON . . . BY PEEPING BETWEEN THE CURTAINS!

See No. 14838. Bedroom scene. Amy Dubouchet stands in a chemise, alarmed at a laughing face emerging from the closely drawn curtains of an ornate bed. *Memoirs*, 1929, p. 52.

$4\frac{1}{16}\times5\frac{9}{16}$ in. With border, $4\frac{3}{4}\times6\frac{1}{4}$ in. 'Caricatures', vi. 158.

14844 EMPLOYMENT! THE MARQUIS OF W——R LACEING H. WILSONS' STAYS, & MAKEING TOAST FOR BREAKFAST

See No. 14838. Bedroom scene. Worcester in a dressing-gown, sits by the fire (r.), making toast; he turns towards H. W., pulling at her stay-lace. Over the chimneypiece hang a portrait of a swaggering officer, *One of the 10th* [see No. 14640, &c.] and a landscape: *Worcester*. A coffee-pot and two cups are on a table (l.). *Memoirs*, 1929, p. 342. See also No. 14848.

$3\frac{13}{16}\times6\frac{1}{16}$ in. 'Caricatures', vi. 159.

14845 SENSATION! THE AMOROUS COBLER AND SOPHIA. (NOW LADY B——K)

See No. 14838. After the title: *See Mem of H. Wilson.* Interior of a shoemaker's bare shop, boots and shoes hanging against the window-panes. The shoemaker, wearing an apron over fashionable dress, embraces Sophia who stands on a stool. *Memoirs*, 1929, pp. 335–7. See also No. 14847.

$3\frac{13}{16}\times6\frac{1}{16}$ in. With border, $4\frac{5}{8}\times6\frac{11}{16}$ in. 'Caricatures', vi. 159.

14846 ILLUSTRATIONS OF HARRIETTE WILSON'S MEMOIRS. THE FOR-LORNE. LOVER—

H. H. H Del^{t} [Heath.]
Published Feb^{y} 5. 1825 by S. W. Fores Piccadilly

Engraving (coloured impression). Argyll (then Marquis of Lorne) sits on a gate, facing a foppish Frenchman, who says: *A'ha Mons^{r} le Dromadaire* [i.e.

[1] Corrected in pen.

Camel, for Campbell]. Lorne answers: *Oh what d—d moments tells he o're who doats &c &c.* There is a landscape background.

Another version of the scene in No. 14838. One of a set by H. Heath, see Nos. 14847–53, all headed 'Illustrations . . .', departing considerably from the book.

$4\frac{1}{8} \times 5\frac{5}{8}$ in. With border, $5\frac{1}{16} \times 6\frac{1}{2}$ in. 'Caricatures', vi. 189.

14847 SOPHIA'S SINGLE SENSATION. *Page 388*

Published March 25, 1825 by S. W. Fores Piccadilly.

See No. 14846. The cobbler, see No. 14845, coarse-looking and dishevelled, embraces Sophia who tries to run away. She: *Indeed you must not be Shocking.* He: *My dear young Lady, there's no accounting for Sensations!!*

$4\frac{3}{16} \times 5\frac{5}{8}$ in. With border, $5\frac{3}{16} \times 6\frac{3}{8}$ in. 'Caricatures', vi. 160.

14848 THE INDULGENT —— NO, NOT HUSBAND, BUT KNIGHT OF THE COLTS TOOTH *Vol 2 Page 400*[1]

See No. 14846. Worcester, in shirt and night-cap, crouches before the fire, making toast, while H. W. addresses him from a four-post bed: *Oh Worcester what a tender & affectionate Husband you will make!!!* He answers: *My dearest dear Harriette this menially waiting upon you is ecstasy in comparison with the Regent's Music.* See No. 14844.

$4\frac{1}{8} \times 5\frac{5}{8}$ in. With border, $5\frac{3}{16} \times 6\frac{1}{2}$ in. 'Caricatures', vi. 161.

14849 THE FUMBLER—OR THE AID DE-CAMP DRIVEN FROM THE SIEGE OF THE FRENCH—CITADEL . . . *Page 412*

Pub[d] May 4. 1825 by S. W. Fores. Piccadilly

See No. 14846. A woman kicks out of bed the Marquis of Worcester, Wellington's A.D.C. in the Peninsula. On a table are sealed [Dis]*patches*; his hussar uniform lies on the floor. *Memoirs*, 1929, pp. 524 f.

$4\frac{1}{8} \times 5\frac{1}{8}$ in. With border, $5\frac{7}{16} \times 6\frac{1}{2}$ in. 'Caricatures', vi. 160.

14850 THE ANTIDOTE, OR PARIS FOR PLEASURE, PUTT, SNIPE SHOOTING— AND THE LADIES.— *Page 118.*

H Heath Del

Pub Aug[st] 27. 1825. by. S. W. Fores

See No. 14846. A middle-aged man, holding hat and wallet, hurries to the open door, dismissed by two young women. One says: *Oh le monstre!!!* The other: *Well then, candidly Sir, I must say that you are the most odious, impertinent specimen of John Bull, who ever came over to the Continent by way of antidote to the French nation.*

$4\frac{7}{16} \times 6$ in. With border, $5\frac{9}{16} \times 6\frac{11}{16}$ in. 'Caricatures', vi. 161.

14851 AN EXPOSÉ, OR PRINCELY ECONOMY IN LOVE[2] *Page 138.*

See No. 14846. A street scene, *Bond Street.* A florid woman (a Mrs. Mansell) dismisses Prince Esterházy (adapted from No. 14419) who walks off to the r., saying, *You took up my time for 3 Months and promised me money—but sneaked off without paying me; if you do not fulfill your promise I'll publish the Cranbourn Alley Secrets.*

$4\frac{3}{8} \times 5\frac{15}{16}$ in. With border, $5\frac{7}{16} \times 6\frac{11}{16}$ in. 'Caricatures', vi. 188.

14852 ITALIAN PROFLIGACY, & ENGLISH SENSUALITY—OR THE WAGER, WON, A DEAD HEAT *Page. 121*

Pub[d] by S. W. Fores Aug[st] 28. 1825.

See No. 14846. A couple (Lord Herbert and an Italian lady) flirt indecorously in a room with a large Gothic window of coloured glass. On the l. a coffin (that of the woman's husband) rests on a bier framed by curtains.

$4\frac{1}{4} \times 5\frac{5}{8}$ in. 'Caricatures', vi. 188.

[1] Imprint as No. 14847.

[2] Signature and imprint as No. 14850.

14853 THE GLENARVON GHOST, AT THE MASQUERADE.[1]

Page 161

H Heath

See No. 14846. Harriette, in peasant costume, takes the hand of Byron, dressed as a monk, saying, *Let our Religion alone, till you can furnish us with a more perfect Creed; till then, neither, You nor Voltaire will ever enlighten the World by laughing at it.*

The words have no relation to the account of a conversation with Byron at Watier's masquerade in the *Memoirs*, 1929, pp. 588–95, where, however, Harriette professes to have spoken of Lady Caroline Lamb's novel, *Glenarvon*.

$4\frac{1}{4} \times 5\frac{5}{8}$ in. With border, $5\frac{5}{16} \times 6\frac{9}{16}$ in. 'Caricatures', vi. 189.

14854 THE CHARITABLE TITHING PARSON!!—AND—POOR WIDOW AND CHILDREN, *Scene Bow Lane*

[Williams.]

Pub^d March 21^st 1825 by J. Fairburn Broadway Ludgate Hill

Engraving (coloured impressions). Two designs side by side. [1] A parson preaches in a black gown, the pulpit on the extreme r., the altar rails and a plain communion table behind. A corner of the clerk's desk is on the extreme l. In the foreground is a square pew immediately below the pulpit in which some of the congregation are asleep. The preacher: *Dearly beloved brethren Above all things have mercy and compassion on the Poor, the Widow, and the Fatherless, for "he that hath pity on the poor lendeth unto the Lord" Again "whoso has this world's good and seeth his Brother (or Sister) have need, and shutteth up his bowels of compassion from him, how dwelleth the love of God in him?*

[2] The interior of a hairdresser's shop. The parson walks in profile to the l. to the open door carrying against his shoulder a tall wig-block on which is a powdered wig. Under his l. arm is a large volume: *Tithes of S^t Mary*. A young widow extends her arms imploringly towards his back, saying, *For Gods sake your Revrence have compassion on a poor Widow and Fatherless children. You know your Revrence you sent a warrant of Distress into this house for your Tithes when my poor husband was on his death bed.* He answers impassively: *I'll hear no excuse! I will have my Tithes.* A little girl clings to her mother, a boy in torn clothes watches the parson; both are in black. A sturdy young shopman, comb in hand, grasps the queue of the wig on the block, exclaiming, *But you must not take the Aldermans Wig tho Mr Parson!* A chair has been overturned. Behind them is the shop-window, in which jars are displayed. Outside the door (l.) boys and a man stand on the pavement to watch the exit. On the wall above is *Bow Lane* above a bill: *On Sunday A Charity Sermon will be preached by The Rev D^r Wilson at S^t Marys Alder*[mary] *for the Benefit of a Poor Widow and Fatherless Children.*

The incident, reported in all the newspapers, was the insistence of Dr. Wilson on a warrant of distress for tithes (£1. 8*s*.) from a poor widow, Tootel. The Lord Mayor paid the sum himself. Her rent was £10, her poor's rate had been remitted. *John Bull*, 6 Mar. 1825. Harry Bristow Wilson, D.D. (1774–1853), a learned evangelical, was rector of the United parishes of St. Mary Aldermary and St. Thomas the Apostle, and was involved in continual litigation with his parishioners, though he established a parochial lending library and abolished fees for baptism. *D.N.B.* See No. 14855.

Each design, $8\frac{5}{16} \times 6\frac{1}{4}$ in. With border, $9\frac{1}{4} \times 13\frac{1}{4}$ in. 'Caricatures', vi. 147.

[1] Imprint as No. 14852.

14855 PRAY WHICH IS THE WORST? | THE PIECE OR THE PARSON.

Pub^d March. 1825 by King Chan^y Lane

Lithograph (coloured impression). Dr. Wilson (see No. 14854), with chubby face and lanky limbs, sits at a round table on which are decanter and glasses. He leans forward to address Harriette Wilson (see No. 14828, &c.), who sits with her back to the table, but looks over her shoulder. He asks: *How is it namesake that you and I are at present the most notorious Characters in Town.* She answers: *Because I take money out of those pockets that can afford it, and you out of those that cannot.* A picture hangs on the wall behind each: *Bon Voyage*, a winged monster carries off a parson; the dome of St. Paul's and a church spire are indicated. In the other, trees are hidden by Harriette's words. By the same artist as No. 14832; the drawing is sketchy and effectively naïve.

$6\frac{1}{4} \times 10\frac{15}{16}$ in. With border, $7\frac{7}{16} \times 12$ in. 'Caricatures', vi. 148.

14856 PLUCKING A GOOSE!!!—

[G. Cruikshank, ? and R. C.][1]

Pub^d by J Fairburn Broadway Ludgate Hill Jany 1^st 1825

Engraving (coloured impression). A large golden goose (Hayne), wearing a top-hat, collar and cravat, stands on one leg on documents; these are on an ornate box, the bill for which hangs over it: *J Goose Esq To a Dressing-case— £1000!!* The bird's feathers are being ruthlessly torn out: Maria Foote kneels in profile to the r., tugging hard at the last tail-feather, inscribed *£3000 Damages.* She wears an apron-pouch: *The Foote Family Feather Bag*, filled with feathers inscribed *800, 500, 200*; she kneels on papers: *Promise of Marraige* [sic] and *Love Letters from a Goose.* Her parents (l.) walk off to the l. with furtive satisfaction: Foote puts into his coat-pocket a large feather inscribed *1500*; he says: *People my* [sic] *call me a Pimp to my Daughter—& be D—nd—what a gooee! to suppose I wanted to be pay master—if we had got hold of him I wo^d have soon let him see that Receiver General would suit me better.* Mrs. Foote follows, her face heavily patched. She holds a bag of *Jewels— Precious Stones* and a large feather inscribed *£1200.* She says: *And they may call me an Old Bawed* [sic]*—but I've got the Jewels.* A fat spectacled lawyer, standing behind Maria, pulls out a feather inscribed *500*, saying, *There can be no Sin in the Law having a Pull—as we pluck by act of Parliament.* A ballet-dancer, girdled with roses, kneels in back view, on a paper inscribed *Italian Opera—Dear Girl*; she digs her fingers avidly into the bird's breast feathers. On the goose's back stands a dismantled cannon, on which a face is suggested with a label issuing from the mouth: *I fancy if he Backs me much longer— he wont be able to bear my weight—he is full of Feathers to be sure but not very downey.* Under the bird's feet are papers: *87,000 in chancery Doubtful—* and *£100,000 p^r Ann^m (i e) for one year.* It says: *Cackle! Cackle—! Cackle—!*, and faces another set of parasites, four of whom are raffish young men, the foremost being Best, who wears a pouch for feathers (inscribed *200*, &c.) like that of Maria Foote, and plucks a breast feather inscribed *200.* He says, slyly screening his face with his hand, "*You say right Sir"! but take my advice For— Tho' with y^r down I may feather my nest, yet, amongst all y^r friends, you'll find I'm the Best.* In his coat-pocket is a pistol to show that he is a noted duellist. The fingers of the man behind him are predatory; he says: *what a Prime goose*

[1] Douglas impression autographed by G. C.

to be sure!! my fingers itch to pluck him—but I see he is in the hands of one of the Best old Poulterers in Town. A fat parsonic fellow takes his share, saying, *Sweet Bird.* A woman, anxious to pluck, stands behind and on the extreme r.

On a hill which rises behind the Foote family is a castle inscribed *Bastard Castle.* In place of a gateway is a mask inscribed *Masked Battery* in which features are indicated, with projecting cannon for eyes and mouth. From the latter two blasts of flame slant downwards, one strikes the goose's neck, one Maria Foote's head. The former is inscribed *Blasts of Black Poison—for the—Ear*; the other: *a Blast of Black heart Poison for the Foote.* Behind this mask a little masked man (Col. Berkeley) peeps out, saying, *D—me if I an't ashamed to show—my face—.* At his feet is a paper: *Berkley Hounds.* Three women look from the battlements. Beside the castle is a large notice: *To be seen here The Cur in the Manger & the Snake in the Grass.*

For Maria Foote's £3,000 damages against Hayne see No. 14711, &c. Her father obtained £1,150 from him to buy an army paymastership; a dressing-case costing £1,000 was one of the presents to Maria. Tom Best (see No. 15198) acted as Hayne's 'best friend' in the negotations with Col. Berkeley. Hayne's great wealth was to be lost in a few years, partly owing to a Chancery suit.

Reid, No. 5121. Cohn, No. 1854.
$8\frac{1}{4} \times 13\frac{3}{16}$ in.

14857 SMILES AND TEARS.

T. Jones fec^{t}
Pub^{d} by J Duncombe 19 Lit^{e} Quest St Jan^{y} 1 1825

Engraving (coloured impression). Above the design: *Duncombe's Miniature Caricature Magazine. N^{o} 2.* Contrasted designs, side by side, the title divided between them. [1] A corner of the stage, a stage-box in the foreground on the extreme l. in which Col. Berkeley stands to clap Maria Foote who dances a pas seul, wearing a becoming evening dress and looking towards the box. At the base of the design are the head and shoulders of two musicians, elderly, ugly, and comic, who face each other, playing their instruments; a flautist (r.) says: *The Colonel has injured his knee—*; a trumpeter: *Yes but he has not hurt his Foote.* [2] Hayne, with long ass's ears, sits despairingly beside a table covered with *Bills of Costs*, shedding tears. In his pocket is a paper: *Galloping Consumption*; on the floor, *Damages 3000!!* and a book, *Boxiana* [by P. Egan]. On the wall are pictures: a boxing match and a rider thrown from his horse. Money-bags are under the table. He reflects (in a parody of 'The Lass of Richmond Hill'): *Were mine the land | In all the Strand, | Colonel, I beg your pardon; | I'd Crowns resign | To call but mine, | One Foote of Covent Garden.*

See No. 14711, &c.
Each design, $4 \times c.\ 2\frac{3}{4}$ in. With border, $4\frac{1}{2} \times 5\frac{7}{8}$ in.

14858 THE DOUBLE DEALERS—TWO STRINGS TO YOUR BOW—OR—WHO'S THE DUPE.

[Williams.]
Pub^{d} Jan^{y} 4. 1825 by S W Fores 41 Piccadilly.

Engraving (coloured impression). Below the title: *A Melo Drame, as latly* [sic] *performed at the Kings Theatre Westminster with considerable Eclat* [i.e. in the King's Bench, Westminster Hall]. The scene is a neat parlour. Maria Foote

stands between Col. Berkeley (l.) and Hayne (r.), who face each other in profile. She touches each on the chin, saying, *Alley will you marry me my dear Alley Crokers* [cf. No. 12310]. Berkeley, who holds papers inscribed *Confidential Letters for Publication—Foot & Waterhouse*, answers *marry you! Poh Poh.* Hayne answers *marry you! oh ho!* He holds a paper: *Proposals to Paton* [cf. No. 14872], *Bartol*[ozzi, see No. 14428] *Green Foot &c.* They stand before a sofa on which are the hats, gloves, and canes of the two visitors. On the wall a picture hangs above the head of each: (l. to r.) *Berkeley Castle*, *Plymouth Dock Yard* [where Foote had some post] and *Burderop Park* [Hayne's country place]. At the open door (l.) a nurse stoops over a little girl (Berkeley's child) holding her back: *Stop my dear, I don't know which of the Papas you'll have yet!* On the r. is a table with writing materials and a casket of letters. Beside it a bitch stands coyly between two dogs. After the title (adapting the words of Macheath in the *Beggar's Opera*):

How happy could I be with either;
Was the other dear Charmer away:
But while they both teaze together
Why sure I'll make both of them Pay

See No. 14711, &c.; for Berkeley and Mrs. Waterhouse, No. 14274.
$8\frac{1}{8} \times 12\frac{9}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{3}{4}$ in.

14859 PUBLIC EXPOSURE, OR THEY HAVE PUT THEIR FOOT IN IT. PAR NOBILE FRATREM [*sic*]!!

[? H. Heath.]
Publishe. Jan^y 6. 1825. by S. W. Fores. piccadilly London

Engraving (coloured impression). Maria Foote stands between Col. Berkeley (l.) and Hayne (r.) who kneel on the floor, both having long ass's ears. She seizes both by the hair, saying, *Behold the mean designing Knaves, arayed thus to public view by their intended victim.* Both look wryly up at her. Berkeley holds *Confidential Letters to be Published to Expose Myself* [see No. 14274]. Hayne holds a paper: *Hypocrisy or the Silver Ball made a Foot-Ball.* Behind, the Court of King's Bench is indicated; Abbott is flanked by sour-looking lawyers, faintly sketched; spectators lean from a gallery. Above, a cloud-borne cherub floats towards Maria, holding out a scroll: *£3000. Vox. Populi.* In the foreground are two open doors; by one (l.) stands Mrs. Foote, saying, *Let me alone I have feathered her nest.* Foote looks back from the other, saying, *I have made £1200. by the job so, D.I.O.* [Damme!, I'm Off,]. See No. 14711, &c.
$7\frac{3}{4} \times 11\frac{1}{2}$ in. With border, $8\frac{15}{16} \times 12\frac{3}{8}$ in. 'Caricatures', vi. 125.

14860 PAYING THEIR FOOTING,!! OR THE PUBLIC JUDGEMENT. JOHN BULL ON THE BENCH

[? H. Heath.]
Published Jan^y 12. 1825 by .S. W. Fores. Piccadilly.

Engraving (coloured[1] and uncoloured impressions). Maria Foote, plainly dressed and demure in cap and apron, stands in the dock (r.) between Col. Berkeley, a ragged ruffian, and Hayne, a lunatic in a strait-jacket. Above the dock is a slanting board inscribed *Reflection.* John Bull, in judge's robes, sits

[1] 'Caricatures', vi. 131.

in an arm-chair on a dais (l.). He faces the culprits, saying, *Your sentence Miss Trip Foot, is that you be sent to the Magdalen for a Season, there to repent and be purified. You M^r Backbite to the House of Correction, and there to be treading the Tread Mill* [see No. 14406], *untill a total reform is evinced. As for you M^r Peagreen! the Court in commiseration of your Malady consign you to S^t Lukes for a Twelve-month as an experiment on your Case. And may the public have mercy on you all.* Berkeley, who is heavily fettered, says: *Pray M^r Bull be merciful for when I am made a Peer, I shall turn Saint and appoint Dick, Fletcher my Domestic Chaplain!! as I fear I shall never be able to Kneel again.* Hayne, whose head is shaved, capers with an insane grin, saying, *I've Kissed and I've prattled with fifty* [fair maids] *&c &c.* [*Beggar's Opera*]. A clerk sits at the table, staring at the dock. On the table are a mace and papers: *Indictments*; *Watehouse* [sic, see No. 14274] *Foot, &c &c*; *Charges*; *Bastardy*; *Letters*; *D^r . . .*; *D^r Leake.* Behind, grave spectacled lawyers are indicated.

See No. 14711, &c. Berkeley was cr. Baron Segrave in 1831, Earl Fitz-Hardinge in 1841. For Dick *v.* Fletcher see No. 14700, &c. John Bull's opinion is similar in No. 14864, but cf. No. 14861.

$8\frac{1}{16} \times 11\frac{7}{8}$ in. With border, $9\frac{1}{16} \times 12\frac{3}{4}$ in.

14861 A FOOT ON THE STAGE. AND ASSES IN THE PIT—OR— A NEW YEARS—PIECE.

Rob^t Cruikshank Fecit.
Pub^d Jan^y 1825 by J Fairburn Ludgate Hill London

Engraving (coloured impression). On the stage, a corner of which is on the extreme l., a foot and leg, elegantly poised, issues from swirling cloud; behind, actors, one only being visible, raise glasses high, saying, *Here's a health to all good Lasses* [twice]; *Pledge it merrily fill your glasses*; a face looks through a round aperture to say: *Let the bumper toast go roud* [sic]. Above the proscenium is a picture of a man (Berkeley) thrown on his knees while his horse leaps a gate, and a goose (Hayne) threatens him with outstretched neck, saying, *Hiss Hiss Hiss.* A signpost points to *Barkley.* Above is the inscription *Veluti in Speculum*, below: *Retaliation.* Occupants of the crowded pit stand in astonished excitement to see the elegant foot. Col. Berkeley stands looking through an eye-glass; he says: *I think I have seen that Foot before I broke my knee, and felt it too.* A woman just behind him says: *You "love" a pretty foot dont you Col!* A man with a goose's head wearing a top-hat (see No. 14856) says: *What a Green Goose I am to have lost £3000 by a similar one, in trying to tread upon it. besides a double barreld manton and £1500. O yes I have been prettily plucked —but I'l have a hiss for my money Hiss, Hiss, Hiss!!! Hiss.* A man standing beside him (Cox), horns projecting from under his top-hat, says: *And I was devlish nigh loosing as much only found out the secret in the Kitchen ha! ha!* Other pittites gape, grin, or laugh. A bearded Jew: *I vonder vat da voud take for it! I shou'd like to buy it, ma hearts.* A small boy in a woman's arms: *Oh I am just come from school to see the new xmass piece.* A woman says to a man: *I wish you wou'd not stand before me Sir! I can't see it.* Others say: *Clap! Clap, Clap* (reversed), and *Clap, Clap, Clap, it.*, or *Bravo! Bravo! Bravo.* The orchestra play tunes with appropriate words: *Just like Love*; *Foot it lightly as you may This is Nature's holyday*; *The bold Dragoon*; *O Fly not yet.*

In the lowest tier of boxes is one filled with men: Lord Fife says *I should like to play my Fife to it*— [cf. No. 14549, &c.]; another: *I wish I had such a one.* In the next box (r.) Alderman Wood says: *It's just the thing for M^rs Wood*

I declare. A voice behind: *Tis enough to give one the Night Mayor* [altered to] *Mare* [cf. No. 12817]. A lady using an opera-glass: *Really it appears to me to be issuing from a cloud.* A man: *O yes my Lady it has been under one for some time.* Four boxes in the second tier are depicted. In the small stage-box a youngish man wearing a star (? Prince Leopold) looks through a glass, saying, *By Jupeter it's a beautifull one.* A lady sits next him. Mr. and Mrs. Foote are in the next box; he clasps a *Manton* sporting gun (one of the presents from Hayne), saying, *Yes Yes a pretty foot is a profitable concern—.* She says: *That will do Maria that will do.* The two other boxes are filled with dandies and ladies applauding or hissing, and making appreciative or (the women) disparaging remarks.

See No. 14711, &c. Maria Foote's ovation on her reappearance at Covent Garden in February is correctly anticipated. For 'Mrs Wood' cf. No. 13736. $8\frac{1}{2} \times 12\frac{15}{16}$ in.

14862 A THEATRICAL DRESSING ROOM—OR—TRUNKS & LEGINGS.

[Williams.]
Pub^d Jan^y 21^st 1825 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Kean, in theatrical costume, feathered hat, slashed doubet, and long flesh-coloured tights, stands beside Mrs. Cox (l.), who holds up her dress to put on Kean's slashed trunk hose while Cox lolls jovially on a sofa (r.). He says: *You little Devil! you've got into my Trunks have you, I shall call you little Breeches after this!* She answers: *Dont you think they fit me well?—To be sure they are not quite so tight as your leggings, but I'll wear them home, and you may come to our house and fetch them!* She stands before a tall cheval-glass. Cox, his alderman's chain round his neck, and his hair sprouting into horns, exclaims: *Ha! ha! ha!——What a pretty pair of you!!!* Above his head hangs a picture: *Horn Fair*: buildings and little figures with long horns. Behind Kean a table with a tray of tea-things is drawn close to the fire; on it is a play-bill: *Sir Giles Overreach M^r Kean.* Behind his head on the chimneypiece is an open book: *The Double Dealer.*

In the suit of crim. con., Cox *v.* Kean, 17 Jan., it was proved, in mitigation of damages, that the alderman had often taken his wife to Kean's dressing-room at Drury Lane, and had allowed her to stay there while the actor changed his clothes in full view of both. 'Little Breeches' ('L.B.') was Kean's pet name for Mrs. Cox in the damaging letters (see No. 14710) read at the trial, see No. 14863. Sir Giles Overreach in Massinger's *A New Way to pay Old Debts* was reputedly Kean's greatest part.
$7\frac{9}{16} \times 9\frac{3}{4}$ in. With border, $8\frac{1}{2} \times 10\frac{1}{2}$ in. 'Caricatures', vi. 136.

14863 THE COURT OF KINGS BENCH TURN'D INTO A COCK PIT, OR 800 SYMPTOMS OF KEEN SPORT.

Marks fec.
London Pub^d by E. King Chancery Lane Fleet S^t [Jan. 1825]

Engraving (coloured impression). C. J. Abbott sits above a rectangular enclosure (or 'pit') in which Cox (r.) stands, pointing at his defeated opponent, Kean, who lies on the ground in the costume of Richard III (see No. 12325). Gold-tipped antlers sprout from Cox's head; he wears an alderman's chain

and holds a money-bag inscribed *£800*. Kean, supporting himself on both arms, scowls towards Cox, saying,

Perdition catch thy arm!—the chance is thine!
But oh! the vast renown thou hast aquired
In conquering Edmund does afflict him more
Than even did Charlottes mutation in love.
Now, let the world in future be my Stage,
To feed lewd vengeance in a lingering act;
And let one Spirit of the first born lust
Reign in all bosoms; that, each heart being set
On Crim Con actions, the rude scene may end
And lawyers be the burier of the dead!

Cox answers:

Croak on Prostrate Richard or rise if thou wilt
For now have I branded the [sic] *th' ungrateful guest*
And never more shalt thou in triumph cry
Richards himself again! Go storm and fret
Thy brief hour on the Stage! & I will hast'n home
And assay the purity of that Gold
This day hath drawn reluctant from thy purse
Now is the winter of our discontent made glorious.

Behind the palisade, and on each side of, but below the judge, stand Counsel: Scarlett and his junior (Brougham) behind Kean (l.); Denman (the Common Serjeant) and his junior (Chitty) behind Cox. Abbott holds out a pair of scales in his r. hand, in which *800* outweighs a scale inscribed *Case*. He turns his head in profile to answer Denman: *(Danmon)* [who says] *We anticipate my Lord £2000. (Abott)* [Abbott] *the case M^r Doneman hath been weighed in the balance and found want^g the jury have award^d thee a Keen £800—(Danman) What more my Lord (Abott) nothing Scarlot with his broom hath swept away the rest.* Cox's Junior Counsel, whose face is hidden, says: *Law wilt thou done, done!* Brougham, who stands in front of Scarlett, says: *Oh my Lord M^r Doneman is only a little jocose or so upon the name of the Ci-, divant* [sic] *Miss Newman's new man What more.* Scarlett: *I'll wager thee my bit of Scarlet* [cf. No. 14820] *against thy bit of Law.* Beside Scarlett stands Mrs. Cox, holding a closed fan; she looks down at the 'pit', putting two fingers (horns) to her forehead, and saying *Bravo! go it my cocks.*

See No. 14710, &c. In Cox *v.* Kean, 17 Jan., Scarlett showed that Charlotte Cox, née Newman, had intrigued with one Watmore after the liaison with Kean. Denman asked for £2,000 damages, the jury gave £800. *The Times*, 18 Jan. 1825. Cox was an assayer of gold and a banker, a bankrupt in 1821. Brougham, having reverted to a stuff gown (cf. No. 14781), has to act as junior to K.C's.

$8\frac{3}{4} \times 12\frac{9}{16}$ in. 'Caricatures', vi. 137.

14864 A PAIR OF SPECTACLES—OR—THE LONDON STAGE IN 1824–5.

[Attributed to G. Cruikshank but in the manner of Williams.]
London Pub^d Jan^y 24. 1825 by. John Fairburn Broad. Way Ludgate Hill

Engraving (coloured impression). Three H.L. figures at the base of the design

look up at two circles linked to form giant spectacles. In one (l.), inscribed *Tragedy*, Kean as Richard III (see No. 12325) postures, leaning to the r., on a pedestal inscribed *Drury Lane*. In his r. hand he holds upside down a money-bag inscribed *Minus £800* from which sovereigns and bank-notes pour out. He holds a mask. In the other circle Maria Foote dances elegantly to the l., holding out a money-bag inscribed *£3.000*, in the other a mask. Kean: *Take off your Mask Maria!!* | *Confound the Crew!!!* She answers: *Edmund, t'is off!—* | *I'm here as well as You!!!* Below, and on a larger scale than the other figures, John Bull, a stout 'cit' in old-fashioned wig, sits squarely, chin and hands resting on his stick; he turns up his eyes, one towards Kean the other to Maria, registering intense melancholy; he says with down-drawn mouth: *Horrible! Horrible! most Horrible! Hamlet.* On the l. a handsome décolletée woman (? Mrs. Cox) looks up at Kean, both arms extended, exclaiming, *Oh! He is a nice Man!! and performs his part well!!* A man of fashion (r.), resembling Col. Berkeley, looks foppishly up through an eye-glass, saying, *O! what a lovely Creature and what a charming leg and Foot.* In the upper margin: *All the World's a Stage, and all the Men and Women merely Players." Shakspeare.*

A comment on Cox *v.* Kean, see No. 14863, and Foote *v.* Hayne, see No. 14711, &c., both distressing to John Bull, cf. No. 14860. For the spectacles cf. No. 11429.

Reid, No. 1287. Cohn, No. 1823.

$8\frac{1}{2} \times 13$ in.

14865 WOLVES TRIUMPHANT—OR—A FIG FOR PUBLIC OPINION.—

R C [Cruikshank.]
Pub Jan^y 1825 by J. Fairburn Broadway Ludgate Hill—

Engraving (coloured impression). A corner of the stage (r.) at Drury Lane, with a section of the pit in the foreground (l.). Kean, as Richard III, postures before his tent, frantically flourishing his sword, and exclaiming *Richard is not himself again ha—*. All the occupants of the pit have the heads of wolves; all lean forward applauding wildly: *Bravo Kean for ever*; *Bravisimo Bravo* [&c. &c.] *Little Breeches for ever* [see No. 14862]; *No Cocks*; *Turn out the Alderman*; *Bow, wow, wow.* Above the draped tent is *Veluti in Speculum*; within it are Richard's bed, crown, and shield. Elliston leans from the wings to say to Kean: *Remember your Bond Kean stand the storm of Public displeasure and we'll pay the £800 for you. success to Swindling.* Winston looks over Elliston's shoulder to say: *Send Theatrical Wind and Stone at the Geese.* On the l. are two tiers of three boxes: next the stage are supporters of Kean: below, a lady looks through an opera-glass, saying, *The dear man, how Charming he looks. Oh! I shall faint.* Beside her is a man wearing a star. Above, a lady leans out to wave a handkerchief, saying, *Bravo Kean my dear fellow bravo! stand your ground.* A lady behind her: *Bravo bravo Clap. clap. clap.* In front of the middle box below sits Cox, with huge reindeer's antlers, leaning on a play-bill: *Richard III with the Pantomime of Cock-a-Doodle.* He says: *How Keen he looks at me what the Devil Cocks me here ? I must cut a queer figure with this head dress.* With him are men who shout *Hiss hiss hiss* and *Off Off off off.* The front of this box is decorated by three figures dancing hand in hand who are evidently (l. to r.) Kean, in theatrical costume, Cox, with antlers, and Watmore with a pen behind his ear. In the box above, Watmore, wearing a

mask, says: *What more have I to expect? Old Cockey has turned me out of the Custom house, and my treachery exposed. I am ashamed to shew my face.* Others in his box shout *Hiss, hiss, hiss* and *out out.* The lower box on the extreme l. contains hissers or 'geese' who hiss and say *off off*; a man says: *Ve vont the manager.* The decoration of this box is an assassin with dagger and lantern about to murder a prostrate man. In the box above a blowsy woman applauds: *Bravo,* [&c.], another occupant hisses.

When Kean reappeared as Richard at Drury Lane on 24 Jan., after the trial, see No. 14863, the theatre was packed with his opponents and supporters, intent on a demonstration with something of the character of the O.P. riots (see No. 11414, &c.). The friends of Kean are represented as 'the Wolves', see No. 12919, &c., his (disbanded) tavern club, and were so stigmatized by *The Times* (28 Jan.). On 28 Jan. (when Kean played Othello) Elliston, the Manager, was summoned by the display of a placard, and he appeared at the close of the play to explain that he had signed a contract with Mr. Kean, who had himself chosen to face the public to fulfil it. He shook hands with Kean, who was at last allowed to speak. *Europ. Mag.* lxxxvii. 86–8; *Life of Edmund Kean,* 1835, ii. 220 f.; Playfair, *Kean,* 1939, pp. 244 ff. See No. 14710, &c.
$8\frac{7}{16} \times 12\frac{7}{8}$ in.

14866 A SCENE IN THE PANTOMIME OF COCK—A—DOODLE DOO!!

R. C. [Cruikshank.]
Pub^d^ Jan^y^ 1825 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). After the title: *lately performed at Druery* [sic] *Lane with unbounded applause.* Two cocks draw a fantastic car (r. to l.); on one sits as postilion the tall bulky Cox with enormous reindeer's antlers; the bird droops under his weight, uttering a moribund *Do a Doodledoo-a!!!*; the other crows: *Cock-a Doodledoo!!* Mrs. Cox, alluring, in ballet-dress, sits in the car holding the reins, one set round the neck of Cox, the other round the beak of the second cock. In the car at Mrs. Cox's feet stands Kean, dressed as Harlequin, l. hand on her shoulder, the r. hand grasping Cox's r. hand. At his feet is a mask. He says: "*I must be the worst of villains if I could take a man by the hand while meditating to him an Act of injustice.*" Cox holds out in his l. hand a heavy whip, the lash inscribed *800*, the handle *Horne.* Turning to Kean, he answers: *Ah my dear fellow I can place the most implicit confidence in you. I always took you for a friend—.* Mrs. Cox, smiling complacently, says: *I have been driving an Old Dunghill Cock for some time, and also a Keen Harlequin Cock, but now they begin to grown* [sic] *Roopy I shall get a brace of prime young Bantams to drive.* The ornate car is gilt and decorated with reindeer-antlers. On a wall (r.) is a huge play-bill: *Theatre Royal Druery Lane in rehearsal the Hypocrite after which a new Pantomime called Cock a Doodledoo Harlequin by M^r^ Kean Columbine by Little Breeches* [see No. 14862] *Pantaloon by Old Cocks.* A background, resembling stage scenery, is formed by rose bushes (l.) and a Temple of Hymen, with a dome topped by a flaming heart flanked by antlers.

A comment on the evidence at the trial, see No. 14863, of connivance on the part of Cox, perfidy on that of Kean, and the recent adultery of Mrs. Cox with Watmore.
$8\frac{1}{2} \times 12\frac{3}{4}$ in. 'Caricatures', vi. 143.

14867 THE HOSTILE PRESS; AND THE CONSEQUENCES OF CRIM. CON. OR SHAKESPEARE IN DANGER:

R. Cruikshank Del^{t} [? and G. C.].
Pub^{d} Feb^{y} 1825 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Kean, in the costume of Sir Giles Overreach, stands on the stage, indicated by a boarded floor surrounded by flame and smoke from the jaws of a semicircle of ferocious monsters, serpentine, scaly, and fanged, and with glaring eyeballs. The largest and most menacing is the *Old Times*, emitting *Gall*, *Spite Venon* [sic] *Hypocricy*. Towards this Kean directs his levelled rapier, saying, *By the powers of Shakspeare, I defy ye all.* He holds above his head a large open book: *Shakspeare*, which is irradiated. Almost as large as the 'Times' is the pendant to it: *New Times*, vomiting *Hypocricy*. The other monsters are not specified, they spit flames inscribed respectively: *Spleen*; *Cant*; *Malignity*; *Slander*; *Spite*; *Envy*; *Malice*; *Nonsence*; *Oblique*. After the title: "*Be thou as chaste as ice, as pure as snow—thou shalt not escape calumny.*"—*Hamlet.*

Two appearances of Kean at Drury Lane (cf. No. 14865) are blended: his speech on 28 Jan., and his performance of Sir Giles Overreach on 31 Jan., which showed that he had to some degree dominated the outcry. He said: '. . . I stand before you as the representative of Shakespeare's heroes . . . a professional victim. . . . If it is done by a hostile Press, I shall endeavour to withstand it—if it is your verdict, I shall bow to your decision, remember with gratitude your former favours, and leave you.' *Life of Kean*, 1835, ii. 220–1. See No. 14710, &c. *The Times* went to incredible lengths in abuse of Kean. Playfair, *Kean*, 1939, pp. 245 ff.
$8\frac{7}{8} \times 14\frac{1}{8}$ in. With border, $9\frac{7}{8} \times 14\frac{7}{8}$ in.

14868 COLONEL FITZ-BASTARD, OF HUNTING & BOXING NOTORIETY, (AIDED BY TWO OTHERS) FEROCIOUSLY ATTACKING AN UNARMED GENTLEMAN,

Rob^{t} C—k Fecit
Pub^{d} March 1825 by J. Fairburn. Broadway Ludgate Hill.

Engraving (coloured impression). The title continues: *at his own Residence, with the But-End of a Horse-Whip*. Col. Berkeley stands over a kneeling man, savagely thrashing him with a horse-whip; with him are two young men; one (l.) says: *I'll hold the door fast!* The other stands with his back to the fireplace, saying, *And I'll guard the poker & Tongs.* All three wear top-hats. The victim, in dressing-gown and slippers, has been dragged from his writing-table; his chair is overturned. His forehead is cut and bleeding; he cries: *At the office, Sir I'll give you satisfaction——Murder! Help! Help!* Berkeley answers: *No, Sir—; Now, Sir—Now, Sir—Now. Sir!* Under his foot is a newspaper, *Cheltnam Journal.* His two friends are identified as Hammond and 'Lord Lennox' (? Lord Sussex Lennox). In the upper margin: *All Respectable Ladies shun him—and Real Gentlemen send him to Coventry.*

Judges, editor of the *Cheltenham Journal*, was attacked by Berkeley, whose conduct in relation to Maria Foote (see No. 14711, &c.) and Mrs. Waterson (see No. 14274, &c.) had occasioned severe Press comment. See Nos. 14869, 15056. Cf. No. 14556.
$8\frac{1}{16} \times 12\frac{13}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in.

14869 THE COLONEL AND THE EDITOR; A NEW SONG TO AN OLD TUNE, ON A RECENT AFFAIR AT CHELTENHAM.

(From the Telescope, Sunday Newspaper, April 3, 1825.)
Printed and Published by T. Holt, 1, Catherine-Street, Strand; and sold by all Booksellers and Newsvenders in Town and Country. Price Three-Pence

Woodcut on a broadside, forty-eight lines of verse in two columns. Another version of No. 14868, differently drawn. A prose note ends: 'the man who could give up *the letters of a woman* [Mrs. Waterhouse] is a likely person to *knock down a man of letters*'.
$2\frac{11}{16} \times 3\frac{15}{16}$ in. Broadside, $13\frac{3}{16} \times 8\frac{5}{16}$ in.

14870 BUY A BUN!

Tommy, Tomkins, Fecit. [R. Cruikshank.]
Pub^d August 1825 by G Humphrey 24 S^t James's Street—

Engraving (coloured impression). Scene in a wooded lane by a milestone: *IV Miles From Worthing*. Col. Berkeley, in hunting dress, a hunting-crop beside him, sits on a bank eating a bun, and smiling up at a pretty woman (r.) with a basket of buns. He asks: *What's the price my pretty Dear?* She answers, holding out another, *Only one half penny to you Kind Sir—Taste & try before you Buy*. He says: *Upon my honour it is delicious. Oh! ye Gods! I must have another taste*. From his pocket hangs a paper: *Vagrant Act*. Their identities are indicated by a signpost with two arms: *To Berkely Square* and *To Bunhill Row*. In the background is the sea.

Mrs. Bunn (1799–1883) was a pretty actress whose unhappy married life led to scandal; her husband is said to have transferred her to Berkeley for an annuity. Vizetelly, *Glances Back*, i. 208. For Berkeley see No. 14868, &c.
$8\frac{3}{4} \times 13\frac{1}{8}$ in. With border, $9\frac{7}{8} \times 13\frac{7}{8}$ in.

14871 WITHIN A FOOTE OF IT!!—

[? H. Heath.]
London. Pub^d by S: W. Fores, 41. Piccadilly. Nov^r 1825—

Engraving (coloured[1] and uncoloured impressions). Maria Foote, alluring in a frilled, décolletée nightgown, steps from a four-post bed, one foot elegantly extended; she tugs at a bell-pull, while servants open the door and a lover, dressed in a shirt, escapes from the window, his breeches in his hand. He says: *D: I: O:!!!* [Damme I'm off], cf. No. 14859. Maria exclaims: *Fire! Murder! Rape! Thomas Roger Betsy!—My Chastity is in danger! Help help! Save me—from the rude embraces of an unknown Intruder!* Her lover's shoes are neatly placed beside the bed. A man in Highland costume, holding a candle, opens the door; he shouts *Stop Thief*. A spectacled carbuncled face, just behind, says: *By Gar She make de Vater in my Mouth!* An aged crone says: *Ah! thief indeed who would steal the precious Jewel from a Miss*. Beside the bed (r.) is a 'period' theatrical gown with a play-bill: *Theatre Royal, Edinboro, The Virgin Unmaked* [sic]. After the title: "*There is many a Slip | 'tween the Cup and the Lip!*"—

[1] 'Caricatures', vi. 197.

A protest against Maria Foote in the role of injured innocent, see No. 14711, &c.; for her visit to Edinburgh, No. 15077.
$7\frac{7}{8} \times 12\frac{1}{8}$ in. With border, $9\frac{1}{8} \times 13\frac{1}{16}$ in.

14872 THE RICHMOND PATENT [altered to] PATON SINGING BIRD IN COVENT GARDEN.

I. D. B. [? Baker] *Esq^r* [? 1825]
Pub^d by T. D. Were 4 Wellington St^t Strand.

Lithograph, crayon (coloured impression). A scene on the cobbles of Covent Garden, a corner of the Piazzas (l.) and a market shed (r.), forming the background. Miss Paton (Lady William Lennox) and Lord William Lennox walk arm-in-arm (l.), r. to l. and diagonally forward, preceded by a little chimney-sweep, who cries *Soot-o—No Suit*. He carries a small pair of (ringless) pattens; she looks towards him, saying, *my Patten my D^r Lord is as bad as thine they both lack Rings*. He walks along, singing: *In Lincoln they say I'm not single Will!* | *In London I swear I'm a Batchelor still*. Near them, and in the centre of the design, walks a fat bare-armed market woman, one of a group of market people (r.), who says: *Lord Willie vat does you ax for them Pattens w^t Rings*. A man in a long smock says to her: *Pattens by my Sweet Judy (and faith honey that isn't my wife) he'll soon find them out to be Clogs*. A second man says: *Clogs! now Paddy & what should they want of Clogs now doesn't she keep the Common Garden Patin Stage?* A negro with a wooden leg and crutch, holding up his hat says: *Ah dat is goot, dat is true, & she does frank my Lord the inside place too*. On the arcade are many bills: [1] (torn) *Sunday Times L^d W. Lennox & . . . ton were seen crossing Cov^t Garden Markett!!!* [2] *A new Song by Bishop* [see No. 14709] *intituled "I Flourish in the Rose" also a solemn Dirge called The Rosebud both dedicated w^t permission to Lord W. Lennox* ['Je fleuris dans la rose' is the Lennox motto]. [3] *Covent Garden The Managers beg to inform the Nobility & Gentry that the Fair Penitent is in course of rehearsal Miss Paton principal Character*. [4] *Drury Lane this Even^g False Vows*. [5] *Foote v Hayne £3000 full true & minute account of the Trial* [see No. 14711, &c.]. [6] *Iohn Bull next Sunday interesting particulars of a dinner at w^ch Lady Lennox health was drank*. [7] *Drury Lane this Even^g False Vows*.

Mary Ann Paton (1802–64), opera-singer at Covent Garden, married, 7 May 1824, Lord William Pitt Lennox, but continued to sing under her maiden name, causing speculations as to the validity of the marriage, which was quasi-secret. *John Bull* made repeated allusions to the marriage, trying to elicit an explanation, e.g. 18 Aug. 1824, in order that 'if it be incorrect, it may be corrected by authority'; 21 Aug. 1825: 'the Lady William Lennox of private life continues to be called *Miss* Paton on the stage . . . because, it is apprehended that the proper announcement of her marriage would destroy the interest *now felt for her*'. *The Times*, 20 May 1826: 'If Miss Paton is married, what must that husband be who lives on a profession which it is evident she must loathe: why does he not acknowledge her and take her from the stage.' The puns on Paton, patten, and patent, include allusions to Covent Garden as a patent theatre, to the Lennox family as descendants of Charles II and to the Richmond patent, or shilling: the grant to Louise de Quérouaille and her descendants of a tax on coals entering the Port of London (damaging to the Duke of Richmond politically in 1780 and 1788–9, see Nos. 5650, 7393, &c.). Lady W. Lennox was again caricatured on her elopement in 1830. See also No. 14873.
$10\frac{1}{8} \times 12\frac{15}{16}$ in.

14873 A PATTEN TURN'D INTO A CLOG, A SCENE IN THE CLANDESTINE MARRIAGE, AS RECENTLY PERFORMED AT RICHMOND.

[? H. Heath.]
Published March 24. 1825 by S. W. Fores. 41. Piccadilly

Engraving (coloured impression). Lord William Pitt Lennox, seated at a writing-table, is dismayed at the entry of two parish beadles, confronting him with an (illegitimate) infant. The beadles, in gold-laced coats and buckled shoes, holding long staves, enter from the r.; the foremost says: *We are cum'd to take ye before your betters, to give an account of your Conduct.* He holds out a document: *Charge of Bastardy . . . Sworn before me* [signed] *Strict—Justice.* The second beadle holds the infant, saying, *As like it's Daddy as two Peas.* His staff is topped by the figure of an infant Christ. Lady William Lennox's head projects from behind the door, looking down at her baby. The father, who wears a dressing-gown over fashionable striped waistcoat and tight pantaloons, exclaims: *A Cursed buisiness this Bastardy but it's no new thing in the Family* [an allusion to Charles II]. On his table is a paper headed *The Incon . . . or* [? 'The Inconstant; or, The Way to win him', by Farquhar] with books: *Double Dealer* [Congreve], *Wife & No Wife* [Coffey], *Ovids Art of Love.* A play-bill at his feet: *Who's the Dupe* [Mrs. Cowley]. Below the upper margin a scroll, inscribed *To be or not to be that's the Question,* is suspended by a Cupid with a torch (l.) pointing to Lennox, and Mercury (r.) with a caduceus pointing to the wife and child.

See No. 14872. For beadles and bastardy cf. (e.g.) No. 14598.
$8\frac{1}{2} \times 12$ in. With border, $9\frac{1}{4} \times 12\frac{7}{8}$ in.

14874 A BEAU—CLERK—FOR A BANKING—CONCERN.

Rob^t Cruikshank. Fecit
Pub^d March 1825 by G Humphrey 27 S^t James's Street London.

Engraving (coloured impression). Mrs. Coutts (r.), fat, swarthy, and moustached, sits at a table, holding out a cheque for *£100.000* to Lord Burford. Her *Cheque Book* lies on the table. He steps forward, hat in hand, l. hand on breast, in profile to the r. She says: *Why you seem to be a good looking hard working young fellow, but I must tell you my business is extensive And I shall expect you will employ your time day and night for the benefit of the Concern, you must also be humble and submissive, should this be realized on Trial I will make you a Sleeping Partner. And here's a trifle for you to buy a pair of gloves.* He answers with eager deference: *You may depend upon it Madam I shall endeavour to give you every satisfaction. I shall be very attentive and if I can't get through the business as you like, you are at liberty to employ an Assistant.*

Mrs. Coutts is décolletée and bejewelled, wearing a turban trimmed with a paradise-plume. The gold-bordered tablecloth is weighted with balls inscribed *£20,000* and *£9,000.* Large money-bags are on the floor behind her: *£800,000* and . . . *000.* Under her chair are a glass and a decanter of *White Tape.* Behind her is a picture of heaped sovereigns and money-bags. Other pictures are a cow looking over the wall of *M^rs C—s Dairy,* and (l.) a castle: *View near S^t Albans.* The chairs are decorated with coins pouring from cornucopias.

Probably inspired by a paragraph in *John Bull,* 6 Mar., p. 77: 'Advertisement.—Wanted, by a widow, at the head of a long-established Banking-house

in the metropolis, a Beau Clerk, . . . should he be approved upon trial, he will probably be admitted as a *sleeping* partner. . . .' The publicity and flattery given her by the Press made her a favourite butt of *John Bull*. From this time, till her marriage to the Duke, see No. 15452, &c., speculations on her intentions were rife. Scott wrote, 26 Oct. 1825: 'Mrs. Coutts told me she had declined his addresses . . . I think however she may change her mind.' *Correspondence*, ix, 1935, p. 267 f. Her dairy at Highgate figured in newspaper paragraphs. See C. E. Pearce, *The Jolly Duchess*, 1915, pp. 245 ff. See also Nos. 14809, 14875, 14876, 15082, 15085, 15453, &c.
$8\frac{5}{8} \times 13\frac{1}{4}$ in. With border, $9\frac{13}{16} \times 13\frac{13}{16}$ in.

14875 A VISIT TO COURT—OR—

Don Juan. Fecit. [R. Cruikshank.]
Pub^d^ G Humphrey 24 S^t^ James s S^t^ London— [? June 1825]

Engraving (coloured impression). The title continues: "*All the Worlds a stage.* | *And men and women, merely players*" [sic] *Shakespeare.* A lord-in-waiting, wearing a star, and in court-dress, stands framed in a doorway, opera-hat in hand; he says to two approaching ladies: *May I trouble you for your cards Ladies?* He turns to the l., where Mrs. Coutts advances, her train held up by the (future) Duke of *St Albans* (a paper so inscribed hanging from his pocket), also in court-dress. She is swarthy and moustached, much jewelled and feathered; her dress is bordered with cornucopias showering coins; a cross hangs from her neck. She carries a melon-shaped reticule, and proffers a card inscribed *C.* She says: *Here is mine my Lord, I am Mistress C.* Mlle Mercandotti, now Mrs. Ball Hughes, see No. 14549, &c., advances from the r. poised on a toe, and dressed as a ballet-dancer except for her feathered tiara. She holds up in one hand a golden ball, in the other a card inscribed *B*, saying, *And I am Mistress B.*

A satire on the social elevation of two theatrical celebrities through their husbands. *John Bull* refused, 12 June (p. 189), to accede to 'several letters, calling upon us to notice in terms of the severest reprehension, the presentation of a Lady upon whom we have . . . [made] some severe, although as we considered them, just remarks': Mrs. Coutts is indicated. For her relations with St. Albans see No. 14874, &c. Lord Graves made the presentations at the Drawing Room on 9 June. Ibid., p. 190. Lord Burford succeeded to the dukedom on 17 July 1825.

Reproduced, Pearce, *The Jolly Duchess*, 1915, p. 240.
$8\frac{7}{8} \times 13\frac{5}{16}$ in. With border, $9\frac{15}{16} \times 13\frac{15}{16}$ in.

14876 THE NEW BANKING COMPANY'S, SCALES OF EQUITY.

Aristocracy. Invent [? H. Heath.] *Democracy. fec^t^*
London Pub^d^ by S W Fores. 41 Piccadilly Nov^r^ 1825

Engraving (coloured impression). A hand projects from the upper margin, holding the ornate beam of a pair of scales against the irradiated inscription *Mene mene—Tekel, &c.* [cf. No. 10072, &c.]. One scale (l.) is filled by a large melon from which a slice has been cut, and by a paper: *One Million Sterling!!* The scale is inscribed *The times are Rank Hamlet.* This slightly outweighs the other scale which is filled by a ducal coronet and papers: *L^t^ R. N—*; *Duke E*[ar]*l Baron*; *Earl of ——*; *Her^y^ Gr^d^ Falconer*; *Chan^y^*; *Nell Gwynn!*; *Her^y^ Reg^r^*

Chancery! The scale is inscribed *A Pledge of Better Times.* Below the title: *I will venture "Coute qui Coute".*

For Mrs. Coutts (Harriot Mellon) and the Duke of St. Albans see No. 14874, &c. He inherited from the first duke, son of Charles II and Nell Gwyn, the offices of Master Falconer of England and Registrar of Chancery (the fees appearing in the *Black Book*). 'L^{t}R.N' may derive from a confusion between the Duke and a younger brother, a naval officer. Copied on a tiny scale on the screen described in No. 15159.

$11\frac{3}{4} \times 9\frac{3}{4}$ in.

14877 MATHEW-ORAMA FOR 1825—OR—"MY MEMORANDUM BOOK" MAKE EVERY BODY COMFORTABLE "THAT'S MY WAY"——

MP del^{t} Rob^{t} Cruikshank fecit
Pub^{d} April 1825 by G. Humphrey, 24 S^{t} James's Street

Aquatint (coloured impression). Mathews in twelve of the impersonations in his yearly entertainment, a 'Monopolylogue', 'The Crown In[n] Danger' (cf. No. 14772). The scene is the courtyard of the inn; a balcony runs round the first floor. He stands in his own character behind the accustomed cloth-covered table with two lamps. The different impersonations are arranged in an irregular row from l. to r., their names and words etched in the lower margin as in No. 14714. All are men except for an Irishwoman with a boy on her back: *Molly Gramachree an Itinerant from the Emerald Isle and her son.*

A summary of the Entertainment is given in *The London Mathews . . .*, 1825 (Reid, No. 4807; 184. f. 25), with a frontispiece of seven of the characters, attributed to G. Cruikshank (Reid, No. 1152) but by W. Heath, and signed *W.H.*

$7\frac{7}{16} \times 13\frac{1}{2}$ in. With border, $10\frac{3}{4} \times 14\frac{5}{8}$ in. 'Caricatures', vi. 177.

14878 LISTONS DREAM!

Designed & Etched by Robert Cruikshank.
Published by G Humphrey 24 S^{t} James's Street. July 1825

Aquatint (coloured impression). Liston starts up in bed, alarmed at Venus who stands upon cloud at the foot of his bed (l.). Mrs. Liston, small and doll-like (cf. No. 12327), sleeps beside him. A large crescent moon shines through the window. On an arm-chair by the bed (r.) are heaped top-hat, trousers, &c., a volume of *Shakespeare*, a candle (extinguished), and a glass of grog. In the lower margin:

As Liston lay wrapt in delicious repose,
Most harmoniously playing a tune on his nose,
In a Dream there appeared the adorable Venus,
Who said, "to be sure there's no likeness between us,
But to show that a Goddess to kindness so prone is,
Your looks shall soon rival the handsome Adonis."
Liston woke in a fright, and cried, "Heaven preserve me,
If my face you improve, Zounds, Madam, you'll starve me."

Cf. No. 15378.

$9\frac{1}{8} \times 13\frac{7}{8}$ in. With border, $10\frac{1}{2} \times 14\frac{1}{2}$ in.

14879 SOME—THING!! PEEPING AT NO—THING.—

Dick Doublestone fec[t] [? Phillips]
Pub[d] *July. 1825. by John Fairburn Broadway, Ludgate hill*

Engraving (coloured impression). Two designs side by side, one an opera-box, the other a corner of the stage. A stout woman in full dress, with feathered tiara, identified as Mrs. Coutts,[1] sits in the box, looking through a large opera-glass; she says: *Really I can see nothing to admire about the Creature, He will never prove a loadstone of Attraction, for he is not perfect in his parts!!* A play-bill is headed: *Meyerbeers Grand Opera Veluti . . .* In the background a lady on the opposite side of the house stands to look at the stage through her glass. (2) Velluti, very thin, in armour, with feathered helmet and grotesquely long moustaches, sings and postures, mouth very wide: *Popo d'Egitto ecco ritorno a Voi—*. Below the stage a 'cellist stands by his instrument, staring up quizzically at the singer; his music-book is inscribed *Il Crociato in Egitto.*

Giovanni-Battista Velluti (1781–1861), the last of the great Italian male soprani (castrati), and the first singer of the day, visited England for the first time in 1825, rousing strong prejudice and ribaldry, the wits calling him 'non vir sed veluti'. He appeared in *Il Crociato in Egitto*, by Meyerbeer (23 June 1825). Grove, *Dict. of Music.* The contrast with the reception of earlier castrati is striking, cf. Hogarth's *Rake's Progress*, pl. ii (No. 2173), and Nos. 2147, 2148 (1735).

Each design, $7\frac{7}{8} \times 6\frac{3}{4}$, $7\frac{7}{8} \times 5\frac{3}{4}$ in. With border, $9\frac{5}{16} \times 13\frac{5}{8}$ in.
'Caricatures', vi. 185.

14880 AN ITALIAN SINGER, CUT OUT FOR ENGLISH AMUSEMENT. OR, SIGNOR VELUTI. DISPLAYING HIS GREAT [scored through] PARTS

J.L M [Marks] *fec*[t]
London Pub[d] *by King Chancery Lane* [1825]

Engraving (coloured impression). Velluti (l.), in slashed and embroidered theatrical costume, sings in a drawing-room or concert-room, the chairs irregularly arranged. Behind him are the pianist and a flautist. The room is filled with a fashionable crowd, a fat, drink-blotched bishop seated in the foreground (r.). A military officer resembling Wellington leans towards a lady taking her hand, to ask: *Do you not think he's a well made man!* She answers, holding up her fan: *Why y—e—s—, but not exactly the thing!* Another says: *La how delicious it he strains, it's enough to melt the heart of a Stone!* An officer: *He is quite perfect in his Parts!* A lady at the back of the room, using a glass: *Not quite!* See No. 14879.

$8\frac{3}{16} \times 12\frac{3}{4}$ in. Border cropped. 'Caricatures', vi. 170.

14881 FOREIGN RIVALS FOR BRITISH PATRONAGE.

H. Heath Del[t]
Pub[d] *Aug*[st] *23. 1825. by John Fairburn—Broad Way Ludgate Hill.*

Engraving (coloured impression). The 'Living Skeleton', see No. 14882, and Velluti, see No. 14879, fight with rapiers, each in a fencing attitude with l. arm raised. They are on raised ground, each with a sandwich-man standing behind and below him. That of the skeleton is stout and John Bullish, he wears a

[1] A. de R. xix. 183.

board inscribed *To Be Seen in Pall Mall Admittance 2—6*; he holds a bill: *Liveing Skeleton.* The other is foreign, resembling the Italian witnesses in caricatures of 1820, especially Majocchi, he grimaces and shrugs; his board is inscribed: *To Be Heard at the Opera House Admittance 1 Guinea.* On a post beside him is a placard: *Opera H . . . Sig Vel . . .* Velluti, who is handsome in trunk hose and ruff, says: *A ha! by Gar I vil cut a you Scull—Vat for you come to Londres to spoil a my custome vid de Lady—by Gar you cannot sing and you cannot kiss de lady's hand! By Gar you are de Bag o' Bones.* The Frenchman answers: *By Gar Signor I shall run you dru de Gut—I am de better Man as you—by Gar I vil get much of de Money of Jean Bull!! Vat de devil—eh! you be de noting at all. by Gar de lady ver fond of me and look at me and say I got more as you.*

The attitude to the foreigner who takes John Bull's money is traditional, cf. Nos. 2148, 5906, 13035.

$7\frac{7}{8} \times 12\frac{5}{8}$ in. With border, $8\frac{15}{16} \times 13\frac{5}{8}$ in. 'Caricatures', vi. 183.

14882 THE LIVING SKELETON, *Drawn from Nature by Robert Cruikshank*

Pub^d July 1825 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Three realistic views of Seurat: in profile to the l., full-face with arms dropped, in back view, with elbows extended, forearms raised. He is naked except for a petticoat with apertures through which the hip-bones project.

Claude Ambroise Seurat, b. 1798, was brought to England and exhibited in 1825. For a full account with woodcuts see *Hone's Every Day Book*, 1825, pp. 1017 ff. (26 July). A pamphlet account, pub. Limbird, 143 Strand [1826], has an etched frontispiece by G. Cruikshank (Reid, No. 1347). See also *Ann. Reg.*, 1825, pp. 239*–41*, and Nos. 14800, 14881, 14883, 14884, 14885.

$7\frac{15}{16} \times 12\frac{1}{2}$ in. With border, $9\frac{3}{8} \times 13\frac{5}{16}$ in. 'Caricatures,' vi. 182.

14883 NATIONAL CONTRAST.

H Heath Del^t

Pub^d August 15. 1825 by John Fairburn. Broadway Ludgate Hill.

Engraving (coloured impression). Sir W. Curtis (r.), grossly caricatured and obese, stands in profile to the l., on a *Map of England*, addressing the Living Skeleton ('l'anatomie vivante'): *I say friend did you ever eat Turtle Soup.* He wears the sailor's costume (without hat) of the Walcheren Expedition, see No. 11353, &c., and round his neck is a chain of sausages as in No. 14389, &c.; he holds a long spoon. Seurat, who stands on a map of *France*, answers: *No Sare—but I did eat de Soupe Maigre.*

See No. 14882. This traditional contrast between English and French fare, cf. No. 5612, had been shaken by the experiences of English visitors in France after 1814, cf. No. 12361.

$11\frac{5}{8} \times 7\frac{5}{8}$ in. With border, $12\frac{3}{16} \times 8\frac{11}{16}$ in.

14884 PAS DE DEUX—

H H [Heath] *del*

Pub^d Sep^tr 7. 1825. by J Fairburn Broadway Ludgate Hill—

Engraving (coloured impression). Curtis (l.) and the Living Skeleton dance hand in hand; the former is naked except for a very short tartan kilt corre-

sponding to the other's single garment (see No. 14882). Curtis raises his arm, snapping his fingers; round his neck is a chain of sausages to which is tied a long spoon, a small turtle serves as sporran, as in No. 14389. He asks: *Can you dance the Blanket Hornpipe.* Seurat answers: *No Sare—but I can dance de Pas de deux.* There are two musicians: behind Curtis (l.) a thin alderman wearing a furred gown plays a fiddle seated in an arm-chair, saying, *Come Billy, dance! to scrape I'll never tire We Aldermen should set the Thames on Fire,* showing that he is Atkins, see No. 13273, &c. Behind Seurat the Devil, with webbed wings and snakes for hair, squats over a kettle-drum inscribed *Der Freischutz* (see No. 14708). He says: *When Billy and the Skeleton are gone The Fiddler next I'll lay my Claws upon.*

A faint political colour is given by the fact that Curtis and Atkins were prominent Tory Aldermen, the latter reputed parsimonious. Cf. No. 14883. $7\frac{7}{8} \times 12\frac{1}{4}$ in. With border, $9\frac{1}{4} \times 13\frac{1}{4}$ in.

14885 THE LIVING SKELETON.

Don. Giovanni Fecit *R . C*[1] [R. Cruikshank.]
Pub^{d} *Sept*^{r} *1825 by J Fairburn Broadway Ludgate Hill*

Engraving (coloured impression). Seurat, see No. 14882, &c., stands full-face before a curtained archway, displaying himself to ladies (l. and r.) who crowd to see him. Both arms are raised from the extended elbows, and in his l. hand is a wig of short hair that he has just taken off. He says: *I am de Anatomie Vivante dat is come to Londres to please all de pretty Lady, and give dem all de much satisfaction.* The notorieties are on the l., Mrs. Coutts, the only seated visitor, is the most prominent; she stares up at him through an opera-glass: *Poor creature, he seems very little calculated in my opinion to please the ladies, tho' really he is as stout as the Old Banker was.* She holds a pamphlet: *Claude Seurat or The Living Skeleton.* From her arm hangs a reticule ornamented with a flaming heart. Behind her chair (l.) is Maria Foote, her arm round Mercandotti's waist. She says: *What a very extraordinary Foot*; the other answers: *And a head as round as a Ball* [see No. 14549]. There are two others (? actresses) on this side. One stoops to finger Seurat's little petticoat, saying, *I wonder what this is a yard?* The other: *I wonder how long he can stand in that position.* On the other side, the two most prominent visitors wear wide-brimmed straw hats (cf. No. 15183); with them is a little girl who wears drawers to the ankle. A hideous woman exclaims *What a fright.* Another says: *I declare he is a greater curiosity than Senior Velluti*; a third: *My goodness Death upon wires.* There are other comments. In lower margin: *A number of ladies have gone daily to view the French Living Skeleton in Pall-Mall Since the commencement of the exhibition of this extraordinary being. Morning Chronicle Aug*^{t} *13*th.
$8\frac{1}{4} \times 12\frac{13}{16}$ in. With border, $9\frac{7}{16} \times 13\frac{5}{16}$ in. 'Caricatures', vi. 191.

14886 FRANK AND FREE—OR CLERICAL CHARACTERS FOR 1825.

Rob^{t} *Cruikshank fecit*
Pub^{d} *August 1825 by J Fairburn Esq*^{r} *Broadway Ludgate Hill.*

Engraving (coloured impression). Two drink-blotched and dishevelled parsons carouse drunkenly in a neat parlour, a decanter inscribed *Magnum*

[1] On dog's collar.

Bonum on the table between them. One (r.) tilts his chair, puts a bare leg on the table against a bottle lying on its side pouring its contents into a shovel-hat on the floor, brandishes his wig and pours his glass of wine over his face, singing jovially:

A Pluralist I, with eight thousand a year.
With quack Doctors and grog I have excellent cheer
And the women are all of them civil.

Behind him is a picture: *View of Saint Lukes* [Hospital for Lunatics]; by his chair is a paper: *Writ de Lunitico* [sic] *Inquirendo*, showing that he is insane. The other, also tilting his chair, has shaken off a shoe and snaps his fingers, singing:

Had I but one half, by the lord I declare
Each dame in the parish, I'd have for my share
And send Bishops and Church to the Devil—

At his feet is a paper: *Writ Bishops Court—*, as if to show that he had been summoned to the Court for immorality. Behind him is a picture: *View of Doctors Commons*. The carpet has a trellis-pattern, and in each space the word *Tithes* is repeated.

The title suggests a personal satire, the names of the men being perhaps Frank or Franks and Freeman. The design may derive in part from No. 9769. $8\frac{1}{2} \times 12\frac{11}{16}$ in. With border, $9\frac{3}{8} \times 13\frac{3}{8}$ in. 'Caricatures', vi. 116.

14887 THE NAUGHTY QUAKER IN ELBOW LANE!!—OH! FIE—OH! FIE!!! *Vide Times—Oct^r 15—1825.*

[H. Heath.]
Pub^d Oct^r 19 1825 by J Fairburn Broad Way Ludgate Hill

Engraving (coloured impression). A bedroom scene. A lank-haired quaker, wearing a hat, stands with thumbs and forefingers together, trembling between a courtesan seated on the bed, and an irate old bawd (r.); he looks apprehensively towards a spruce dandified bank clerk, who enters, his hat under his arm, holding out a cheque. Below the title: *Obadiah Pure haveing taken too much wine, was deluded by an impure damsel into Elbow Lane where he passed the Night in clover—but lo! when the morning came his money was all gone; and the expences, being vociferously demanded, he had no alternative, except giveing a Check on his Banker for £3. Old Mother—keeping him in pledge till the money arrived—The Banker hesitated on account of the smallness of the sum. & sent his Clerk to ascertain the validity of the Check . . .* [&c.]. (Not a quotation from *The Times*, where the incident is related.) See No. 14888.
$8\frac{1}{4} \times 12\frac{3}{4}$ in.

14888 THE QUAKERS IN A QUANDARY OR THE TIMES REPORTER TRIUMPHANT!!

H. H [Heath.]
Pub^d Nov^r 1. 1825 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). A sequel to No. 14887. Above the design: *Scene,—Meeting to explain the Elbow Lane affair.* The quakers are seated on chairs (l.), with one or two standing, the men wearing hats, the women

bonnets; they register surprised or sanctimonious disapproval. Facing them a handsome young Irishman, fashionably dressed, wearing Hessian boots, stands (holding his hat) with his hands behind him, his back to a table on which are papers and a copy of the *Times*. A quaker (l.) looks up at him, saying, *Yea! verily Friend, the "Times" have been very hard upon one of us, in stateing that Obadiah had been with an Impure in Elbow Lane!! therefore I say unto thee point out the Naughty Man who had a hand in the thing, that we may know his name—or in verity declare to us how thou camest to a knowledge of this foul affair.* The young man answers: *By the powers, I was there that Night myself, and know the Truth of it from Occular demonstration the Man is Quaking among you now, but I'm not going to expose such a tickelish affair, or you'd be after excommunicating the poor Devil out of your Squad, for obeying the agreeable dictates of Nature. I am a Reporter but no Informer, so find it out how you can.* 'Obadiah', who betrays his anxiety by the position of his feet, looks sideways at a woman who exclaims: *Oh! that there was no such place as Elbow Lane*; a man adds: *Yea! verely even so*; two women: *Verely! Jonothan beware of Elbow Lane!!* and *Fie oh fie.*

The Irishman is identified by E. Hawkins as Patrick alias George Ryan a *Times* reporter. See No. 14887.

$8\frac{7}{16} \times 12\frac{11}{16}$ in. With border, $9\frac{7}{16} \times 13\frac{1}{2}$ in.

14889 THE HAMMERSMITH GHOST.

[? H. Heath.]

Published Jan^y 8. 1825 by S. W. Fores. Piccadilly

Engraving (coloured impression). A night scene, lit by a crescent moon. Men and women flee in abject terror from a menacing figure draped in a sheet, apparently on stilts, with glaring eyeballs, long beard, and talons on its outstretched hands. One of the fugitives is on a terrified horse, another is a watchman with lantern and rattle.

$7\frac{3}{4} \times 12\frac{1}{8}$ in. With border, $8\frac{3}{4} \times 13$ in. 'Caricatures', vi. 142.

14890 MONSTROSITY'S OF 1825.

[? H. Heath.]

Published June 1825. by. S. W. Fores. Piccadilly

Engraving (coloured impression). A promenade in Hyde Park. Innovations are that the men have trousers pinched at the knee, hour-glass fashion, their hats have small crowns, truncated cones, like the Petersham hat, some wear flat pumps with bows, and hold small riding-whips. They have enormous whiskers, patently false, sometimes meeting under the chin. The women have much-trimmed hats with large brims, gigot sleeves, belted dresses, with full skirts. There are three little children, all with plain straw hats with vast brims, like flat mushrooms; a little girl has a hoop, a boy a whip.

An imitation of a series of G. Cruikshank, see No. 12840, &c.

$8\frac{1}{16} \times 12\frac{1}{4}$ in. With border, $9 \times 13\frac{1}{8}$ in. 'Caricatures', vi. 176.

14891 VOILA LES ANGLAIS! QUELLES DROLLES.

London pub^d by S. W. Fores 41 Piccadilly July. 9^th. 1825.

Aquatint. A Paris street. A young and handsome English couple walk arm-in-arm (r. to l.), the man well-dressed in top-hat, tail-coat, breeches, and

top-boots, the lady simply and elegantly dressed in a high-waisted gown and plain bonnet. Four Parisiennes, ugly, bedizened, over-dressed, and round-shouldered, point and jeer. One holds by the hand a little girl, also pointing. A man, dishevelled and vulgarly smart, stares over his shoulder. There are traces of a former imprint and the costumes seem earlier than 1825.
$7\frac{1}{2} \times 6$ in.

14892 A, FISHING, PARTY. PL^{T} 1.

[H. Heath.]
Published. by S. W. Fores. 41 Picadilly. London Jan^{y} 1st 1825.

Engraving (coloured impression). Four men, much caricatured, fish from a punt which is anchored to a pole. One sleeps, another has hooked a giant frog, which a third is about to scoop up in a landing-net. The fourth registers excitement. In the punt is a chair. Cf. No. 8206, &c. A companion pl. to No. 14893 with the same imprint and date; Nos. 14894, 14895 also belong to the series, which is uniform with No. 14737, &c.
$4\frac{15}{16} \times 6$ in. With border, $5\frac{3}{4} \times 6\frac{3}{4}$ in. 'Caricatures', vii. 68.

14893 A PARTY, OF, PLEASURE, PL^{T} 3.
Drawn & Etch'd by H. Heath.
See No. 14892. A lean man drags along a rough road a four-wheeled cart containing three squabbling and ugly children, a fourth stands up behind. He holds against his shoulder a large furled umbrella to which a bundle is tied. His stout wife carries a screaming infant, while a little boy, also screaming, walks beside her, clutching the child's robe. Man and woman are grimly determined. A milestone is inscribed *X Miles from London.*

This probably derives from Hogarth's *Evening*, see No. 2382 (1738).
$4\frac{7}{16} \times 5\frac{7}{8}$ in. With border, $5\frac{3}{8} \times 6\frac{3}{4}$ in. 'Caricatures', vii. 69.

14894 A, WATER, PARTY, PL^{T} 7—
Published Jan^{y} 4 1825 by S. W. Fores Piccadilly London
See No. 14892. A small open boat with a sail hanging from a broken mast is being swamped by a sudden squall, a calamity for nine cockneyfied picnickers (two being women). Three in the water cling to the boat, a fourth is submerged except for legs. A ham, plates, knives, &c., slide into the water.
$4\frac{5}{8} \times 6\frac{1}{16}$ in. With border, $5\frac{5}{16} \times 6\frac{11}{16}$ in. 'Caricatures', vii. 81.

14895 A, CARD, PARTY. PL^{T} 8.
See No. 14892. Imprint as No. 14894 ('Piccadilly' spelt 'Picadilly'). Four card-players at a round table in an old maid's parlour, with expressions that indicate a crisis in the game. A monkey sits on the back of the hostess's chair, about to snatch off her cap. A cockatoo is on a high perch before a tall folding screen decorated with prints. A kettle boils on the fire. This may derive from Gillray's *Two-penny Whist*, No. 8885; cf. No. 15005.
$4\frac{3}{4} \times 6\frac{1}{8}$ in. Border cropped. 'Caricatures', vii. 82.

14896 THE BATTLE OF A-GIN-COURT.

[H. Heath.]
Published Feb^{y} 27 1825 by S. W. Fores Piccadilly.

Engraving (coloured impression). Scene in an irregularly shaped cul-de-sac, placarded *Gin Court* and surrounded by gin-shops, with bow-fronted windows filled with bottles, &c. One fish-wife has just struck down another; each has a second, that of the victor a man (l.), the other a woman with a tobacco-pipe

in her hat. The windows have inscriptions, one being *Full proof Gin & rich Cordials—Dealer in Tobaco.*
$4\frac{1}{4} \times 5\frac{9}{16}$ in. With border, $5 \times 6\frac{3}{8}$ in. 'Caricatures', ix. 28.

14897 ACCOMPLISHMENTS. PL^{T} 3. | FIGHTING.

[H. Heath.]
Published Jan^{y} 4. 1825. by S W. Fores. Picadilly. London

Engraving (coloured impression). A fashionably dressed virago furiously assaults her terrified husband, overturning and breaking a table and tea-things. She uses a child's commode as a weapon, drenching her own head with its contents. A frightened little boy (r.) makes toast with his back to the fray. A monkey attacks a cockatoo on its tall perch, a cat and dog fight. On the wall is a picture of a man and woman tugging competitively at a pair of breeches. A companion pl. to No. 14898 by the same artist, with the same imprint.
$4\frac{1}{8} \times 5\frac{3}{4}$ in. Border cropped. 'Caricatures', ix. 30.

14898 ACCOMPLISHMENTS. PL^{T} 4. | SWEARING

See No. 14897. A gouty old magistrate sits at a table in a parlour in an arm-chair with its back to the fire (r.); his clerk writes. A parish beadle with his staff stands just inside the door, behind a ragged dustman or labourer, who scratches his head while a pregnant woman (who is swearing a child to the latter) holds her apron to her eye.
$4\frac{1}{4} \times 5\frac{11}{16}$ in. Border cropped. 'Caricatures', ix. 31.

14899 THE DANCING LESSON. P^{T} 3

G Cruikshank fec^{t}
Pub^{d} by Tho^{s} M^{c}Lean 26 Haymarket Aug^{t} 1st 1835[1]

Engraving. Above the design, as second title, *L'Ete* [sic]. A dancing-master, kit in hand, bows holding out his coat-tails, while a little girl copies his attitude. Two little boys against the wall (r.) watch, much amused. See No. 14436, &c.

A pencil sketch, signed, with other studies in pen and pencil. Binyon, i. 289. 199. c. 1/149.

Reid, No. 1294. Cohn, No. 1317.
$4\frac{3}{16} \times 5\frac{7}{8}$ in. With border, $4\frac{7}{8} \times 6\frac{3}{8}$ in.

14900 THE DANCING LESSON. P^{T} 4[2]

Engraving. Above the design: *The Sailors Hornpipe.* The dancing-master plays his kit and dances, while a very small boy in hat and wide trousers dances a hornpipe, r. arm above his head, a cane under his l. arm. A tiny girl stands (r.) distressed at her position: she holds a backboard against her shoulders, her heels are together, feet in a straight line, the first position, as in No. 14436.

A pencil sketch, signed, with other studies in pen and pencil. Binyon, i. 289. 199. c. 1/148.

Reid, No. 1293. Cohn, No. 1944.
$4\frac{3}{16} \times 5\frac{7}{8}$ in. With border, $4\frac{7}{8} \times 6\frac{3}{8}$ in.

[1] Reissue, *Cruikshankiana*, originally pub. Humphrey, Mar. 1. 1825, a state with the signature as in No. 14436.

[2] Signature and imprint as No. 14899.

14901 THE FOUR M^R PRICES—

George Cruikshank. del G & E M C [G. C.'s sister] *Sculp.*
London Pub^d Jan^y 5^th 1825 by G Humphrey 24 S^t James's Street.

Engraving (coloured impression). After the title: *Four Gentlemen of the Name of Price, all of very different dimensions, are thus distinguished by their friends—The Tall one, is called—High Price—the short one Low Price, the Fat one Full Price & the Thin one Half Price—Examiner.* Four men, much burlesqued, walk arm-in-arm, advancing (r. to l.) towards the spectator. Below each is his name: *High Price* [&c.]. They are (l. to r.): an enormously tall dandy with a tiny 'Petersham' hat; a very short man in top-boots and breeches; an enormously fat man in loose trousers, and an impossibly thin one wearing breeches and wrinkled gaiters.

Stephen Price, an American, Manager of Drury Lane, perhaps caricatured here, was generally known as 'Half' Price. *D.N.B.*, s.v. Kean. Cf. Nos. 14902, 14903.

The pen drawing, signed, caption, 'A family of the Name of *Price*', is in the V. & A. (CC. 18 A).

Reid, No. 1286. Cohn, No. 1122.
$8\frac{3}{8} \times 12\frac{7}{8}$ in. With border, $9\frac{3}{8} \times 13\frac{5}{8}$ in.

14902 THE FOUR —— PRICES— *Vide Examiner*

[? H. Heath.]
London Published Jan^y 26. 1825. by S. W. Fores. Piccadily

Engraving (coloured impression). An imitation of No. 14901; four women, not arm-in-arm, walk l. to r.: *High Price*, tall, fashionable, and haughty, looks through an eye-glass. *Low Price*, small, pert, fashionable but vulgar, looks up at the stout flamboyant *Full Price* who holds a parasol. *Half Price*, thin and sour, and clearly an old maid, also holds a parasol. Rails and trees suggest Hyde Park.
$8\frac{7}{16} \times 12$ in. With border, $9\frac{3}{16} \times 12\frac{7}{8}$ in. 'Caricatures', iv. 109.

14903 THE PRICES. FULL PRICE—HALF PRICE—HIGH PRICE & LOW PRICE.

M. E. [Egerton] *Esq^r del.* *G. Hunt. sc*
London, Pub^d by Pyall & Hunt, 18, Tavistock Street, Covent Garden.
[? 1825]

Aquatint (coloured impression). Four men walk arm-in-arm from r. to l. All are strikingly different in build, character, and dress, but all have features strikingly similar, though much altered by time and character, showing that they are brothers. A study in facial expression and in costume, showing, especially, variations of the top-hat (more or less rakish). More realistic than No. 14901, from which it probably derives.
$9\frac{7}{8} \times 7\frac{15}{16}$ in. 'Caricatures', iii. 135.

14904 INDIGESTION.

A Crowquill Esq^r del^t Etched by G C^k
Pub^d Feb^y 12^th 1825 by S Knight Sweetings Alley Royal Xchange

Engraving. The patient, in acute discomfort, sits full-face in dressing-gown and slippers between fire (l.) and window; the bed is on the extreme r. He

is beset by little demons: one, astride the back of his chair, deluges his neck from a watering-can. Another pulls on a lever against his chest. A third, standing on a table, proffers food on a fork. Others disport themselves in the room. On the hearth-rug a little fat cook and his assistant carry, one a huge sirloin, the other a plum-pudding. One squats on the table edge dangling a (?) pendulum; two skip together, using a rope. Under the round table two little watchmen are arresting a drunken man. On the table are a bottle of *Soda* water and a plum-pudding with a sprig of holly. At the victim's feet lie invitations to dinner. On the chimneypiece are a bottle labelled *Black Draught* and a book, *Essay on Digestion*. The curtains are drawn back, showing a full moon resembling a plum-pudding. Cf. No. 13438, &c. No. 14905 is a companion pl.

Reid, No. 1288. Cohn, No. 1233. Reissued, *Cruikshankiana*, 1835.
$6\frac{7}{8} \times 9\frac{1}{8}$ in. With border, $7\frac{7}{8} \times 10\frac{1}{8}$ in.

14905 JEALOUSY.—

A Crowquill Esq^r^ inv^t^ G Cruikshank fec^t^.
Pub^d^ November 1^st^ 1825 by S Knight Sweetings Alley Ry^l^ X'change

Engraving. A man sits behind a cloth-covered table, a prey to demons and to little figures enacting scenes that madden, urging to suicide and divorce. He clutches his head, his elbow resting on a book, *Werter* [cf. No. 7765]; his r. fist is on a letter signed *your sincere Friend—Anonymous*. One tiny demon whispers in his ear, another runs up his arm holding a pair of spectacles; both have reindeer-antlers. At his r. hand a pistol, with arms, legs, and face, bows invitingly. At his l. hand a fat pugnacious barrister proffers a paper: *Damages 1000*; another, simian, and with barbed tail, clambers up the table-cloth towards him. A demon lies flat on the table, holding the rope by which a little man hangs himself, having just kicked away a stool. Under a chair (l.) an officer in dandified uniform embraces a woman; the same woman, wearing a hat, clambers down a rope-ladder from the back of a chair (r.) towards her lover who stands below extending his arms; a little watchman in the shadow of the table, holding his lantern, watches them with a cynical grin. On the chimneypiece is a duel scene: the officer fires a pistol killing his opponent, the jealous man. Pictures on the wall: *Horn Fair*, a fair scene, horns and antlers displayed on poles; Othello smothering Desdemona. This hangs above an oval miniature of a lady. Books (on the table) are *The Revenge* [E. Young, 1721]; (on the floor) *Don Juan* and *The Cuckoo Song Book*. A companion pl. to No. 14904. Cf. No. 7449, *The Hypochondriac*, and No. 14598.

Reid, No. 1314. Cohn, No. 1251. Reissued, *Cruikshankiana*, 1835.
$7\frac{15}{16} \times 9\frac{5}{16}$ in. With border, $7\frac{15}{16} \times 10\frac{3}{16}$ in.

14906 LOVE. OR AN EXQUISITE AT HIS DEVOTIONS.

[? Crowquill.]
Pub^d^ by E. King 23 Chancery Lane Sep^r^ 1825

Engraving (coloured impression). An effeminate dandy (cf. No. 13069), elongated and with very thin arms and legs, leans back in a chair, one thin arm drooping to the ground, the other curving over his head, his fingers caressing a curl on his forehead. He gazes sideways with a languishing smile at his reflection in the toilet-table glass. He has a thread-like moustache, blue tail-coat with high collar and sleeves, a rose in the button-hole, a white collar

and cravat, white waistcoat with a long gold watch-chain round the neck, long light pantaloons, tight from the knee, full at the waist; low pumps with very pointed toes. On the dressing-table are brush and comb, stoppered bottle, &c., and long tube-like bottle (of Eau de Cologne). Behind (r.) on a similar chair a monkey squats admiring its face in a hand-glass. The room is bare, but carpeted to the wall.

$8\frac{1}{2} \times 12\frac{3}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{4}$ in. 'Caricatures', iv. 120.

14907 SPRUCE PORT CHAMPAGNE

A Crowquill del^{t} et Sculp^{t}
Pub^{d} by S Knights Sweetings Alley Cornhill London 1 April 1825

Engraving (coloured impression). Three figures each with a characteristic beverage. [1] A would-be dandy (cf. No. 13060) bends in profile to the r., pouring a bottle of (flat) spruce-beer into a tumbler. [2] A very stout elderly and slightly tipsy 'cit', spectacles on bottle-nose, holds a glass of port in one hand, bottle in the other. [3] A (?) Frenchman, throwing his r. leg forward with pointed toe and looking round for admiration, holds bottle in one hand, glass in the other; the cork flies up, and the champagne, curving upwards, cascades into the glass, splashing but not foaming. A companion pl. to No. 14908, with the same imprint.

$8\frac{5}{16} \times 11\frac{3}{4}$ in. With border, $9\frac{1}{8} \times 12\frac{9}{16}$ in. 'Caricatures', iii. 167.

14908 BEST HAVANNAH RETURNS PIG TAIL TABAC EXQUIS

A Crowquill fecit

See No. 14907. [1] A very thin and would-be fashionable young man stands in profile to the r., smoking a slim cigar. [2] A very broad hackney-coachman puffs at a very long clay pipe. He wears a long greatcoat with capes, over bulging coats and clumsy top-boots, with small top-hat. [3] A sailor in striped shirt and loose white trousers, chewing a quid with a pugnacious sideways look, stands full-face, taking tobacco from his box. [4] A Frenchman stands full-face, taking a pinch from a snuff-box. A poodle stands beside him. His ear-rings, hat with truncated conical crown, and full white trousers gathered at the ankle indicate his nationality.

'Returns' = a cheap form of tobacco: cf. 'The Tobacco Controversy', *Bell's Life in London*, 14 Oct. 1827: 'Cigars, Canaster and returns | Each with revengeful ardour burns . . .'

Original pen drawing, reversed in engraving. Inscription: 'Tabac Exquis; vide Palais Royal—Pigtail; vide Wapping—Returns; vide Smithfield—Real Havannah; vide St. James's.' Signed 'Crowquill Esq del.'. Binyon, ii. 163.

$8\frac{3}{8} \times 11\frac{13}{16}$ in. With border, $9\frac{3}{8} \times 12\frac{11}{16}$ in. 'Caricatures', iii. 166.

14909 UPS & | DOWNS

A Crowquill fecit
Pub by S Knights Sweetings Alley Cornhill London 25 May 1825

Engraving (coloured impression). Six designs, each with title in border, arranged in two rows. *Take up.* A top-booted bailiff, wary and pugnacious, leans on a stick, glancing sideways, his hands in his breeches pockets. *Speak up.* A barrister stands in profile to the r., making a speech, arm behind his back, looping up his gown. *Hang up.* In profile to the r. stands a seedy fellow in a battered top-hat; he holds a noose of rope behind his back, gloomily contemplating suicide. *Set em down.* A hackney-coachman, in a caped coat reach-

ing to his gaitered ankles, stands holding whip, hat, and handkerchief. *Knock em down.* A dandified auctioneer bends forward in his rostrum, hammer in hand. *Screw em down!* An undertaker's man stands in a mincing attitude, wand in his l. hand. He wears black top-boots, with white mourning-scarf and hat-band.
Each design $3\frac{5}{8}\times c.$ 4 in. With border, $9\times 12\frac{7}{8}$ in. 'Caricatures', iv. 174.

14910 DUELLING PLE 2ND | RATHER QUEER—ON THE GROUND

A C fecit. [Crowquill.]
Pubd by Knights Sweetings Alley Cornhill London 19 Feb 1825

Engraving (coloured impression). The duellist stands nervously, hands in breeches pockets, waiting for his antagonist, between a doctor (l.), smelling his cane, and his second, who stares at his watch, a case of pistols under his arm. There is a landscape background. Perhaps a sequel to No. 14715.
$4\frac{1}{4}\times 5\frac{11}{16}$ in. With border, $4\frac{9}{16}\times 6\frac{1}{8}$ in. 'Caricatures', viii. 195.

14911 PATERNAL PRIDE

A Crowquill fecit
Pub by S Knights Sweetings, Alley London 17 May 1825

Engraving (coloured impression). A dwarfish and hideous man, fashionably dressed, stands in a London square complacently addressing a tall lank doctor. Below the design: "*Dear doctor dont you think my little angel Billy is like me*" | *The very picture of you in every feature Sir!*
$5\frac{7}{16}\times 3\frac{7}{8}$ in. With border, $6\frac{1}{4}\times 5\frac{7}{8}$ in. 'Caricatures', viii. 86.

14912 THE, SUNDAY MONITOR.

H. H. [Heath] *Sculp* *A. C.* [Crowquill] *Del*
London published Jany. 31. 1825. by S. Knight Sweetings Alley.

Engraving (coloured impression). A short obese parson walks pompously on a country road towards a village church (r.). He is followed by a tall lean footman who carries book and umbrella. Two little boys hold out hats hungrily and despondently. See Nos. 14741, &c., 14913–15.
$4\frac{3}{4}\times 5\frac{5}{16}$ in. With border, $5\frac{1}{2}\times 6\frac{1}{8}$ in. 'Caricatures', viii. 84.

14913 THE, MORNING, CHRONICLE.[1]

H H [almost obliterated]. *A. C. Del*

Engraving (coloured impression). A man sits in an arm-chair in his parlour, draped in a sheet, his face lathered, startled at the news purveyed by a dwarfish barber who stands razor in hand. A breakfast-tray is on a small table beside him; his boots are warming on the hearth-rug. See No. 14912, &c.
$4\frac{3}{4}\times 5\frac{3}{8}$ in. With border, $5\frac{9}{16}\times 6\frac{3}{8}$ in. 'Caricatures', viii. 85.

14914 OLD, TIMES,

[? A. Crowquill][2] [? 1825]

Engraving (coloured impression). A stout citizen sits in his counting-house, money-bags and coins on his writing-table, ledgers on a shelf behind him, with

[1] Imprint as No. 14912.

[2] Imprint cropped.

many papers spiked on a file. Pen in mouth he holds the bill just presented to him by a fashionably dressed man in top-boots, hat in hand. Below the design: *God bless me heres a Bill of 3 Months standing, what's the reason my bills are not delivered Monthly— I beg pardon Sir but I have had so much buisiness, I have not been able to wait on you before—*. A companion pl. to No. 14915, by the same artist and perhaps belonging to a series, see No. 14912, &c.

$4\frac{13}{16} \times 5\frac{7}{8}$ in. With border, $5\frac{3}{4} \times 6\frac{9}{16}$ in. 'Caricatures', viii. 79.

14915 NEW, TIMES.

See No. 14914. A rakish lath-like young man stands on the hearth-rug, dangling an eye-glass and addressing an out-at-elbows tradesman, who bows, hat in hand, holding a very long bill. A clipped poodle sniffs at the visitor; its portrait is one of three heavily framed pictures. A footboy peers in. Below: *I have taken the liberty to wait on you Sir with my little account— Your bill allready, bless me Sir, you hardly give one time to turn one self about; why I paid your last bill but five years since—*.

$4\frac{3}{4} \times 5\frac{3}{4}$ in. With border, $5\frac{13}{16} \times 6\frac{7}{16}$ in. 'Caricatures', viii. 78.

14916 WHERRY FUNNY MEETING AT THE RED HOUSE BATTERSEA.

[T. Lane.] [*c.* 1825]

Aquatint. Title in pencil. Holiday-makers in over-laden wherries (or funnies) are thrown into confusion by a sudden squall. Two boats in the foreground are about to collide after the sculler of one (r.) with a broken oar has fallen on his back. Two scullers in the other boat are falling backwards, while the passengers scream and gesticulate, a fat woman having risen from her seat. A parasol blows inside out; a woman's hat-drapery streams in the wind. Dark clouds, brilliantly lit, seem to be rushing upwards from the horizon. Behind is the river-front of the Red House tea-garden, with guests at tea-tables under formal trees. Spectators watch from the windows.

The Red House, noted for pigeon-shooting matches, was nearly opposite Chelsea Hospital. It is carefully depicted in Lane's *Life on the Water—The Grand Rowing Match for Mr Kean's, Prize Wherry*, a pl. to Egan's *Anecdotes of the Turf . . .*, 1827.

Drawing in pencil and wash, signed; title as print; not reversed in etching. Binyon, iii. 33.

$9\frac{1}{16} \times 12\frac{13}{16}$ in.

14917 A SHROPSHIRE BARGAIN OR THE DOCTOR BIT.

Williams [? 1825][1]

Engraving (coloured impression). Scene in a farmhouse kitchen; the sturdy truculent farmer wearing a smock and gaiters faces a doctor in riding dress, wearing his hat, who presents his bill; the doctor's horse waits outside the door. A woman stands over the fire; a small child stands by its father. There is a bacon-rack, fowling-piece over the chimney. Below the design: *No demand! did you not say if I would attend your Wife you had Five Pounds you would give me Kill or Cure; Yes sure, but she be Dead so you did not cure her— It was not in the power of Medecine to do it;—did'st thee Kill her then?— Certainly not—thee hast no claim upon me then! so yee mun walk off Doctor.*

The doctor is identified in an old hand as 'Doctor Tom Robinson'.

$3\frac{3}{8} \times 4\frac{3}{4}$ in. With border, $4\frac{5}{16} \times 5\frac{11}{16}$ in.

[1] Imprint cropped.

14918 THE RISE, AND FALL, OF LITERATURE.

[? T. L. Busby.]
Pub^{d} 1825 by J. Royle, King St Holborn, & at the Artists Dep 21 Charlotte St

Engraving (coloured impression). A butcher's boy (r.), his tray on his shoulder, walks along a street, intently reading a book. His tray is empty because a lean ragged and barefooted man has just snatched a leg of mutton and hides it under his coat. On the wall behind them is a placard: *Mechanic's Institution for the Improvement of the Mind.*

One of many satires on the 'March of Mind' theme, cf. No. 14038, &c. Similar in manner to Nos. 15358–9.
$3\frac{5}{8} \times 5\frac{1}{4}$ in.

14919 A MODERN CHIP OF THE OLD BLOCK.

W. Summers, Del. *Cha^{s} Hunt, Sc.*
London Published by Harrisson Isaccs [sic] *Charles S^{t} Soho Square*
[*c.* 1825]

Aquatint (coloured impression). In an ornate foreshortened bed which is the centre of the design, propped against a frilled pillow, is a lady, dismayed at the sight of a grotesque infant which a nurse (r.) holds out to her. Her husband (l.) is a grotesque dandy, wearing a small top-hat on bunched-out hair, and with a heavy black moustache, and whiskers which meet, projecting from the chin. He inspects the child, looking through an eye-glass in the handle of a riding-switch. The infant is a little replica, heavily bearded, of its father, and holds up a similar switch; it wears a trimmed chemise with spurred boots. The father: *Is it possible that I can be the Author of such an Eccentric production.* The mother: *Oh the little Brute! Who can doubt that when they see the horrid Likeness.* The nurse: *Brute indeed! why its a perfect angel And the very model of his Pa! Oh who can help Longing to Kiss him.* A fashionable interior is indicated.
$8\frac{1}{2} \times 11\frac{9}{16}$ in. With border, $10\frac{1}{8} \times 12\frac{9}{16}$ in.

14920 WHO IS HE THAT HAS INSULTED MY WIFE? *Plate 1st*

J J
Published 1825, by H. Gibbs, G^{t} Newport Street.

Engraving. Street scene. A repulsive-looking man, wearing a shapeless hat, leans menacingly towards two grinning boys who stand close together answering stare with stare. A sour-looking plainly dressed woman stands behind her husband, frowning at him, not at the boys; she holds a huge dilapidated umbrella.
$9\frac{7}{8} \times 7\frac{7}{8}$ in. (Pl.).

14921 A MID—ON HALF PAY. TOWER HILL.

Eng^{d} & Pub^{d} June 1. 1825 by C. Hunt, 18, Tavistock St^{t} Covent Garden.

Aquatint (coloured impression). A midshipman, no longer young, in shirt-sleeves, sits on a padlocked chest blacking a boot. He looks straight before him with a tragic expression. He wears his regulation top-hat, blue trousers, neatly patched, and waistcoat over a white shirt, and sits on the midshipman's

coat which he has taken off. On the ground at his feet are a tray for blacking-brushes, a pot labelled *Warrens Blacking 30 Strand*, a broken dirk, top-boots, and shoes. Behind are houses on Tower Hill, with the moat. Behind (l.) is an alehouse, with a pair of trousers hanging as a sign from a projecting flag-staff. Inset in the title is a group of sextant, telescope, a book: . . . *ton More*, &c., below the pawnbroker's sign of three balls.

A victim of naval retrenchment, see No. 14361; cf. No. 14090, &c.

$11\frac{1}{8} \times 8\frac{3}{8}$ in. 'Caricatures', iii. 174.

14922 [FRONTISPIECE TO THE ENGLISH SPY . . . BY BERNARD BLACKMANTLE.]

Designed by Rob^t Cruickshank
Pub^d by Sherwood Jones & C^o Jan. 1. 1825.

Aquatint (coloured impression). Described p. xiii f. A Gothic façade ('Temple') in three tiers forms a setting for tiny scenes, and for figures on pedestals and under pinnacles. The upper tier: a ball, 'a terrestrial heaven', with a lady harpist, the room lit by a magnificent gas chandelier. This is flanked by two cherubs with butterfly wings, to represent *Poetry* and *Painting*. These are flanked again by a *Greenwich* pensioner, with wooden leg and tankard, inscribed *Trafalgar*, and a *Chelsea* pensioner with an empty sleeve, brandishing a crutch, inscribed *Waterloo*. The second and largest tier: three scenes: (l. to r.) *Lords King. Commons*. The King in coronation robes and crown is enthroned, presentations are being made. In the House of Lords Lord Eldon sits behind the mace, peers (Ministerial) sit passively. In the Commons the Speaker and Clerk are on the extreme l.; a section of the Opposition benches and gallery above is depicted; a member is speaking. These three scenes are flanked by two undergraduates in cap and (long) gown, representing *Oxford* (l.) and *Cambridge* (r.), and larger in scale than the other figures. They are portraits of 'Blackmantle' (Westmacott) and 'Robert Transit' (R. C.). They toss between them a terrestrial globe. At the base of the façade is *Hell*: gamblers at a large table lit by a magnificent chandelier. This is flanked by two little scenes: *Misery*, a man crouches in a prison cell; *Death*, a man stands in a garret, cards and dice at his feet, putting a pistol to each ear. The arms of Oxford and Cambridge are on the flanking pilasters, while between 'King' and 'Hell' is the portcullis crest of Westminster; below are the arms of the City of London. Flying above the whole erection a naked infant rides on an eagle, brandishing a scourge: 'The Genius of Wit . . . wielding the lash of Satire' (p. xiv).

The work, by C. M. Westmacott (Molloy, cf. No. 14773), is an imitation of *Life in London* (No. 14320, &c.), its scope extended to the provinces. It appeared in parts, and in two volumes, 1825, 1826. The illustrations are coloured aquatints except Nos. 14923, 14958–61; all but Nos. 14953, 14957 are by R. C. They contain many portraits: 'In it figure all the notabilities of the day, either openly or under slight disguise . . . Tom Best, White-headed Bob, "Pea Green" Hayne, Colonel Berkeley, the "Golden" Ball, Dr. Kett, Charles Mathews, Jemmy Gordon. . . .' *A Gallery of Illustrious Literary Characters*, by Maclise, ed. William Bates [1873], p. 131. For vol. ii see No. 15198, &c.

$8 \times 4\frac{1}{2}$ in. B.M.L. c. 71. f. 1.

14923 THE FIVE PRINCIPAL ORDERS OF SOCIETY.
Designed by Robert Cruikshank. *Engraved by G. Bonner, G. B. Sc.*
See No. 14922. Woodcut. P. 3. An architectural arrangement. Five persons

stand before a high apsidal cornice supported on four Ionic columns between two flanking square pillars. The King, in the centre, is between an 'elegant female' and a 'nobleman' who are flanked by a 'Buck of Fashion' resembling 'Tom' in No. 14321, &c., and an undergraduate in cap and gown. These orders are respectively: *Corinthian*, *Composite*, *Doric*, *Tuscan*, and *Ionic*. This semicircle is bordered by pedestals on which stand (l.) a dandy (an 'Exquisite') looking through an eye-glass and (r.) a citizen resembling one of Dighton's City characters. These are: *West Order* and *East Order*. The cornice supports a pediment inscribed *Temple of Life* on which a man and woman sit back to back, one holding a mirror, the other a picture. They are *Fashion* and *Taste*. Fame flies above them blowing her trumpet. On each square pillar stands (l.) a naval officer, (r.) a military officer: *Navy* and *Army*; both hold flags. Westminster Abbey and St. Paul's, seen between the pillars, form a background.
$6\frac{3}{8} \times 4\frac{1}{2}$ in.

14924 FIRST ABSENCE, OR ETONIANS ANSWERING MORNING MUSTER ROLL

Drawn & Engraved by R. Cruikshank.

Published March 1. 1824, by Sherwood Jones & C°.

See No. 14922. P. 29. The quadrangle is filled with mannish boys in top-hats; a few wear gowns. Dr. Keate stands conspicuously in profile to the r., wearing a gown and cocked hat. R. Cruikshank (l.) is drawing a bust portrait of the Doctor. Behind is the great gate.
$4\frac{1}{4} \times 7$ in.

14925 THE OPPIDAN'S MUSEUM OR ETON COURT OF CLAIMS AT THE CHRISTOPHER.[1]

See No. 14922. P. 57. Scene in the inn cellar: large shop-signs hang from the roof; Etonians sit or stand at a rough table on which are decanters and glasses. Two only wear gowns, one of these, wearing also a top-hat, sits by the head of the table dangling a purse; he faces a group of tradesmen, hat in hand and wearing aprons, who point to trophies which they claim as their own. One boy is manipulating a long barber's pole from which hangs a square paper lantern (as in No. 7605) inscribed: *Shave well for a Penney Hair Cut . . . Pence*. Other captured signs are a sheep suspended as in the Order of the Golden Fleece, a black girl, a sugar-loaf, pawnbroker's balls, a golden fish, a giant top-boot, a cocked hat, a pile of muffins, a bunch of golden grapes, giant spectacles.

'The Oppidan Museum or Eton Court of Claims' was 'a club of young Mohawks' who carried off tradesmen's signs and made the owners redeem them at the Christopher. This pl. was copied for the lid of the club snuff-box. Wasey Sterry, *Annals of Eton College*, p. 307.

Reproduction, Sterry, op. et loc. cit.
$4\frac{1}{8} \times 7\frac{1}{4}$ in.

14926 ETON MONTEM AND THE MOUNT—SALT HILL.[2]

Published by Sherwood, Jones & C° June 10. 1824.

See No. 14922. P. 109. A landscape crowded with small figures, with Salt Hill in the middle distance (l.) and Windsor Castle in the background. In the foreground are Etonians in fancy dress, a military band with a negro drummer, two large flags, spectators on horseback, on foot, and in carriages. Just behind, a runaway horse in a gig scatters pedestrians in front of closely parked empty carriages. More carriages are in the middle distance, filling the space round the hill. Tiny figures climb the hill, or gaze from the top, where one holds a flag.

[1] Signature and imprint as No. 14924.

[2] Signature as No. 14924.

The last Eton Montem, at which Etonians in fancy dress collected money for the Captain of the School, was held in 1844.

Reproduced, Sterry, *Annals of Eton College*, 1898, p. 275. Cf. two pen drawings of the procession on Salt Hill (1793) by S. H. Grimm. B.M. Add. MSS. 15537. ff 25, 26; reproduced, R. M. Clay, *S. H. Grimm*, 1941, pls. 52, 53.

$4\frac{1}{4} \times 7\frac{3}{4}$ in.

14927 FIRST BOW TO ALMA MATER OR BERNARD BLACKMANTLE'S INTRODUCTION TO THE BIG WIG.[1]

See No. 14922. P. 127. An Oxford room, intended for that of the Principal of Brazenose (A. T. Gilbert). A doctor (of Lincoln College) introduces the young man (a portrait of Westmacott) to the Principal, who sits in an armchair (r.), spectacles on forehead. A shabby middle-aged man stands by the door, holding a book. The window and a glass-fronted book-case are Gothic. Busts of *Locke* and *Newton* stand on brackets, above a view of *Oxford*. A classical bust is on the chimneypiece. There are two bust-portraits. Books lie on the floor with a paper headed *Rules*.

$4\frac{3}{8} \times 7\frac{1}{4}$ in.

14928 FLOORING OF MERCURY. OR BURNING THE OAKS, A SCENE IN TOM QUADRANGLE.[2]

Published May 1. 1824. by Sherwood, Jones & C°

See No. 14922. P. 147. Undergraduates in cap and gown dance wildly round a bonfire, towards which massive doors and furniture are being carried; they are silhouetted against flames and smoke. Other undergraduates haul at a rope by which a (leaden) statue of Mercury, poised on a small pedestal, is being dragged towards the fire. From the windows which flank the gateway (of Christ Church) a globe is being hurled, a trumpet blown, and a chamber-pot emptied. Men drink and riot.

$4\frac{1}{2} \times 7\frac{5}{8}$ in.

14929 COLLEGE COMFORTS, A FRESHMAN TAKING POSSESSION OF HIS ROOMS—

Drawn & Engraved by Cruikshank.

Published by Sherwood Jones & C° June 1. 1824.

See No. 14922. P. 169. Blackmantle stands, with a trunk marked *B.B* at his feet, gazing at the inscriptions scrawled on the ceiling of a bare and dilapidated room. An old college scout bows obseqiously, holding out a long paper headed *A list of Necessaries*. A hideous old bed-maker raises a cloud of dust with her broom. Two dandified men, one in cap and gown, stare in quizzically from outside the door (r.). On the l. is a pile of broken furniture, books, &c., with a box inscribed *C. Rattle Esq^r*; a college cap is spiked on the leg of a broken chair, with bellows (inscribed *RC*), *Latin Grammar*, *Lexicon*. A torn map of *Oxford* sags from the wall, with a print of a pugilist (Tom Cribb). A cupboard door is broken from its hinges; on it a target is painted, spattered with bullet marks. In the grate is a bust of *Cicero*, upside down.

$4\frac{1}{8} \times 7\frac{7}{16}$ in.

14930 CAPPING A PROCTOR, OR OXFORD BULL-DOGS, DETECTING BRAZEN SMUGGLERS.[3]

See No. 14922. P. 170. An undergraduate leans from a bow window holding a rope attached to a basket containing a gaily dressed courtesan. In its descent it has knocked down the Proctor, who sits on the pavement, the woman falling on top of him. A 'bull-dog' with a constable's staff flashes a lantern on the window and on the woman; another stands just behind. An undergraduate

[1] Signature and imprint as No. 14926.

[2] Signature as No. 14924.

[3] Signature and imprint as No. 14924.

watches from round the corner of the building; a well-dressed couple hurry down the side street, looking back with interest.

Perhaps based on Rowlandson's watercolour 'A Varsity Trick—Smuggling In', reproduced A. H. Gibbs *Rowlandson's Oxford*, 1911, p. 45; a variant in the collection of Mr. Gilbert Davis exhibited Arts Council, 1950 (Catalogue pl. 7).

$4\frac{7}{16} \times 7$ in.

14931 THE ARRIVAL, OR WESTERN ENTRANCE TO COCKNEY LAND.[1]

See No. 14922. P. 185. A view of Hyde Park Corner, thronged with carriages, riders, and pedestrians; the *Oxford* and *Henley* coach approaches from the west (l.). The gates of ornamental iron, surmounted by gas-lamps, are in the middle distance. The old brick building flanking the gate on the west is placarded *Piccadilly*. Behind, the Achilles statue (see No. 14376, &c.) rises from a sea of carriages. In the foreground are pedestrians, including a Life Guards officer and a mounted hussar officer. The humours of a fashionable and would-be fashionable crowd are suggested. Many names are given and hinted at in the text.

The gates belong to a period between 1814, when there were plain gates (pl. after T. H. Shepherd, pub. Ackermann 1814, Crace Coll.) and the erection of the present screen by Decimus Burton in 1827.

$4\frac{1}{4} \times 7\frac{3}{8}$ in.

14932 THE OPERA GREEN ROOM, OR NOBLE AMATEURS VIEWING FOREIGN CURIOSITIES.[1]

See No. 14922. P 225. Men of fashion stand in conversation with danseuses and each other. Mercandotti (see No. 14549, &c.), poised on one toe, with leg and arms outstretched, is a centre of attraction, watched by Ball Hughes, on whose shoulder Lord Fife puts a hand (these three are copied in reverse in a pl. to Gronow's *Reminiscences*, 1892, ii. 92). Near him the Duke of Devonshire, in profile to the l., looks through an eye-glass. Lord Westmorland (r.), the only person seated, stares delightedly through an opera-glass. Three men standing together behind Mercandotti are 'the noble musical amateur B——h' (Burghersh) between Ebers the Manager and de R——s the director. Back to back with this group, Lord Worcester stoops towards Mlle Noblet, who bends provocatively towards him. On the l. are Lord Petersham and Lord Headfort, arm-in-arm, facing another danseuse. Beside them a child-Cupid pirouettes. There are other unidentified amateurs, actors in costume, and a fourth danseuse. The room is furnished only by a cut-glass candelabra and a large pier-glass. For the ballet at this time see Ebers, *Seven Years of the King's Theatre*, 1828, ch. vii. Cf. No. 14476.

An altered and reversed adaptation with some figures removed and others added is reproduced, *Memoirs of Harriette Wilson*, Navarre Society, 1924, ii. 626.

$4\frac{3}{16} \times 7$ in.

14933 THE ROYAL SALOON PICCADILLY—

Engraved by R. Cruikshank.

Pub^{d} by Sherwood Jones & C^{o} Sep 1. 1824.

See No. 14922. P. 233. A crowded restaurant, 'more resembling a Turkish kiosk than an English tavern', lit by a very elaborate chandelier. In the foreground are men and a few women in conversation or advancing towards a staircase (r.) leading to a gallery surrounding the large room below, and also filled with supper parties. The back of the room is divided by curtains, which separate the supper-tables. Some of the women are in very décolletée evening

[1] Signature and imprint as No. 14924.

dress. In the gallery Petersham sits facing Josephine Bartolozzi and another woman. In the foreground (l.), a man kicks a waiter, causing him to drop a lobster. There are other incidents.

$4\frac{1}{8} \times 7\frac{3}{4}$ in.

14934 OXFORD TRANSPORTS OR ALBANIANS DOING PENANCE FOR PAST OFFENCES.[1]

See No. 14922. P. 267. A rowdy supper party in the room of a man excluded for dissipation from his college, and transferring to St. Albans Hall, refuge of expelled undergraduates; a minority wear cap and gown. Some drink a toast, others are dead drunk; one is lifted up by a liveried servant, another lies with his head on a *Lexicon*. The room is expensively furnished. A book-case contains books piled untidily; three have titles: *Boxiana*, *Life*, *Sport*. On it are a bust of a Venus, boxing-gloves, fencing-masks, &c., and a terrestrial globe upside down. The walls are covered with sporting pictures, representing shooting, fishing, cock-fighting, dead game, racing, a stag in flight, boxing, skating. This indiscipline, characteristic of the later days of Dr. Winstanley (d. 1823, Principal of St. Albans from 1797), is said to have now ceased (p. 268 n.).

$4\frac{3}{16} \times 7\frac{1}{8}$ in.

14935 SHEW SUNDAY—SKETCHES OF CHARACTER, IN THE BROAD WALK, CHRIST CHURCH MEADOWS, OXFORD.[2]

See No. 14922. P. 278. A promenade under trees, with college buildings forming a background. Ladies walk arm-in-arm with undergraduates; four dons walk alone. Four of the foreground figures are adapted from Dighton portraits of 1808. On the extreme l. stands Dr. Kett, as in No. 10782, reversed. Near him stands 'A Noble Student of Oxford' (Lord Nugent), No. 11064, reversed, and extending a hand to Dr. John Smith (1744–1809) as in No. 11065, reversed. In the centre is Dr. Jackson (Dean of Christ Church, d. 1819) from No. 10780.

$4\frac{1}{16} \times 7\frac{7}{8}$ in.

14936 TOWN & GOWN OR THE BATTLE OF THE TOGATI & THE TOWN RAFF IN THE HIGH STREET OXFORD.[3]

Pub^{d} by Sherwood Jones & C^{o} Aug^{t} 2. 1824.

See No. 14922. P. 280. The wide street, lit by a full moon, is filled by a wild fight between undergraduates and their supporters (for whom gowns had been obtained by looting a tailor's shop) and 'bargees, and butchers, and labourers'. A stage-coach, *Old Fly*, crowded inside and out, is wedged in the crowd, the outside passengers are assailed by a man in a gown. A woman empties a pot from an upper window; a lantern, hats, &c., fly through the air.

$4\frac{1}{4} \times 7\frac{1}{2}$ in.

14937 BLACK MATINS, OR THE EFFECT OF LATE DRINKING UPON EARLY RISERS.[4]

See No. 14922. P. 305. In a corner of the ante-chapel of Christ Church undergraduates make their way to the body of the church. Some are dishevelled and ungartered, one yawns, one is supported by two friends. A scene on the morning after the riot of No. 14936.

$4\frac{1}{4} \times 7\frac{1}{4}$ in.

14938 GOLGOTHA OR THE PLACE OF SCULLS—TOM ECHO RECIEVING SENTANCE [*sic*] OF RUSTICATION.[5]

See No. 14922. P. 309. The Vice-Chancellor, in a Gothic chair, presides at a table where six Heads of Houses sit; all are in cap and gown and wear gloves.

[1] Signature and imprint as No. 14924. [2] Signature and imprint as No. 14933.
[3] Signature as No. 14924. [4] Signature and imprint as No. 14924.
[5] Signature and imprint as No. 14929.

Two undergraduates plead their case at the foot of the table (r.). An official or servant stands at the door (r.) holding a wand. He wears a gown and holds a top-hat. The room, in the Divinity School, is lined with Gothic panelling. A sequel to the riot of No. 14936.

Golgotha is University slang for a meeting-place of Heads of Houses, cf. No. 11384. Subject and design resemble No. 10643, by Gillray.

$4\frac{3}{16} \times 7\frac{5}{16}$ in.

14939 THE EVENING PARTY IN THE YELLOW ROOM, AT THE PAVILION, BRIGHTON.

Designed by G. M. Brighty. [R. Cruikshank f.]

Pub^{d} by Sherwood Jones & C^{o} Oct^{r} 1. 1824.

See No. 14922. P. 335. In a room apparently circular (but not so described) Princess Augusta stands between the Duke of York (l.) and the King (comparatively slim and youthful), taking an arm of each. They stand under a cut-glass chandelier. A few people stand round the walls and a man and woman play cards (r.). A man on crutches is identified as Lord Arran, and Lord and Lady Warwick are together in the doorway. The Conynghams are described as present (but not depicted), Lady Elizabeth being with Knighton. The décor of the room is said to be correct; the walls hung with fluted yellow satin; chinoiserie and dragons decorate the fireplace.

$4\frac{1}{16} \times 7\frac{1}{16}$ in.

14940 THE KING AT HOME, OR MATHEWS AT CARLTON HOUSE.[1]

Engraved by R. Cruikshank. R. C. fecit

See No. 14922. P. 337. Mathews (l.) gives a selection from his 'Entertainments' (see No. 14714, &c.); he stands behind his accustomed small draped table, which is lit by candles in place of the usual lamps. A pianist sits at a grand piano. The King stands as if making a speech: he is giving an imitation of John Kemble, evoked by Mathews's imitation thought by the King 'too boisterous'. On his r. sits Lady Conyngham, on his l. Princess Augusta. Knighton stands behind the former. Five men (portraits) stand behind the royal settee: Liverpool, Wellington, and Hertford are recognizable. The room has an ornate cornice and Ionic pillars. Behind Mathews are two tall Chinese folding screens in black and gold lacquer.

For this occasion (1822) see *Memoirs of Charles Mathews*, 1839, iii. 295–8. In 1822 the King paid £105 to Mathews 'for private exhibitions of his professional talents'. *Letters of George IV*, iii. 498. For his powers as a mimic see *Raikes's Journal*, 1858, i. 55 f.

$4\frac{1}{4} \times 7\frac{3}{4}$ in.

14941 A FROLIC IN HIGH LIFE, OR A VISIT TO BILLINGSGATE.

Drawn & Engraved by Rob^{t} Cruikshank.

Pub^{d} by Sherwood Jones & C^{o} Dec. 1. 1824.

See No. 14922. P. 342. The fishwives' stalls are in the foreground with the masts of vessels behind, and among them one tall smoking funnel. The market buildings are on the r. The foreground is more crowded than in other Billingsgate prints. The chief feature is an irate woman seated on an upturned tub beside her stall, berating a lady in a riding-habit who holds a huge fish's head. Beside the latter is another lady, disconcerted. Two liveried servants are among the crowd. Lady Caroline Lamb and a young marchioness, both 'in disguise', go to the market to hear the traditional language of the fishwives—this Lady Caroline provokes by disparaging a fish. On the l. is a fashionably dressed young man, resembling R. C.

$4\frac{1}{4} \times 7\frac{13}{16}$ in.

[1] Imprint as No. 14933.

14942 CHARACTERS ON THE STEYNE, BRIGHTON.[1]
Pub^d by Sherwood, Jones & C^o Nov. 1. 1824.
See No. 14922. P. 348. Pedestrians stand or walk within the rails of the Steyne (l.) adjoining the sea-front. Mrs. Coutts, in widow's weeds, is followed by two footmen in black. She talks to the 'Marquis of H.' (Hertford). A man wearing a frogged coat resembles the Duke of York. The houses facing the sea on 'the Grand Parade' recede in perspective, curving to the r., the large corner house being that of Mrs. Coutts. In the foreground are a man driving a lady and followed by a groom, and a mounted Lancer officer. Nearer the sea is a lady on a donkey (see No. 10638, &c.), and a donkey-man with a second animal. The entrance to the Chain Pier is in the middle distance (r.). Cf. No. 15156.
$4\frac{3}{8}\times 8\frac{1}{8}$ in.

14943 TOM ECHO LAID UP WITH THE HEADINGTON FEVER OR AN OXONIAN VERY NEAR THE WALL.[2]
See No. 14922. P. 365. An undergraduate's bedroom, the owner in a four-post curtained bed, a doctor (Dr. Wall) seated beside him; two undergraduates in gowns watch the interview. An old woman stands by the fire (l.) stirring a saucepan. A breakfast-tray and coffee-pot are on a table (l.), a warming-pan on the floor. The room is panelled. A picture of *Bagley Wood*, with a hunting-cap and whip are over the chimneypiece on which medicine-bottles flank the statuette of a horse.
$4\frac{3}{8}\times 7\frac{1}{8}$ in.

14944 THE MONDAY AFTER THE "GREAT S^T LEGER". OR HEROES OF THE TURF PAYING & RECIEVING AT TATTERSALLS[3]
See No. 14922. P. 370. The quadrangle at Tattersalls (1823) is filled with groups of betting men, 'the greater part . . . *are portraits*' (p. xx). The three men on the extreme l. are Mr. Tanfield, Lord Sefton, and Col. Hylton Jolliffe. In the extreme r. corner is Sir L. Skeffington; near him, but not identifiable, is John Gully the ex-pugilist. A Jew sells wares from a basket-tray. Over the doorway: *Horses must not be taken away without being Paid for*. See No. 14333, a similar view from a different angle.
$4\frac{1}{8}\times 7\frac{5}{16}$ in.

14945 EXTERIOR OF FISHMONGERS HALL, A REGULAR BREAK DOWN.[1]
See No. 14922. P. 372. A scene in St. James's Street in front of Crockford's, or 'the New Club', the palatial building on the west side of the street (now the Devonshire Club). Members look from the windows at a gig, the horse falling on its head, a groom seated beside the driver. Two officers in uniform and a negro footman following two ladies are among the pedestrians. On the r. is the back of a coroneted carriage.

For Crockford, a former fishmonger, and his gaming club see *Reminiscences of Gronow*, 1892, ii. 81 ff.
$4\times 8\frac{1}{8}$ in.

14946 THE INTERIOR OF MODERN HELL. *Vide—the Cogged Dice.*[4]
See No. 14922. P. 376. The gaming-room at Crockford's, the hazard table surrounded by angry disputants. Two men are in uniform. The famous supper-table is under a huge pier-glass (r.), with decanters, pineapple, &c. There is a magnificent cut-glass chandelier with lighted candles. Ionic pilasters and niches with statues decorate the walls.
$4\frac{3}{8}\times 8\frac{1}{8}$ in.

[1] Signature as No. 14941.
[2] Signature and imprint as No. 14926.
[3] Signature and imprint as No. 14924.
[4] Signature and imprint as No. 14942.

14947 THE DAFFY CLUB, OR A MUSICAL MUSTER OF THE FANCY—[1]

See No. 14922. P. 381. Pugilists and their backers, &c., drink and smoke at a long table, termed 'the ring', in a neat room hung with sporting pictures: dogs, a pheasant, &c. (l.), and, more prominent, three W.L. portraits of pugilists: Jackson (as in No. 12917) flanked by Tom Cribb and Belcher. Other pictures are mentioned in the text. A gas-light in a glass cylinder hangs from the ceiling. A man reads the *New Times*. The scene is in the long room of the Castle Tavern, Holborn, kept by Tom Belcher, on the weekly meeting of the Daffy Club (see No. 14493). Many habitués are mentioned, including Pierce Egan, but besides R. Cruikshank, rakishly fashionable, smoking a cigar and holding a small portrait head, only Tom Spring (i.e. Thomas Winter, 1795–1851) who stands (r.) holding a bag inscribed *T S* can be clearly identified. He succeeded Cribb as Champion in 1821 and Belcher at the Castle Tavern in 1828. Cf. No. 14330. Daffy = gin (from Daffy's Elixir, a popular sedative for infants, cf. No. 11704).

$4\times7\frac{1}{2}$ in.

14948 PEEP O' DAY BOYS & FAMILY MEN AT THE FINISH A SCENE NEAR COVENT GARDEN.[2]

See No. 14922. P. 385. A night scene in a thieves' coffee-house in James Street, Covent Garden, with prostitutes, thieves, and fences. Three thieves count their plunder at a small table (l.). A man sits between two notorious women, one elegant in an ermine tippet, the other a portrait of 'Lady Barrymore', see No. 13362. A man kisses a woman who picks his pocket. Transit (R. C.) helps himself to wine. The bare ramshackle room is lit by gas, framed prints are on the wall: Cain and Abel (?) and Adam and Eve and the serpent. Two Bow Street officers stand in the doorway about to pounce. 'Family-man' = thief; 'the family' = the underworld of thieves. For Peep o' day Boys cf. No. 14338.

$4\frac{1}{8}\times7\frac{1}{8}$ in.

14949 FAMILY MEN AT FAULT OR AN UNEXPECTED VISIT FROM THE BISHOP AND HIS CHAPLAINS.[3]

Pub^{d} by Sherwood, Jones & C^{o} Aug^{t} 2. 1284 [sic]

See No. 14922. P. 389. A handomely furnished room in 'the Finish', see No. 14948, where well-dressed blackguards and women attempt to flee from four of the principal Bow Street officers (well-dressed and gentlemanly looking), Smith, Bishop, and Ruthven. Two display constable's staffs; one levels a pistol at a ruffian who brandishes a wine-bottle; one grasps the coat-tails of a man who is about to drop a wallet in the fire. In the doorway, to cut off the retreat, stands 'old Jack Townshend'; he confronts 'Transit', who tries to escape, taking a woman with him; 'Voluptuous sketches' were found in his pocket, and he was censured for misapplying 'such fine talent'.

$4\frac{1}{4}\times7\frac{9}{16}$ in.

14950 THE HALL OF INFAMY, ALIAS THE OYSTER SALOON IN BRIDGES S^{T} OR NEW COVENT GARDEN HELL.

Drawn by R^{t}. Cruickshank.

Pub^{d} by Sherwood Jones & C^{o} Jan. 1. 1825.

See No. 14922. P. 399. An expensively decorated room with a gas chandelier of cut glass is filled with a raffish crowd, eating, drinking, fighting, and flirting. The selling of shell-fish is a 'specious pretence' for 'costly suppers' in a 'den

[1] Signature and imprint as No. 14924. [2] Signature and imprint as No. 14929.
[3] Signature as No. 14924; also *R. C. Sculp.*

of depravity'. The centre figure, a young man assailed by a woman, appears to be R. C.
$4\frac{1}{4} \times 7\frac{15}{16}$ in.

14951 THE MAIDEN BRIEF, DICK GRADUS'S FIRST APPEARANCE AMONG THE WORTHIES OF WESTMINSTER HALL.[1]
See No. 14922. P. 407. A sitting of the Court of King's Bench (temporarily) in the Westminster Sessions House, an octangular building. The four judges are (? l. to r.) Bayley, Abbott, Holroyd, Best. Among the many barristers sits a young man not in wig and gown but with a brief inscribed *R.C* [Cruikshank]. The leading barristers of the day are named and said to be depicted, but only Brougham in the centre foreground can be safely identified. The jury are in a box on the l. of the judges. A man stands in the witness-box (l.).
$4\frac{3}{16} \times 7\frac{5}{16}$ in.

14952 SURRY COLLEGIANS GIVING A LIFT TO A LIMB OF THE LAW.[2]
See No. 14922. P. 410. The yard of King's Bench Prison, filled with figures. The many-windowed buildings are on the r., the high curved and spiked wall on the l. A lawyer, who invoked proceedings for gaming offences against former cronies, is being tossed high from a vast blanket, having been lured into the prison. A group of men with racquets is on the l. 'College' = prison, cf. No. 9341.
$4\frac{3}{8} \times 8\frac{3}{16}$ in.

14953 R.A'S OF GENIUS REFLECTING ON THE TRUE LINE OF BEAUTY, AT THE LIFE ACADEMY SOMERSET HOUSE.[3]
J. Rowlandson [sic] [? and R. Cruikshank]
See No. 14922. P. 411. The nude model reclines on a model-throne strongly lit by a lamp with a reflector-shade as in No. 9785; beside her is an hour-glass. R.A's seated in a semicircle draw with porte-crayons on boards held on the knee. In the foreground (r.), apart from the R.A.'s, Haydon stands at an easel, palette and brushes in hand; his canvas is signed *B.R.H.*, the portrait is unmistakable. Beside him is a collection of paint-pots and varnish-jars. At his feet and close to the model sits a young man, probably one of his pupils (cf. No. 13034). Also sitting on the floor is *M.A. Shee*, the name on his board; in his pocket is a paper, *Alasco* [his play on the partition of Poland published 1824, when its performance was prohibited by the censor, G. Colman]. He sits appropriately at the feet of *T.L*, Sir T. Lawrence, whom he was to succeed as P.R.A. in 1830. Behind Lawrence is *B.W.* Benjamin West (d. 1821). These three sit in profile to the r., one above the other, respectively on the floor, on one box-shaped stool, and on superimposed stools. The others sit together behind a low balustrade on the model's r. Four are identified by initials: *R.W*, Westmacott, R.A. 1811; *J,J*, John Jackson (1778–1831), *J.F*, Joseph Farington (d. 1821, see No. 9085), *F.C*, Francis Chantrey, R.A. 1818. Four others, not identified by initials, are less convincingly portraits. Behind are casts from the antique: a Cupid and Psyche, &c., with a row of busts on a high shelf.

Haydon stands apart from the Academicians, his enemies; his prominence suggests that this print has its place in his prolonged campaign against them. Model and casts reflect Rowlandson's manner (? copied or adapted by R. C.), the highly finished portraits do not, and are said in the text to be by R. C., who was 'an admitted student'. Cf. No. 9785, a similar study by Rowlandson.

[1] Signature and imprint as No. 14936.
[2] Signature as No. 14941, imprint as No. 14950.
[3] Imprint as No. 14929.

Grego, *Rowlandson*, ii. 378 (with an altered copy of part of the design, showing Haydon).
$4\frac{3}{8} \times 7\frac{1}{16}$ in.

14954 BERNARD BLACKMANTLE READING HIS PLAY IN THE GREEN ROOM OF COVENT GARDEN THEATRE.[1]
See No. 14922. P. 412. Westmacott sits reading at a small oblong table between two rather older men (C. Kemble and Fawcett) in the centre of the room, which is filled with the Covent Garden company. Four ladies sit, the others, sixteen men and four women, are standing. Most of the heads are well characterized. Names are given on p. xxi. The courtesy and order at Covent Garden is contrasted in the text with the casual inattention at Drury Lane, see No. 14955.
$4\frac{3}{8} \times 7\frac{1}{16}$ in.

14955 BERNARD BLACKMANTLE, READING HIS FARCE IN THE GREEN ROOM OF THE THEATRE ROYAL DRURY LANE.[2]
Drawn by T. Wageman
See No. 14922. P. 413. Westmacott sits at a cloth-covered table, at the head of which sits Elliston. A small man, Edward Knight (1774–1826) leans towards the author, putting a hand on his shoulder. Dowton, the only one of the company except Elliston who is seated, looks over his shoulder holding up his watch. There are eight other men and five women (names on p. xxii). The author is repeatedly interrupted, cf. No. 14954.
$4\frac{1}{16} \times 7\frac{1}{8}$ in.

14956 CITY BALL AT THE MANSION HOUSE.[3]
See No. 14922. P. 415. The room is crowded; those standing conceal the dancers, except for one quadrille set. Here and there are aldermen in their gowns, Curtis conspicuous on the extreme r. On the extreme l. a cavalry officer, a tall stout man wearing a ribbon and star, and a man in court dress stand together. Against the wall guests stand on (?) a platform to see the crowd. Said (p. 416) to be during Waithman's mayoralty, i.e. 1823–4.
$4\frac{1}{8} \times 7\frac{7}{8}$ in.

14957 JEMMY GORDON'S FROLIC, OR CAMBRIDGE GAMBOLS AT PETER HOUSE.[4]
Drawn by T. Rowlandson.
See No. 14922. P. 416. An aged don descends the steps from a Gothic doorway (r.) into college cloisters, astonished and enraged to find at his feet an infant in a basket. Jemmy Gordon (seemingly adapted from No. 12914) watches through an eye-glass, much amused. A grinning undergraduate peeps from behind a pillar, and a young woman runs off. The don, a characteristic Rowlandson type, may be Francis Barnes, D.D., Master of Peterhouse 1788–1838, Professor of Moral Philosophy 1813–38, d. 1838, aged 94. Venn, *Alumni Cantabrigienses*, 1940.
4×7 in.

14958–14961

Woodcut illustrations to the *English Spy*, i (see No. 14922, &c.), 'from original designs by [R.] Cruikshank, Rowlandson, Gilray and Finlay, engraved by Bonner and Hughes'. Twenty-eight are listed, pp. xxii–xxiii, and there are also decorative vignettes. Of these *The Classical Alma-Mater Coachman of Oxford*, p. 144, and *Mother Goose*, p. 183, are after Dighton (Nos. 11066, 10784). *From the Rake's Progress at the University, by Gilray*, p. 310, is a copy

[1] Signature and imprint as No. 14926.
[2] Imprint as No. 14933.
[3] Signature and imprint as No. 14942.
[4] Imprint as No. 14941.

of No. 10639. Two (No. 14958, and *The Don, and the fair Nun of St Clement's*, p. 277) are after Rowlandson. Four are interesting as caricatures:

14958 ECCE SIGNUM, p. 153.

A paunchy and carbuncled don, H.L., seated and drinking from a pitcher, 'a Pembroke *overman*', is from a Rowlandson caricature of 'a *well known* Bachelor of Arts' hanging in an undergraduate's room at Christ Church.

c. $2\frac{3}{4}\times2\frac{7}{16}$ in.

14959 KENSINGTON GARDENS—*Sunday Evening—Singularities of 1825*. P. 185.

R C G B

A satire on fashions. A promenade of extravagantly dressed bucks, dandies, and women. The most prominent are an officer of the *10th* Hussars (see No. 14640, &c.), with a lady on his arm, and a lady on a man's arm who pulls her skirt up in front as in No. 14438, and has floating ringlets. A very fat woman wears a riding-habit and holds a switch.

c. $3\frac{1}{8}\times4\frac{3}{8}$ in.

14960 THE STAGE COACH, OR THE TRIP TO BRIGHTON. P. 311.

Invented by Horatio Heartly. *Designed by R. Transit* [R. C.]

A fantastic coach goes by steam from a *Boiler & Safety Valve* on the roof which divides the outside passengers; tubes pass under the coach to the cog-wheels which turn the coach-wheels. A horse's head serves as figurehead (l.); from the mouth pour water and steam; an ass's head on a long neck is behind, emitting smoke. The steam is used for cooking and for a vapour-bath for inside passengers. A cook steers, another sits in a little dickey, basting a roast. The boot is of glass showing its contents (fish, bird, sirloin, &c.). The coach is inscribed: *Steam Coach, to Brighton in 2 Hours, Shampooing, Bath, Turtle Soup & Hot Joints.*

The excellence of travelling by coach at ten miles an hour is described; perfection 'if we may believe the newspapers, is very near completion—a coach to go without horses . . .', p. 313. Cf. No. 15178 and vol. xi.

c. $3\frac{1}{8}\times4$ in.

14961 TERM ENDS. P. 417.[1]

A crowded coach for London stands in front of the Mitre, the mitre and the name *Peake* over the door. Undergraduates stand round it, accompanied by scouts with luggage. A paunchy don holds up an admonitory finger to two rakish young men; a third climbs to the already overcrowded roof, which has a central pile of luggage; behind him stands a servant with gun, pheasants, and two dogs.

c. $3\frac{1}{8}\times4$ in.

14962 [FRONTISPIECE TO THE UNIVERSAL SONGSTER, OR MUSEUM OF MIRTH, VOL. 1.]

Designed & Etched on Steel for the Universal Songster; By George Cruikshank.

A large figure of 'Toby Philpot', as a jug, seated full-face holding his jug and glass, is surrounded by a flamboyant scroll-border; in the convolutions of this are two little scenes and six single figures, each with a quotation from the song illustrated. Below Toby: *With part of fat Toby, he formed this brown Jug.* There is a background of shading and engraved lines.

For this popular song by Francis Fawkes, pub. 1761 in *Original Poems and*

[1] Signatures as No. 14959.

Translations, see *Times Lit. Suppl.*, 8–29 Mar. 1923. It was illustrated by Dighton, see No. 7118.

An early and rare state: it was given with the final monthly part of the volume, and was altered after the issue of a few copies, see No. 14962 A.

A sketch in reverse, with Toby but with many differences in the surrounding figures, and with this etching with the imprint (? cropped in binding): *Published June 11, 1825 by John Fairburn, Broadway, Ludgate Hill*, in V. & A. (CC. 16 B.).

Reid, No. 1307. Cohn, No. 820; reproduction (p. 234) of an unfinished state before the shaded background and the inscriptions.

$7\frac{9}{16} \times 4\frac{1}{2}$ in. 184. f. 5.

14962 A UNIVERSAL SONGSTER. VOL. I.

London. Published by Jones & C° June 11. 1825.

The second and more usual state (coloured and partly coloured impressions). The large central figure of Toby is removed and replaced by the title and a smaller scene enclosed in a circle of foliage (the arbour): Toby sits smoking and drinking with his friend; below, four lines of the song beginning: *It chanced as in dog-days he sat at his ease.* Signature as No. 14962.

Reid, p. 116 n.

14963–14990

Wood engravings (all cut by J. R. Marshall) to *The Universal Songster*, vol. i, after G. and R. Cruikshank. Below each are lines from the song illustrated; the caption given here is the song title. Each cut headed one of the original weekly parts (16 pp.). There is also a woodcut title page after G. C., the same in each volume (Reid, No. 3379). See also No. 15243, &c.

14963 THE NIGHTINGALE-CLUB.

G C J. R. M

P. 1. Bacchanalians drink and smoke in a village ale-house; the corpulent president sits full-face, hammer in hand. Above his head: *The Nightingale Club Rules.* One member sings among clouds of smoke.

Reid, No. 3380.

$3 \times 3\frac{3}{4}$ in.

14964 THE DANDY CAT'S MEAT LASS.[1]

P. 17. She pushes her barrow along the pavement of Pall Mall. One (vulgar) dandy embraces her, two others ogle her, while a cat is about to devour the meat. Behind is a shop-window: *Hodges Full Proof.*

Reid, No. 3381.

$2\frac{7}{8} \times 3\frac{3}{4}$ in.

14965 THE LIFE OF AN ACTOR.[1]

P. 33. Kitchen scene. Cook, cook-maid, and footman gape at a stage-struck boy who rants, armed with spit, dripping-pan, and wearing dish-cover, table-cloth, and ladle.

Reid, No. 3382.

$2\frac{7}{8} \times 3\frac{5}{8}$ in.

14966 THE OLD COMMODORE.[1]

P. 49. The old officer, 'only three-score', sits, angry and pugnacious, while a spruce doctor tells him he will never be fit to go to sea: 'For the bullets and the gout Have so knocked your hull about. . . .' The subject of a 'Droll', No. 10957.

Reid, No. 3383. Reproduced, Jerrold, i. 183.

$3 \times 3\frac{3}{4}$ in.

[1] Signatures as No. 14963.

14967 BILLY TAYLOR.[1]
P. 65. A battered old naval captain, on the deck of his ship, applauds a woman dressed, with much feminity, as a sailor. She stands, pistol in hand, after shooting her false (and hideous) lover, who lies dead. The subject of a 'Droll', No. 10359.
Reid, No. 3384.
$2\frac{3}{4}\times3\frac{3}{4}$ in.

14968 GILES SCROGGINS COURTED MOLLY BROWN.[1]
P. 81. A woman lies in bed, screaming at the menacing ghost of her husband.
Reid, No. 3385. Reproduced, Jerrold, i. 177.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14969 THE TORTOISESHELL TOM CAT.
R. C *J R M*
P. 97. Ugly and elderly women of fashion surround a table on which stands a cat; they make frantically competitive bids to the auctioneer (r.). See No. 11126, by I. Cruikshank and G. C.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14970 PADDY CAREY'S FORTUNE.[1]
P. 113. A fat Irishman in officer's uniform walks arm-in-arm with a bedizened old woman. Four other women watch enviously. The subject of a 'Droll', No. 12978.
Reid, No. 3386.
$3\times3\frac{3}{4}$ in.

14971 MR. AND MRS. VITE'S JOURNEY TO VINDSOR AND VEST VICKHAM.[1]
P. 129. Mrs. V. registers noisy despair on the river bank, while a boatman in a punt holds up on a boat-hook her (late) husband's dripping 'vig'. Eton boys watch from the opposite bank. The subject of a 'Droll', No. 11200.
Reid, No. 3387.
$2\frac{3}{4}\times3\frac{3}{4}$ in.

14972 BE A GOOD BOY AND TAKE CARE OF YOURSELF.[1]
P. 145. An amused and ragged Irishman opens a cupboard, revealing 'old Father Murphy', a shamefaced old reprobate, while a young woman walks off in distress and alarm.
Reid, No. 3388.
$3\times3\frac{3}{4}$ in.

14973 THE BEADLE OF THE PARISH.[2]
P. 161. He slashes with his cane at two little boys who run off, leaving their marbles on the pavement.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14974 FROM THE DRAGON SAVE US ALL.[2]
P. 177. A man in spiky armour brandishes a club towards a winged dragon on its hind-legs.
$3\times3\frac{3}{4}$ in.

14975 THE EXCISEMAN.[2]
P. 193. A grinning yokel triumphantly displays a *Permit* to a heated exciseman with a cask of brandy on his shoulder. By pretending to be a smuggler he has induced the man to carry it to his cottage door. The subject of a 'Droll', No. 11199.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

[1] Signatures as No. 14963.

[2] Signatures as No. 14969.

14976 THE JACK DAWS.[1]
P. 209. One 'Jack Daw' with a quasi-human head stands on the back of a cow from which he has knocked a similar bird.
Reid, No. 3389.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14977 THE LANDLADY OF FRANCE; OR, LOVE AND DROPS OF BRANDY.
*G. Cruikshank del^t^* *J R M. sc*
P. 225. A grotesque French officer, brandy-faced and bow-legged, takes leave of a woman in French peasant costume who hands him a brandy-bottle with a tragic gesture.
Reid, No. 3390.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14978 MISS PATTY PUFF AND HER TWO SWEETHEARTS; OR, THE DUEL A-LA-MODE.[2]
P. 241. A grotesquely hideous woman stands coyly between two absurd admirers on the pavement outside her pastry-cook's shop. They kneel at her feet; she takes the hand of one, a shoemaker, looking at the other, a man-milliner.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14979 THOMAS CLUTTERBUCK AND POLLY HIGGINBOTTOM.[2]
P. 257. A boatman rows a dandified fellow on the Dee. He smokes his (German) pipe, not noticing the disappearance of his love, whose fat legs project from the water. The subject of a 'Droll', No. 10678.
$3\times3\frac{3}{4}$ in.

14980 THE VETERANS.[1]
P. 273. Ale-house scene. A Greenwich pensioner with a wooden leg, and a Chelsea pensioner who has lost an arm, 'Crab' and 'Lobster', drink together, reconciled after a quarrel. The subject of a 'Droll', No. 10683.
Reid, No. 3391.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14981 THE TAILORS; OR, ONE, TWO, THREE AND AWAY![2]
P. 289. Two grotesque tailors fence with buttoned foils. One wears a dressing-gown and staggers back, touched on the chest.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14982 THE IRISH SMUGGLERS; OR, THE COMICAL KEG.[1]
P. 305. One Irishman stands by the sea near Brighton shouting to another, who flies into the air holding a keg containing, not whisky, but gunpowder. The subject of a 'Droll', No. 11193.
Reid, No. 3392.
$3\times3\frac{3}{4}$ in.

14983 THE QUEER LITTLE MAN.[2]
P. 321. Night scene in a country lane. A (fuddled) man staggers back terrified at a turnip-head ghost while a squib explodes behind him.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14984 PADDY'S WEDDING.[1]
P. 337. A procession of dancers from the church door is led by a fat priest who is followed by a man playing bagpipes.
Reid, No. 3393.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

[1] Signatures as No. 14963.

[2] Signatures as No. 14969.

14985 THE VICAR AND MOSES.[1]
P. 353. The obese drink-blotched vicar and his tall lank clerk who flourishes a lantern, stagger from the inn (r.) with its sign of the horse. In the background is the church spire. A favourite subject, see Nos. 3771 (1785), 6130 (1782), 6721 (1784), also represented in pottery, the vicar in his pulpit, Moses below.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14986 THE GHOST OF A GRIM SCRAG OF MUTTON.[1]
P. 369. Adapted from a 'Droll', No. 11520, but drawn with more freedom and humour.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14987 JOHN APPLEBY.[1]
P. 385. Cottage interior, with a quarrelling couple. The man hurls a leg of mutton through the window, his wife prepares to throw the dish after it. The subject of a 'Droll', No. 10513.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14988 DOODLE AND NOODLE.[1]
P. 401. Duet from Fielding's *Tom Thumb*, adapted by O'Hara. Queen Dollalolla sits on the throne, holding out her sceptre, while the two courtiers, in the costume of *c.* 1730, bow and posture before her. The subject of a 'Droll', No. 10680.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14989 TOM AND JERRY.[1]
P. 417. Street scene lit by the lantern of a watchman asleep in his box. An over-dressed termagant, 'Nan', kicks and thrashes Jerry; Tom lies on the pavement behind her, thumbing his nose. Behind is the door of *Charles Wright. Wine Merchant.* On the wall are placards: *Grand Masquerade Argyle Rooms Ticket* and *D^r Eady Soho.* Cf. Nos. 14320, 15478.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14990 THE LAST SHILLING.[1]
P. 433. A man wearing a top-hat, and in quasi-fashionable dress, sits in his disordered attic, glaring in desperation at the coin on the table, his back to the empty grate. His umbrella hangs on the wall, boots and boot-jack are on the floor.
$2\frac{7}{8}\times3\frac{3}{4}$ in.

14991 CHEAP MUSIC.

Drawn by Joe Lisle.
Pub^d by Geo. Hunt, York St^t Covent Garden. [? 1825]

Aquatint (coloured impression). A grotesquely ugly man, in ill-assorted dress of fashionable intention, stands at the counter of a music-shop, one hand on a clumsy umbrella which has losts its spike, the other extended, with fingers projecting through his glove. The jovial obese shopman grins at his request, pointing over his shoulder with his thumb. Their words are below the title: "*M^r Catgut I want to purchase a Cheap Fiddle.*" | "*Then you had better go to the next Chemist and purchase four Penny-worth*" | "*of Daffy's Elixir* [see No. 11704] *and he'll give you a VIAL IN.*" A 'cello leans against the counter, violins hang on the wall, below a piece of music with the heading of a girl selling brooms, indicating Planché's song, 'Buy a broom', see No. 15298.

[1] Signatures as No. 14969.

Music is neatly stacked on shelves, and there are also a harp and horns. Apparently a companion pl. to No. 14992.
$9\frac{3}{4} \times 6\frac{7}{8}$ in. 'Caricatures', iii. 133.

14992 A SCENE IN FLEET MARKET.[1]

[? Pub Hunt] [? 1825]

Aquatint (coloured impression). Two men meet outside the Fleet Prison. One (r.) is old, thin, poor, respectable, in old-fashioned attire with a grotesquely ugly profile. He grasps an umbrella, damaged as in No. 14991, and extends his hand: *Ah! Mr Bilk'em how d'ye do why you've got very Stout.* The other answers: *Yes dont you know that I've just been Enlarged.* He is obese, bandy-legged, swarthy, with Jewish features, and flashily dressed, wearing spurred top-boots and a top-hat of flamboyant pattern. Behind him is the gate of the prison; a man holding keys stands in the doorway. On the r. is the high prison wall with a barred window giving on to the street for begging from passers-by, cf. No. 13287. A market basket and vegetables are on the cobbles in the foreground.

A satire on the way in which advantage could be taken of the bankruptcy laws or of the periodical acts for the relief of debtors. Apparently a companion pl. to No. 14991.
$9\frac{7}{8} \times 8$ in. 'Caricatures', iii. 134.

14993 A LOAN.[1]

Pubd by Hunt, Brydges Stt Covt Garden. [? 1825]

Aquatint (coloured impression). An old woman in old-fashioned quilted petticoat stands in the doorway of a dilapidated garret, called from the wash-tub by a small but old-looking boy, who holds out a large frying-pan. Below the title: *If you please Mrs Soapkins Mother says will you lend her a Pan full of Coals till tomorrow.* She rubs the lather from her withered arms. Behind her, clothes hang on a line; a wash-tub is by the door. Outside it, at the head of the stairs, lit by a skylight, are worn broom, pattens, flat-iron, fish on a broken dish, &c.
$8\frac{1}{4} \times 7$ in. 'Caricatures', iii. 71.

14994 THE SAINTS OR PATRICK—GEORGE—ANDREW AND DAVID!

Drawn by M. E. Esqr [Egerton] *Engraved by Theodore Lane*
London Pubd by Pyall & Hunt, 18, Tavistock Street, Covent Garden.
[? 1825]

Aquatint (coloured impression). Four men, raffishly prosperous, dance forward together in a line, three in tipsy joviality, one dragged forward, ill and dejected. The Irishman and Englishman have their arms entwined, one flourishes a cane, the other a handkerchief. The melancholy Scot holds the Englishman's coat-tail. The jovial Welshman takes the Scot's l. arm, waving his hat. Each wears, in top-hat and coat, his national flower: shamrock, rose, thistle, leek. The Scot wears quasi-tartan trousers. Cf. No. 14995.
$10\frac{1}{4} \times 8\frac{5}{16}$ in. 'Caricatures', iii. 131.

[1] Signature as No. 14991.

14995 CHARACTERISTICS, OR ENGLAND IRELAND AND SCOTLAND.

Drawn by M. E. Esq. [Egerton] *Engd by Geo. Hunt.*
Pubd Jany 1825, by Pyall & Hunt, 18, Tavistock Stt Covent Garden.

Aquatint (coloured[1] and uncoloured impressions). Three dandified men walk arm-in-arm along the pavement of a London square, their words engraved below the title. The Englishman stares in at the window of *Tippet . Haber-Dasher &c.*, where a pretty woman is seen displaying her wares. He says: *I say—there's a —— fine Girl! Let's go in & ask if Mr Thomson lives there? & have a Chat with her.* The Irishman turns to the Scot, saying jovially, *Och—by my Soul but we'll buy Something of the dare Cratur—Oh the Swate little Jewel!* The Scot, more soberly dressed than the others, answers: *Hoo't a'wa Mon. Dunn'a throw awa the Siller! we'll jost gang in & a'ask for twa & Sixpence for ha'alf a Croon.* In the adjacent (corner) shop, *Man Milliner*, ladies gowns are displayed. Cf. No. 14994. Nos. 14996–8 may belong to the same set of coloured aquatints.

A close copy in J.L.D., coloured as original, but without aquatint, *Publish'd by Le Petit Anglesea Street.*

$5\frac{9}{16} \times 6\frac{1}{2}$ in.

14996 EVERY ONE TO HIS TASTE.

Drawn by M. E. [Egerton] *Engd by G. Hunt* [? 1825]

See No. 14995. Hunting scene, hounds in the distance in full cry. In the foreground two riders gallop across a field; one is in pink, the other is a neatly-dressed parson in tricorne hat, and bushy powdered wig. The former: *Holloa Hark!—Doctor—d'ye hear that charming Music?*—— The other: *Music! I hear no Music—those dogs make such a confounded Noise!!*

$5\frac{1}{2} \times 6\frac{1}{2}$ in. 'Caricatures', iii. 146.

14997 FISHING[2]—WITH ITS CONSEQUENCES—

M.E Esqr del. [Egerton] *G. Hunt sc.* [? 1825]

See No. 14995. Two men stand on the hearth-rug in a neat parlour, lit by two candles. A parson, with his hands behind his back, clutching his sermon, addresses a dandified young man whose back is to the fire. Below: *1.—Well friend, what did ye think? of my Sermon this Evening. 2—Short!—Short! 3 Why a'—I always prefer being Short to Tedious—! 4—Oh! but you were Tedious!—you were Tedious.*

$5\frac{1}{8} \times 6\frac{3}{8}$ in. 'Caricatures', iii. 148.

14998 LODGINGS TO LET | ALONE.

M.E. Esqr del. [Egerton] *G. Hunt sc.*
Pubd by Chas Hunt, 18 Tavistock Street Covent Gardn. [? 1825]

See No. 14995 (coloured and uncoloured impressions). In a sparsely furnished room, with green half-blinds, a bedizened and aggressive landlady stands (l.) addressing a man who makes hurriedly for the door with hat and umbrella. Notices (to let) are wafered to the panes. Below: *The Rooms—Sir are a Guinea a week, And—We'll do for ye!!* Cf. No. 12398, with the same title.

$5\frac{3}{16} \times 6\frac{3}{8}$ in.

14999 A MERRY CHRISTMAS & A HAPPY NEW YEAR IN LONDON

M. E. Esqr del. [Egerton]. *G. Hunt. sc.*
London, Pubd by Pyall & Hunt, 18, Tavistock Street, Covent Garden.
[? 1825]

Aquatint (coloured impression). A pedestrian struggles through deep slushy

[1] 'Caricatures', iii. 144. [2] The *O.E.D.* gives fishing (for compliments) as modern.

snow, facing driving snow, with a broken umbrella, the spokes projecting through the cover. He clutches at his cloak and hat; he wears gaiters to the knee with socks over them, and overshoes. Cape and comforter stream behind him. In the background is a row of three- and four-storied houses, some with shop-fronts. He shouts his greeting in the teeth of the storm to the woman in No. 15000, a companion pl. with the same signatures and imprint. A carriage and pair faces the storm, the coachman's cape swirling above his head. Men shovel the snow from the roofs, overturning a passer-by. Cf. No. 14290.

$9\frac{3}{4}\times8\frac{1}{4}$ in. 'Caricatures', v. 205.

15000 THE SAME TO YOU—SIR,—& MANY OF 'EM.

See No. 14999. A woman walking with the storm is blown forward, trudging cheerfully in clogs, her back and umbrella plastered with snow, her garments streaming before her. Behind, the horse of a cab (see No. 14309) falls on its knees. A man is nearly blown away by his umbrella, another is struck by snow from the roof, and his umbrella blows away.

$9\frac{7}{8}\times8\frac{1}{8}$ in. 'Caricatures', v. 204.

15001 A SPANKING DOG DAY—& REAL MELTER IN THE COUNTRY.[1]

M. E. Esq^r del. [Egerton]. *G. H. sc.* [Hunt].

Aquatint (coloured[2] and uncoloured impressions). A fat, gaily-dressed woman sits awkwardly on a milestone *XI Mil[es] from Lon[don]*, in acute discomfort. Her head, in a huge flowered bonnet, is thrown back; she puffs, perspiration streaming. She has kicked off her shoes, slashed for gouty toes which are contorted by pain. Though backed by trees she faces the rays of an almost vertical sun. Umbrella and a bundle lie beside her. In the landscape background tiny figures chase a supposedly mad dog, the foremost aims a gun. (Cf. No. 15050.)

$9\frac{7}{8}\times8$ in. With border, $11\frac{3}{16}\times8\frac{3}{16}$ in.

15001 A Another state (coloured), imprint altered to: *London Published by Tho^s M^cLean, 26, Haymarket. 1827.* (With border, $11\frac{1}{8}\times8\frac{1}{8}$ in.)

15002 A GLORIOUS DAY!

Drawn by M. E. Esq. [Egerton] *Eng^d by C. Hunt.*
London. Pub. by C. Hunt, 18, Tavistock St^t Cov^t Garden.

Aquatint (coloured impression). An obese, elderly, bottle-nosed man stands in his garden, in profile to the l., his knees flexed, in slippers, ungartered stockings, open waistcoat; he shades his eyes and looks up ecstatically. A cloud of flies buzz round his bald head; a panting spaniel looks up at him. A parrot perches on its open cage. The path is bordered by tulips; many butterflies are in the air. Below the title: *Not a Cloud to be seen!!*

$9\frac{3}{16}\times8$ in. 'Caricatures', v. 207.

15003 A SOAKER OR REAL CAT & DOG DAY.[1]

M. E. Esq^r del. [Egerton]. *G. Hunt sc*

Aquatint (coloured impression). A thin man crosses on tiptoe a wide London street, trying to open his umbrella in the face of slanting rain, which splashes

[1] Imprint as No. 14999. [2] 'Caricatures', v. 206.

upwards from the cobbles. A half-drowned dog runs across. The rain is light against a dark sky. The houses are tall, uniform, and well-built; water cascades from the roofs. The street leads to a square in which is an equestrian statue among trees.
$10\frac{1}{8} \times 8\frac{1}{8}$ in. 'Caricatures', v. 208.

15004 A THOROUGHBRED NOVEMBER & LONDON PARTICULAR.[1]

Drawn by M. E. Esq^r [Egerton] *Engraved by G Hunt.*

Aquatint (coloured impression). The foreground figure, a lean man stepping from the pavement under the noses of an approaching pair of carriage horses, is sharply defined; the others are seen dimly in a thick yellowish-brown haze lit by the flares of escorting link-boys. He puts a handkerchief to his mouth, a hand in his breeches pocket. He wears a battered hat and a comforter is knotted round his neck. Cf. Nos. 13443, 14434.
$10\frac{1}{8} \times 8$ in. 'Caricatures', v. 209.

15005 A REAL RUBBER! AT WHIST.

M. E del^t [Egerton] *G. Hunt sculp^t.*
Pub^d by G. Hunt, 18 Tavistock St^t Cov^t Garden.

Aquatint (coloured impression). Four elderly whist-players, broadly burlesqued. A grotesque woman (l.), holding a hand of five low cards in all suits, exclaims (words below the title): "*O Lor' Sir! I've* | "*Lost my Honor!*"; she tilts her head so that the aigrette in her turban burns in a candle (unnoticed by the players). Her furious partner: "*Then Ma'am You shou'dn't* | "*have played the Odd Trick.* A dandy, warming his back at the fire (l.), stares at the conflagration, and an amused footman capers off to the r., tilting a salver. Perhaps an imitation of No. 8885; cf. No. 14895.
$9\frac{3}{4} \times 10\frac{1}{4}$ in.

15006 THE CHOICE OF A HUSBAND.

Drawn by M. E. Esq^re [Egerton] *Engraved by G. Hunt.*
Pub^d by Pyall & Hunt 18, Tavistock Street, Covent Garden. [? 1825]

Aquatint (coloured[2] and uncoloured impressions). Heading to verses engraved in two columns. One of a pair with the same signatures and imprint. Two pretty young women sit together, facing each other from each end of a long sofa, the one nearer the fire holding up a fire-screen. *Emma* and *Anna* in alternate verses (56 lines) discuss the qualities they 'most admire in Man'.
$5\frac{1}{4} \times 5\frac{3}{4}$ in. Sheet, $12\frac{11}{16} \times 8\frac{1}{4}$ in.

15007 THE CHOICE OF A WIFE.

See No. 15006. Two 'rakish men of ton' sit together over a punch-bowl in 'the Hummums' hotel'. In a pier-glass are reflected a yawning waiter, a hanging candelabra, and a wall-clock pointing to 12.15. *Charles* and *Tom* in fourteen verses (56 lines) discuss their ideal wife.
$5\frac{7}{16} \times 6$ in. Sheet, $12\frac{3}{4} \times 8\frac{3}{8}$ in.

[1] Imprint as No. 14999.
[2] 'Caricatures', iii. 154, 155.

15008 FOOT BALL.

Rob[t] Cruikshank. Fecit. Eng[d] by Geo. Hunt.
Published by Cha[s] Hunt, 18, Tavistock St[t] Cov[t] Garden. [? 1825]

Aquatint (coloured impression). A mêlée of jovial, good-natured soldiers are playing an informal game on a country parade-ground outside barracks, where a sentry is on duty. Most are in full regimentals with plumed shako, cocked hat, or cap; one is in shirt-sleeves but all wear tight stocks. Some sprawl under the legs of the others. They struggle for position, waiting for the ball to descend. An officer canters up, and a sergeant runs towards the players.
$8\frac{5}{16} \times 12\frac{3}{8}$ in. 'Caricatures', iii. 169.

15009 JUMPING IN SACKS.

Rob[t] Cruikshank fecit Drawn by W. H. Pyne. Engraved by G. Hunt Etched by Cruikshank
Published by Pyall & Hunt. 18, Tavistock Str[t] Covent Garden. [?1825]

Aquatint (coloured impression). Yokels, tightly confined in sacks, shuffle forward in single file, all grinning except the foremost, who is tense. Two, laughing broadly, have fallen, one across the other. They are watched by smiling country people, looking over a wall and, in the foreground, leaning on a rail. Among them are a cavalry officer in full kit, and a fashionable young man with a gun. A church tower rises above trees. Cf. No. 15095. Uniform with Nos. 15010, 15011, and having the same imprint.
$8\frac{1}{8} \times 12\frac{1}{16}$ in. 'Caricatures', iii. 188.

15010 BILLIARDS.

Drawn by W. H. Pyne Engraved by G Hunt Etched by Williams
See No. 15009. A bare room, with an elaborate shaded centre light of fourteen (? gas) lamps in cylindrical globes. Two dandified young men are playing, in shirt-sleeves; two others, wearing bell-shaped top-hats, watch, one being in evening dress, the other in a long greatcoat. The marker adjusts one of the dials. Besides a rack of cues and the framed *Rules of Billards*, there is a washstand: on the chimneypiece are spirit-jars and glasses.
$7\frac{3}{4} \times 11\frac{1}{4}$ in. 'Caricatures', iii. 187.

15011 WHIST.

Drawn by W. H. Pyne Engraved by G Hunt Etched by Smart
See No. 15009. In a palatial room, lit by elaborate cut-glass chandeliers, three games are in progress, one in the foreground, with an officer leaning over one of the women players. Another officer in full dress uniform with sword and plumed helmet admires himself in a pier-glass.
$7\frac{7}{8} \times 11\frac{5}{8}$ in. 'Caricatures', iii. 192.

15012 THE FIVE & TEN, OR WHO SHALL.

P. Ronan del, N. Chater & Co: Lithog: [?. *c.* 1825]

Lithograph (crayon). Two Irish peasants or small farmers play cards at a round table on which are coins, tumblers, tankard, broken pipe. One (l.), a young man, smiles, pointing to his puzzled opponent. He holds up to the spectator a sequence of ace to knave of hearts, having played the five of hearts. The older man scratches his head, pushing up a wig. inspecting his five cards.

Another version, a coloured engraving: *Five & Ten, or who shall ?, Publish'd*

by J. Le Petit, Anglesea Street Dublin., is in J.L.D. A plain cottage interior replaces the shaded background. ($7\frac{1}{8} \times 9\frac{1}{8}$ in.)
$8\frac{1}{8} \times 8\frac{7}{16}$ in. 'Caricatures', iii. 199.

15013 GIVING.

H. H [Heath] *fec*^{t} [? *c.* 1825]

Engraving (coloured impression). Night scene. A handsome and stalwart virago, with bare breast and arms, holds an aged watchman (r.) by the collar, and is about to smite him with her fist. He frantically springs his rattle. She is unconscious of a second watchman (l.) who kneels behind her, one hand on her knee, one on her waist, so that he will throw her to the ground. A corner of the watchman's box is on the r.
$8 \times 5\frac{1}{2}$ in. Border cropped.

15014 [FRONTISPIECE TO HERE AND THERE OVER THE WATER:

Drawn by M. E. [Egerton] *Eng*^{d} *by G. Hunt*
[*London: Published by Geo: Hunt, 18, Tavistock Street, Covent Garden. 1825*]

Aquatint (coloured). One of 28 plates, numbered *1*, and *Plate 1* to *Plate 27*. The title-page continues: *being Cullings in a Trip to the Netherlands . . . By Omnium Gatherum . . . Drawn and written by M. E. Esq. Engraved by Geo: Hunt* . . . A tourist (Egerton) soars high above birds and the Channel, a vignetted strip of water which a steam-packet and sailing vessel are traversing. He is propelled by steam from a big *Patent* kettle strapped to his back; from a large spout in the form of a bird's head black smoke drifts behind him. He holds out in his r. hand a pair of lazy-tongs, in his l. he holds up a plaid travelling-bag marked *O.G.* He wears a round flat peaked cap, with fashionable white cuffs and collar to his shirt, and white strapped trousers. His legs drift behind him.

A satire on travelling by steam. 'Lazy-tongs' first appears in the *O.E.D.* as an appliance for moving the crank of a steam-engine. *Encycl. Brit.* 1836. The other plates, except Nos. 15015, 15016, are topographical and realistic; all are drawn with precision. An early print on air travel by steam, anticipated in No. 13289 (1819).
$7\frac{11}{16} \times 6\frac{1}{8}$ in. 174. a. 33.

15015 A BIRD'S EYE. *14*[1]

Pub^{d} *April 1. 1825 by Pyall & Hunt 18, Tavistock St*^{t} *Covent Garden.*
See No. 15014.[2] The front seat of a Flemish cart (seen at Antwerp), on which the driver sits with two gaily dressed women, is seen (like the horses, &c.) from immediately overhead. He drives three horses abreast; they form the upper part of the design. The 'uncouth' harness (high collars, one pair of shafts and clumsy traces) are a subject of facetious comment. The driver holds a pipe with curved stem and lidded bowl in his r. hand; he presses his neighbour with foot and elbow; she turns coyly away. Behind them is the front of the open cart showing knees of four male passengers seated in a row. At the base of the design are three whips to show their primitive character as compared with English ones.
$7\frac{11}{16} \times 6\frac{3}{16}$ in.

[1] Signatures as No. 15014. [2] Also an uncoloured impression.

15016 [RETURN.] *Plate 27*
M·E *G. Hunt sculp[t]*
See No. 15014. No title or imprint. The traveller, smaller in scale than in No. 15014 because higher up, strides through the air (r. to l.), his *Patent* kettle on his back emitting a long smoke trail; his bag is under his arm, his lazy-tongs against his shoulder. He is less fashionable than on the outward flight, wearing striped trousers above the ankle; pleasurable anticipation is changed to business-like haste. Far below are the cliffs of Dover in a long line, with four tiny figures standing on the shore and looking up. One fires a pistol to summon help. They are customs officers whom O.G. eludes by landing in a chalk-pit where his kettle explodes.

Reproduced (colour), without letters, Bruel, pl. 206.
$9\frac{11}{16}\times6\frac{1}{16}$ in.

15017–15110

Non-political lithographs and (from No. VIII) etchings in the *Glasgow Looking Glass* (*Northern Looking Glass* from No. VI), by W. Heath. From No. VIII the pages are numbered consecutively, beginning with *26*; the last page (in No. XVII) is *65*.

No. 1. 11 June 1825. 298. c. 10.

15017 FASHIONS FOR IUNE. | *Trongate. 3 o'clock*
A promenade. Ladies with enormous Leghorn hats (cf. No. 15183) and sweeping skirts held up in front to display the leg. Dandies with wide-brimmed hats, the crown like a truncated cone.
$3\frac{1}{4}\times4\frac{7}{8}$ in.

15018 POETRY
Heading to verses, a mummy-case, with a handsome Egyptian head, side by side with the case open to reveal a leering mummy: *College Museum Glasgow.* Tail-piece (p. 2): a ghost springs from a mummy-case, terrifying a traveller; below, a view of Sphinx and Pyramids. (*c.* $2\frac{1}{8}\times2$ in.)

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15019 SCIENTIFIC SOCIETY. | *Numpskulls and Bumpskulls.*
Four phrenologists sit at a table, astonished at the wildly misshapen skulls they are inspecting. Cf. No. 15191.
c. $2\frac{3}{4}\times4\frac{3}{4}$ in.

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15020 PROJECTED IMPROVEMENT.
In the foreground is a market, a penthouse roof surrounding three sides of a rectangle. This is supported on vaults, containing coffins and very lively skeletons. Ghosts shoot up through the ground into the centre of the market, scattering the crowd of shoppers, &c. Behind is a large Gothic church.

A satire on Mr. Cleland's project for converting the whole of the burying ground of St. David's into 'one grand vaulted cemetery, similar to the crypt of that church; the spandrils . . . of the grand arches to be paved, and the area . . . thus formed to be used for market purposes'. Strang, *Glasgow and its Clubs*, 1857, p. 514 n. Cf. No. 15339.
$4\frac{5}{8}\times5\frac{3}{4}$ in.

15021 NEW MUSIC | *In the Key of A. Major.*
A street musician using two sticks for fiddle and bow.
c. $4\frac{1}{2}\times1\frac{7}{8}$ in.

15022 MUSICAL TUITION | *Illustrated with an appropriate example.*
An Irishman stands on the pavement playing a fiddle.
c. $4\frac{1}{2}\times1\frac{7}{8}$ in.

15023 ADVERTISEMENTS.
Seven little scenes illustrate advertisements; the sixth: *To be let* | *For Dungsteads, and all other nuisances Apply to the Proprietors, or at the Police Office.*

A view of George Square, the centre surrounded by broken railings with a battered statue of Sir John Moore in the foreground, which ragamuffins are pulling down; washing hangs on a line, a carpet is being beaten, a pig routs in garbage. See Nos. 15071, 15339.
$3\frac{5}{8}\times3\frac{7}{8}$ in.

No. 2. 25 June 1825.

15024 SERIES OF OCCASIONAL ESSAYS. N° 1 ON TASTE.
Four sets of figures illustrating contrasts: [1] A gormandizing glutton carves a bird, watched by a bloated dog. A tipsy man staggers along, holding a pipe and spilling the contents of his tankard. A ragged emaciated miser sits on a padlocked chest holding a candle in a saveall (cf. No. 14362).
[2] A connoisseur inspects the posterior of a mutilated female statue. An amateur coachman holds the reins of a four-in-hand. A man stands in the water fishing, in driving rain.
[3] An old maid nurses a lap-dog, surrounded by cockatoo, monkey holding up a cat by the tail, and two other dogs. An elegant young mother with two children, and a handsome young husband leaning over her chair.
[4] A street fountain, water gushing from the mouths of two absurd lions on their hind-legs. A pretty bare-legged girl holds a bucket to spouting water. See No. 15031.
$12\times4\frac{7}{8}$ in.

15025 SHIPPING NEWS. | *Embarkation.* | *Scene 1st Voyage of a Steam Boat from Glasgow to Liverpool.* | *to be continued.*
Harbour scene. Passengers rush frantically towards the small steamer lying at the quay: a cart upsets, a man falls. A second boat steams from the harbour. See No. 15032.
$5\frac{1}{8}\times4\frac{3}{4}$ in.

15026 DOMESTIC INTELLIGENCE.
Scene 1st. Glasgow 28th May 1825. Household goods from a house which is *To Let* are piled in an open cart in the pouring rain; two figures sit among the furniture. The street is filled with other removals, all carried on in wild confusion. Cf. Rowlandson's *Quarter Day*, No. 12399. ($3\frac{3}{4}\times4\frac{5}{8}$ in.)
Scene 2nd. Home. sweet Home. A bare dilapidated room into which household goods have been dumped. By the light of a candle in a bottle a virago berates her husband while children fight. ($3\frac{3}{8}\times4\frac{5}{8}$ in.)
Page 2

15027 EXTRACTS FROM THE MOBIADE *An Epic Poem, in three Books. Written at Edinburgh 18****
Riot in a street of small houses. Women, especially fishwives, and men attack windows and a shop-front with stones, a dead cat, &c. Heading to mock-heroic verses on a riot against dearth and the absence of holiday fare at Christmas and the New Year. Tail-piece: three men register astonished alarm at a large sack inscribed *Cannon Mills.* (*c.* $\frac{3}{4}\times2\frac{1}{8}$ in.) See Nos. 15034, 15039.
c. $3\frac{1}{2}\times5$ in.

15028 POLICE INTELLIGENCE.
A hand emerges from cloud holding a pair of scales. On one, high in the air, sits a man in a cocked hat, surrounded by a swarm of others who cling to it, trying to pull it down; many fall to the ground. They are defeated by a solitary man (Mr. Hardie) who stands in the other scale which rests on the ground.

A satire which contributed 'not a little' to arrest the force of the 'pitiless

muck' running against Mr. James Hardie of Lancefield, the last Master of Police in Glasgow, his successors being Superintendents (now Chief Constables). J. Strang, *Glasgow and its Clubs*, 1857, p. 339. See No. 15042.
$5\frac{1}{8} \times c.\ 4\frac{5}{8}$ in.

15029 THE DEVILS IN THE POLICE OFFICE. *Free Press 18th June*
Police magistrates sit facing a group of ragamuffins, some with horns and blackened faces.
$3\frac{3}{4} \times c.\ 4\frac{5}{8}$ in.

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15030 ADVERTISEMENTS
Two of seven little scenes, as No. 15023: [1] *Public Library | 75 Hutcheson Street* [signed] *W H*. A griffin stands behind a counter, holding book and eyeglass, addressing two fashionably dressed women. An amused officer sits in a chair reading a paper. A porter brings in a packing-case of *Books from Paris*. Other cases are inscribed *Berlin*, *St Petersburg*, *Books from London*, *Books from Dublin*. On a second counter are *Books at half Price*. (The shop of R. Griffin where the 'Looking Glass' was on sale.)
$3\frac{3}{8} \times 3\frac{1}{4}$ in.
[4] *Exhibition | Buchanan Street*. A crowd enters a *Rotunda* placarded *Grand Panorama of Waterloo*. A soldier in Highland uniform addresses a ragged Scot, pointing to the door; the latter gropes in his pockets. (The panorama is probably by Heath who went to Glasgow to paint panoramas, and who had designed many large plates of Waterloo.)
$3\frac{3}{8} \times 3\frac{3}{16}$ in.

No. 3. 9 July 1825.

15031 ON TASTE. *Continued from N° 2.*
W. H. Del.
Four sets of figures, as in No. 15024, with a *Finale*.
[1] A hypochondriac sits drinking medicine, surrounded by pill-boxes and medicine-bottles. A man drinking spirits is kissed by a negress seated on his knee.
[2] The fashions of *1725* and *1825* contrasted. A lady in wide hooped petticoats, and a calash-hood (see No. 5434) resting on her shoulders, leaving her head bare, holds a fan. With her is a little boy dressed like a man of the period. A lady in a striped and flounced dress, with balloon sleeves, wears a wide Leghorn hat which hides her face and extends far beyond her shoulders. Her little girl, wearing drawers to the ankle, is eclipsed by a similar hat.
[3] *A family picture*. The artist stands by his canvas painting a grossly fat woman who poses as Diana, with a gouty husband who yawns violently, holding a deer on his back (and thus giving himself antlers). The little boy is dressed as Cupid. A theme deriving from the portrait of the Primrose family in Goldsmith's *Vicar of Wakefield*, cf. Nos. 5921, 10915, 15261.
[4] Newspaper readers, one with the *Courier*, one with the *Glasgow Chronicle*, one with the *Herald*. They register furious anger or melancholy; the fourth laughs heartily over the *Glasgow Looking Glass*.
[5] *Finale*. Three pairs of combatants: men fight with rapiers, with fists, and with pistols.
$12\frac{1}{8} \times 5$ in.

15032 SHIPPING NEWS. *continued from N° 2* [No. 15025]. *Internal Arrangements | Scene 2nd | Voyage of a Steam Boat from Glasgow to Liverpool | to be continued.*
Interior of the passengers' cabin in the stern, furnished with a horseshoe

table, seat against the wall, and small hanging book-case. A man brings in a decanter and glasses. A passenger seated on a camp-stool reads the *Looking Glass* to an appreciative audience. See No. 15037.
4×5 in.

15033 DOMESTIC INTELLIGENCE
Scene in a smithy. The smith and his wife fight, while an infant's legs project from a tub of water: Below:

Connubial joy all other care disowns,
The Parents happy, whilst the daughter drowns.

$2\frac{3}{4}\times5$ in.

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15034 THE MOBIADE *continued from N° 2.*
The mob, see No. 15027, vainly attacks the gate of Edinburgh Castle with sticks, stones, and a dead cat. An alarmed bailie in his gown and holding a staff looks on. Tail-piece: the head and arms of a shouting man thrust through the bars of a small prison-window. (*c.* $\frac{5}{8}\times1\frac{3}{4}$ in.)
$2\frac{3}{4}\times5$ in.

15035 ADVERTISEMENTS
Four little scenes, as No. 15023: [2] *Elocution.* | *A shining, and a burning light.* A man sits inside iron railings over a collecting-plate which is on a higher stool, tied by a string to the collector's leg. No. 15074 shows that he is John Aitken, a well-known blind beggar.
$2\frac{3}{4}\times2\frac{3}{8}$ in.

No. 4. 23 July 1825.

15036 ALL MY-EYE. *See D^r Wollaston M.D. Transactions of the Royal Society, May 17^th 1824.*
The same forehead and eyes serve for heads of two girls, the lower part of the second face being differently drawn on a paper which is pasted to the l. margin and superimposed on the original features. This shows that an identical pair of eyes has a different expression according to the setting: in one they are melancholy, in the other mirthful.
$3\frac{3}{8}\times5$ in.

15037 SHIPPING INTELLIGENCE. | *Voyage of a Steam Boat, continued from N° 3* [No. 15032]. | *Scene 3^d Arrival at Greenock.*
A paddle steamer, *Post Boy*, with a huge funnel, lies against a crowded quay. Gesticulating passengers stand on deck, and mount the stone steps of the quay. A sailor shouts through a speaking-trumpet.
$4\frac{3}{4}\times5$ in.
Scene 4 Rather late!! to be continued. [See No. 15047.]
A family party with luggage and dwarfish footman, arrives on a quay to see a departing steamer.
4×5 in.

15038 EDINBURGH HIGH SCHOOL. [signed] *W H*
Schoolboys with bags of books clamber perilously up a cliff (Calton Hill) on which stands a Georgian building inscribed *Grammar School*, beside a castle; some fall backwards. A dominie stands on the edge, grasped by a colleague (whose coat-tails are held by a swarm of boys), hauling up a boy on a rope. A man winds up a crane which lifts a basket containing three small boys; two others sit on a bench at the bottom of the cliff, waiting their turn.
$7\frac{5}{8}\times5$ in.

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15039 THE MOBIADE. *continued from N° 3*
W.H.
See No. 15027. The author, in his garret, flourishing knife and fork, apostrophizes a slatternly servant-girl who enters with potatoes. Surrounded by smoke is a visionary table laden with beef, pudding, *Port*, &c. Tail-piece: Cats caterwauling round chimney-pots. ($1 \times 2\frac{7}{8}$ in.) (A traditional subject, so much so that 'Poet's Corner' in *Bell's Life in London* was headed by a woodcut of a poet in his attic, barricaded against duns.)
c. $3\frac{3}{8} \times 5$ in.

15040 STANZAS TO PUNCHINELLO.
Heading to verses beginning: *Thou lignum-vitae. Roscius . . .* A small crowd watches a Punch and Judy show. The showman, holding a trumpet, holds out a hat for coins. The audience include children, a dustman, a cavalry officer in undress uniform. Tail-piece: Punch and his wife confronting each other. (*c.* $1\frac{1}{4} \times 2\frac{1}{8}$ in.)
c. $3 \times 4\frac{7}{8}$ in.

Page 3

15041 HISTORY OF A COAT. *Part 1st | to be continued*
Eight designs. [1] A shepherd boy watching sheep. [2] A man shears a sheep under the inspection of a stout Scot taking snuff. [3] A ragged weaver seated at a loom. [4] A tailor sewing cross-legged in a garret, by the light of a candle in a bottle. [5] A dandy admires his new coat in a pier-glass, watched by a fashionably dressed master-tailor. [6] The dandy promenades with a lady on his arm. [7] He is beset by roughs, and the coat is slit and torn. [8] Seated over a glass, a patch over one eye, he hands the damaged coat to an obsequious foreign valet. See Nos. 15046, 15053.
$9 \times 4\frac{7}{8}$ in.

15042 POLICE INTELLIGENCE | *Dismissal of Mr Hardie.*
Design in a black border. Hardie (see No. 15028) takes leave of colleagues or friends, while a mob of ragamuffins cheer. On the wall is a poster headed by a grinning face: *Lottery £20000 £10000 . . 0000 £6000 Wine Prizes no Blank* [see No. 14784]. Below the design: *Actis aevum implet, non sequibus annis. Ovid. He fill'd his space with deeds, and not with lingring years.*
$4\frac{7}{8} \times 4\frac{11}{16}$ in.

15043 ADVERTISEMENTS.
Two items, as No. 15023, [2]: *Expeditious Travelling.* A man flies into the air, propelled by an explosion (a satire on steam).
$3 \times 4\frac{5}{8}$ in.

Page 4

15044 GLASGOW FAIR, *Taken from the Roof of the Court House.*
Printed and Published by John Watson Glasgow
An open space (at the foot of the Salt Market) in front of the Court House is lined with booths and stalls thronged with spectators, drawn in much detail. There are a *Theatre* and a *Circus*, with many placards and outside performances. The crowded street (l.) recedes in perspective, and in the background are the buildings of the city, depicted with some accuracy.
$8\frac{7}{8} \times 13\frac{1}{2}$ in.

Vol. 1.—No. 5. 6 Aug. 1825.

15045 STATE OF THE WEATHER.
The front page is covered with small designs illustrating torrid weather and dominated by a flaming sun, enclosing a tiny figure of Apollo, blowing a fire

with bellows. Above: *All shun the raging Dogstar's sultry heat, And from the half unpeopled Town retreat.* Rays from the sun strike vertically downwards on fish swimming and holding up parasols in their mouths:

The Sun's perpendicular haul [rays in original].
Illumines the depths of the Sea,
And the Fishes beginning to sweat.
Cry bless us! how hot we shall be.

(The second couplet ('Damn it' in place of 'Bless us') was added by W. L. Mansel (see No. 11585) to the first, which he found on a friend's desk. The lines were illustrated by Du Maurier in *Punch. Notes and Queries*, 1940, p. 420.) This is flanked by two street scenes. [1] *Venison ready roasted.* A customer flinches from smoking joints on a butcher's stall. [2] *Cold Comfort N° 1.* Street urchins drink from a pump, a man from a large pitcher just filled, while a ragged woman brings a baby.

Other designs: *Cold Comfort N° 2*: a woman's head emerges from a slipper-bath (like that of Marat). A placard in a gully (the bed of a stream) announces *Good dry Pasturage to Let Apply to A. Brook*: thirsty cattle and sheep rush down towards the bottom. A huge fly on the nose of a drayman: *The Fly that sips treacle is drown'd in the sweats* [sweets, in Gay's 'Beggar's Opera']. The four horses of a mail-coach collapse from the heat. *A Gallopping Consumption.* A dead saddle-horse lying beside a street lamp-post has been reduced to a skeleton by swarms of flies; a doctor and maidservant from an adjacent house gaze in astonishment. *Waiting for Dinner.* A fat cook, surrounded by flies, sleeps beside the joint on the spit, which has caught fire. *Ditto. Ditto* A man, with unbuttoned waistcoat, wig on the floor, sits at table, angrily tugging a bell-pull. *A night at Gourock.* A fat couple in bed, tortured by heat and insects. A fat pedestrian, beset with flies, mops his head beside a milestone, *X Miles to Glasgow*, on which he has flung his coat: *these times make people thin, their very flesh | Weary of solid firmness melts itself.*

The summer was exceptionally hot and dry. Two horses in a mail-coach from Scarborough died from the heat, and several horses 'died from exhaustion in the streets of the metropolis'. *Ann. Reg. Chron.* (19 July). Cf. No. 15001.

$12\frac{1}{4} \times 9\frac{3}{4}$ in.

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15046 HISTORY OF A COAT. *Continued from N° 4* [15041]

See No. 15041. [9] *Old Closh.* The valet hands the coat to a Jew wearing three hats and dilapidated unmatched boots. [10] *Monmouth Street.* A shopman adjusts the (renovated) coat on a would-be dandy. [11] *Visit to my Aunt's Husband.* The purchaser, wearing a long cape, hands the garment to a pawnbroker. [12] *Auction Unredeemed Pledges.* The auctioneer in his rostrum with raised hammer points down at the coat which his man holds up to a group of bidders. [14] *A peg lower.* Still fashionable in shape, the coat is worn by one of two porters carrying boxes on a stretcher. [15] *Lower Still. to be continued.* Much tattered, it is worn by a street-scavenger.

$9 \times 4\frac{7}{8}$ in.

15047 SHIPPING NEWS. | *Voyage of a Steam Boat from Glasgow to Liverpool, Continued from N° 4* [No. 15037] | *Scene 5. Passing the Cloch. pleasant breeze*

The after-deck of a paddle-steamer, a man at the wheel. Passengers lean over the side to vomit. A man loses his hat. Behind is a lighthouse. See No. 15051.

$5\frac{1}{4} \times 4\frac{7}{8}$ in.

15048 L'ANATOMIE VIVANTE, OR LIVING SKELETON NOW EXHIBITING IN LONDON.
The skeleton, seated, is displayed by the French showman to a fat John Bull and a countrywoman. Below: *28 years of age. 5 feet 6 inches high, native of Champagne, France.* See No. 14882, &c.
$4\frac{13}{16} \times 4\frac{3}{4}$ in.

15049 CHAIN PIER, NEWHAVEN.
A packet, with smoking funnel, lies at the end of the (Edinburgh) pier, from which passengers descend by a gangway; people on the pier lose their hats. Below: *Rather windy, or so.*
$2\frac{3}{8} \times 4\frac{7}{8}$ in.

15050 PROCLAMATION.
A dog rushes from a room, barking *Bow wow wow*, as do a cat and articles of furniture which rise into the air. A man on hands and knees bites a chair. Below: *In consequence of the above Melancholy case of Hydrophobia the inhabitants are* [sic]. Cf. No. 15360.
$1\frac{7}{8} \times 4\frac{1}{2}$ in.

VOL. 1. No. VI. 18 Aug. 1825. Page 2

15051 SHIPPING NEWS. *Voyage of a Steam Boat from Glasgow to Liverpool, continued from N° 5* [No. 15049]| *Scene 6. "'Twas night" to be continued*
The cabin of No. 15032, a few passengers sleeping uneasily by the table. The side-walls are now seen to contain berths, each with a suffering occupant. See No. 15324.
$4\frac{1}{8} \times 4\frac{3}{4}$ in.

15052 SPORTING INTELLIGENCE. | *12th August*
Three men with two dogs in pouring rain. One fires at two birds. The others carry their guns, one is bogged to the knee, the other holds up an umbrella.
$2 \times 4\frac{3}{4}$ in.

Page 3

15053 HISTORY OF A COAT. *concluded from N° 5* [No. 15046].
[16] *F.I.G. for the Crows.* Hung from a broom it serves as scarecrow. [17] *Exchange no Robbery.* An Irish haymaker, wearing the coat, puts his own rags on the broom. [18] A little boy wearing the coat, its tails reaching to the ground, leaves a cabin, admired by a woman who looks from the low doorway to say: *By the powers Paddy, but that same's the first pair of breeches you ever had to your back.* [19] *End of the Tail.* Two hungry pigs devour the coat.
$5\frac{7}{8} \times 4\frac{7}{8}$ in.

15054 ESSAY ON MODERN MEDICAL EDUCATION.
N° 1 The Alarm, or the Kirk Yard in danger.
A spectacled skeleton marches through a churchyard beating a drum inscribed *Glasgow Chronicle*; he is followed by a second skeleton with a flag inscribed *Popular Anatomy Mechanics Institution.* Behind them run a crowd of mechanics and a woman, waving hats and arms. *N° 2. The Dead Association.* Five men ('resurrectionists') in a room, three asleep (one on the floor), one tipsy. On a table are a coffin, a lighted candle, and a tankard. *N° 3. Watching and Warding.* In a graveyard round a lighted lantern are four armed guards, two of whom sit on tombstones drinking with women. In the background a tiny figure escapes over the wall with his grisly burden in a sack.

Exhumation and the sale of bodies to anatomists was a burning question in Glasgow. See *Westminster Review*, ii. 84 (July 1824). See Nos. 15062, 15069, 15444.
$8 \times 4\frac{3}{4}$ in.

15055 GLASGOW | POLICE INTELLIGENCE—MOST IMPORTANT!!!

A man with two bodies and heads, which lean in opposite directions: (l.) towards a hand holding out a letter headed *Kirkfield: August* and signed *Geo. Cranston*, and (r.) towards a similar letter: *Edinburgh 8th Aug . . .*, signed *James Moncrieff*. A second pair of heads above the first also lean to l. and r. towards the letters. Above G. C's letter: *This in a moment kicks us out of doors*; above J. M's letter: *And this informs us we may yet sit still.* Below (parodying Hamlet):

To sit or not to sit—that is the question—
Whether 'tis better at the board to suffer
The jeers and scoffs of Bailies and Dependents
Or to submit us to our legal Rulers
And by resigning, end them. Cf. No. 15028.

$3\frac{1}{2}\times4\frac{3}{4}$ in.

15056 THE COLLS FOOT IN IT AGAIN.

Two designs: [1] *Cheltenham.* Col. Berkeley thrashes Judges (for hostile press comment on his relations with Maria Foote), watched by two friends, one leaning his back on the door. [2] *Hereford.* Berkeley slinks off, hands in pockets, while Judges, his eye bound up and l. arm in a sling, holds out to him a paper: *Damages £500.* The verdict on Berkeley for assault, see No. 14868, &c.

$2\frac{1}{2}\times4\frac{3}{4}$ in.

15057 SUMMER AMUSEMENTS. *Macintosh's Waterproof Life Preserver. See Page 4*

Bathers, fully dressed, supported by life-belts, disport themselves in a lake. A lady holds up a parasol. Behind is a building placarded: *Humane Society. To Let.* Below: *nantes in gurgite vasto. Virgil.* Text (p. 4): account from the *Scots Mechanics' Magazine* of 'Chs Mackintosh Esqrs Patent Waterproof Life Preserver'. Macintosh (1766–1843) patented his cloth waterproofed with rubber in 1823 (applied to air-beds and pillows).

$3\frac{7}{8}\times4\frac{3}{4}$ in.

Vol. 1. No. VII. 3 Sept. 1825

15058 MILITARY GAZETTE. | *We have an opportunity of presenting our Readers with some of the latest Regulation Patterns for Cavalry Officers. Infantry in our next.*

Six types of uniform are caricatured. Largest in scale is a Life Guards officer in back view, with a towering bearskin, on a separate flap of paper, partly covering the design above it (No. 14792 [4]). The others are: Heavy and Light Dragoons, the latter smaller in scale but with a sword reaching from ground to shoulder, and a large sabretache resting on the ground; Hussar; Lancer, wearing a chapska with towering plumes descending below the waist. An officer in undress uniform, with flat tasselled cap. All except the first wear trousers; some are in back view; all the others have moustaches. See No. 15066.

$4\frac{1}{2}\times9\frac{5}{8}$ in. (bearskin, $2\frac{3}{8}$ in. above the upper margin).

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15059 FASHIONABLE INTELLIGENCE. | *Invisible Tete-a-tetes, or advantages of large Leghorns.*

Enormous flat straw hats conceal the heads and project far beyond the shoulders of flirting couples. Beside them large mushrooms are growing. See No. 15183; cf. No. 13082.

$3\frac{1}{2}\times4\frac{1}{2}$ in.

15060 CALTON POLICE. *Sand Mills, or substitute for the Tread Mill.*

A man in a prison cell, standing up to the shoulders in sand, hammers lumps

of stone. Text (p. 4): extract from the *Glasgow Chronicle*, on the prisoners at hard labour in Calton Bridewell who are put to 'beating sand' if incapable of the other occupations practised there. Cf. No. 15027.
$2\frac{7}{8} \times 4$ in.

15061 VOYAGE OF STEAM BOAT FROM GLASGOW TO LIVERPOOL *concluded from N° 6.* | *Scene 7. Arrival at Liverpool.*
See No. 15051. Passengers on the quay, beset by porters who fight over their baggage, or carry it off on a barrow, and accosted by a hackney coachman. Behind the confused crowd is the tall funnel of the boat, and two more distant funnels: one placarded *Runcorn*, the other *Wood Side.*
$4\frac{5}{8} \times 4\frac{7}{8}$ in.

15062 ESSAY ON MODERN MEDICAL EDUCATION THE LECTURE ROOM. *N° 4*
Continued from No. 15054. Young men on three tiers of seats (l.) watch the lecturer who stands behind his table (r.), pointing to a skeleton depicted on a blackboard. On the table are specimens in jars, a statuette, &c.; on the wall, prints of a skeleton and of a fat ox. *The Shop. N° 5.* Youthful apprentices disport themselves in an apothecary's shop where one of them flirts with a customer. One admires himself in a glass, another squirts a syringe at a youth who is using pestle and mortar. *The Graduation* | *Medicus Sum! Medicus Sum!! N° 6.* A doctor gravely puts a fool's cap on the head of the foremost of a group of young men. Three elderly colleagues seated at a table watch the ceremony. Below: *to be Continued.* Cf. No. 11763.

For the futilities and anomalies of medical education see Sprigge, *Life and Times of Thomas Wakley*, 1897, passim.
$10 \times 4\frac{7}{8}$ in.

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15063 DR JOHNSON . . . *by T. Trotter* 1786
A copy of No. 7028, with the same quotation from Boswell's 'Tour'.
$7\frac{5}{8} \times 5$ in.

15064 GOING HOME IN A NODDY.
A runaway horse, drawing a four-wheeled coach inscribed *GOW*, dashes over a precipice. Three terrified passengers lean from the window. The coachman is about to fall into space. Far below is the sea, indicated by a tiny steamer. Below: "*and we're a noddin nid nid, noddin.*

This Glasgow 'noddy' differs completely from the Irish noddy, see No. 6876.
$3\frac{1}{4} \times 5$ in.

Vol. 1. No. VIII. 17 Sept. 1825.

15065 BROUGHAM & HIS HIGHLAND HOST.
W H
Brougham, draped in a sheet, a big pistol in each hand, stands in a ramshackle bedroom over the kneeling and terrified man, innkeeper of Stornoway. The text, from the *Edin. Observer*, describes a brutal practical joke played by Brougham (before 1820).
4×5 in.

15066 MILITARY GAZETTE. INFANTRY OFFICERS. | *Regulation Patterns.*
Six types of uniform are caricatured. A man wearing the tartan trews of a Scottish Lowland regiment. A tiny fusilier in a towering bearskin. Two other fusiliers, the shorter wearing a projecting plume from the front of his shako, the taller, drooping cock's feathers. A Highland officer in back view. An officer

in undress, wearing flat round cap, sword, and cape to the knees, with spurred Hessian boots. They are without moustaches. See No. 15058.
$4\frac{3}{8} \times 10$ in. (Plumes project above the upper margin.)

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15067 EDINBURGH | REV^{D} ALEXANDER FLETCHER, EXHIBITION 1ST. THE DISTRIBUTION AT THE TAVERN.
Scene in the large room of a tavern (Commercial Inn). Fletcher (l.), wearing a gown, stands above a dense crowd of respectably dressed men and women who fight desperately for books which he scatters among them. Tables are overturned.

The text: Fletcher, see No. 14700, &c., on his recent visit to Edinburgh, see No. 15068, announced that he would distribute gratis copies of a book 'containing we believe, some of his love letters' (i.e. A. Fletcher, *An Appeal to Public Opinion*, 1824); a great crowd collected, and books were distributed in the manner depicted.
$4\frac{3}{8} \times 9\frac{7}{8}$ in.

15068 EXHIBITION 2ND THE HOLDING FORTH ON THE CALTON HILL.
Fletcher declaims from a chair placed on a table to a sourly appraising crowd. Seated on the table at his feet is a young woman in a fashionable riding-habit and top-hat, her hands sanctimoniously together. The vast crowd tails away in the distance, surrounding the contours of the hill. Collectors at key-points hold out hats, pans, &c., for money, without visible success.

The crowd is estimated at 20,000. The collection for the building of '*his chapel*', see No. 14703, is said to have been about £40.
10×10 in.

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15069 ESSAY ON MODERN MEDICAL EDUCATION CONTINUED.
Preparing for Practice. N^{o} 7. Young practitioners watch while one elderly doctor operates on a ram's head mounted on a pole; another disembowels a live cat. In the foreground are a dog with two wooden legs and a monkey with an arm in a sling. Behind are skeletons of large animals, one a walrus. *Actual Practice. N^{o} 8* [signed] *W H.* The amputation of a leg with an axe. The patient is strapped to a table, supported by a horrified man. Three others watch, one covering his eyes. Two coffins lean against the wall. *Practical Results.* | *At Home N^{o} 9* Interior of a hospital ward (cf. No. 12142). A doctor who is a clothed skeleton holding his tasselled cane, stands with his back to the grisly scene. An old woman, skull-headed like the others, hands a steaming bowl to a patient who is dead or dying. Another dead patient has fallen from his bed. Behind, a skeleton-apothecary uses pestle and mortar, the mortar resting on a stand made of bones. *Abroad. N^{o} 10* [signed] *W H.* Scene on a battlefield. One surgeon, in uniform, has just amputated a leg above the knee. Another holds up the decollated head of an officer, whose trunk is supported by a third. See No. 15054, &c.
$6\frac{5}{8} \times 9\frac{5}{8}$ in.

15070 CONSUMPTION OF SMOKE.
Two designs. [1] *Present.* A factory building almost hidden in clouds of smoke, which billows from a tall chimney placarded *Mem Pos Jacob^{s} Watt.* Pedestrians are distressed at the smoke; a tree has lost almost all its leaves.
[2] *Future.* The same buildings without smoke, and surrounded by trees. A bird has nested on the top of the chimney. Pedestrians admire the scene.

Text: Mr. Cleland, indefatigable in the interests of Glasgow, has turned his attention to Smoke Consumption (unattained A.D. 1950, though in 1821

M. A. Taylor secured an Act (2 Geo. IV, c. 41) for forcing factories using steam-engines to consume their own smoke).
$4 \times 9\frac{3}{4}$ in.

15071 A FACT.
Watched by an amused Scot, an Irishman crawls through a gap in dilapidated railings surrounding the grass-plot of George Square. Beside him is a placard: *Notice—Any Person or Persons going over the Railing of the Square will be prosecuted according to Law.* See No. 15023.
$3 \times 4\frac{1}{2}$ in.

15072 *N° 1.* LIFE OF A SOLDIER.
A smart recruiting sergeant, with a sinister smile, holds out the King's shilling to a yokel whose foot rests on a spade. Two bandsmen with drum and fife stand behind. Cf. No. 8328 by Gillray. See Nos. 15088, 15089, 15094, 15104, 15312, 15322, 15335.
$3 \times 4\frac{1}{2}$ in.

VOL. 1. No. IX. n.d.

15073 COSSACK JOCKEYISM
An English jockey, Thomas Arthur, on an English horse (Sharper) wins a race (of $47\frac{1}{3}$ miles) from a Cossack whose horse is being dragged and pushed forward by other Cossacks. There is a background of mounted Cossacks. The race took place on 4 Aug.
$3\frac{1}{2} \times 9\frac{1}{2}$ in.

15074 RIVAL PREACHERS.
Two designs side by side. [1] John Aitken, the blind beggar of No. 15035, sits over his (full) collecting-plate; well-dressed people crowd round to contribute. [2] Fletcher, standing on a chair, rants to a scanty and contemptuous audience of artisans. The lady in the riding-habit (see No. 15068) holds out a tray, empty except for a book (cf. No. 15067), to a man who leers rudely at her. An obelisk in both designs shows that the scene is Glasgow Green. Text: '. . . His auditors were not numerous and his pence still less. . . . [His and Aitken's] modes no doubt, were different; their motives the same.'
$4\frac{3}{4} \times 9\frac{1}{2}$ in.

15075 VACUUM TUBE CO^{Y}
A gigantic tube, supported on a central post, slants downwards across a landscape from *Edinbro* on a rocky hill (l.) to *London*. Travellers carrying baggage walk into the upper mouth of the tube, to be disgorged at the other end down a sloping gangway in front of St. Paul's and the Monument. In the middle of the tube a section is removed to show the interior: an open eight-wheeled car filled with passengers runs swiftly downwards. Bulky baggage is tied behind. In the landscape is an estuary where a steam packet lies, placarded *To Be Sold*, and with a broom at the mast-head. A sailing vessel is *Sold*. Mail-coaches are placarded *To be Sold*, and grazing horses are *Horse's To be had Cheap*. A turnpike building is shuttered and placarded, *This Gate to be Sold*.

Text: 'A Vacuum Tube Company is about to be formed to convey passengers from Edinburgh to London . . . in about five hours. . . .' The tube reappears in a pl. by W. H. of 1829, see vol. xi.
$3\frac{1}{2} \times 9\frac{1}{2}$ in.

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15076 CIRCUIT COURT.
Two designs showing adjacent rooms. In a bedroom (r.), a disturbed sleeper (Lord Meadowbank) looks angrily towards the door. In the other (l.)

servants in livery drink and shout at a round table, on which sits in an arm-chair one of their number, acting the part of a judge (his master) and scowling through a pair of snuffers which serve as lorgnette. They are burlesquing a trial.

Text (p. 4): Having been thus disturbed in an inn at Inverary by his own servants, Meadowbank entered on the record the disturbance he had suffered, stating that in such circumstances judges could not be expected to show their usual acuteness.

$4\frac{3}{8} \times 9\frac{1}{2}$ in.

15077 THEATRE ROYAL. | MISS FOOT.

A corner of the stage, showing a part of the pit and orchestra with one box. Maria Foote curtseys demurely to an enthusiastic audience of men only. A large play-bill is posted near the footlights: *Inconstan*[t]—*Two Strings to your Bow—The Wedding Day—In which Miss F—— will sing Nobody comeing to Marry me!!! a new Farce call'd Innocenc*[e] *& Impudence in which Miss F—— will appear.*

Text: Maria Foote made her first appearance in Edinburgh on 3 Oct. as Letitia Hardy (*Belle's Stratagem*, by Mrs. Cowley, 1780), with much applause from young men in the pit. Unsuccessful attempts were made from the gallery to hiss ladies who appeared in the boxes. See No. 14711, &c., and for the Edinburgh visit No. 14871.

$5\frac{1}{2} \times 4\frac{3}{4}$ in.

15078 ABERDEEN RACES

Men rush dangerously down a steep hill (the Broadhill, Aberdeen), in pursuit of big cheeses like millstones. They are watched by a group seated before a tent at the top of the hill.

Text: Mr. Farquharson of Finzean, M.P. (Elgin boroughs 1820–6) amused himself at the close of the Aberdeen races by throwing the cheeses.

$5\frac{1}{8} \times 4\frac{3}{4}$ in.

Vol. 1. No. X. 14 Nov. 1825.

15079 FASHIONS FOR NOVEMBER.

A promenade. Wasp-waisted ladies wear pelisses with balloon sleeves, and full-skirts much trimmed. Some have huge muffs. Hats have wide contorted brims, with ribbon streamers. Men wear long tight-waisted greatcoats and hats of Petersham type, see No. 13029. Below:

> *What's this a sleeve? 'tis like a demi-cannon,*
> *What ups and downs, carv'd like an apple tart;*
> *Here's snip, and nip, and cut, and slish, and slash—*
> *Shakespeare.* ['Taming of the Shrew', IV. iii.]

$4\frac{1}{2} \times 10\frac{1}{4}$ in.

15080 RIVAL LECTURES.

W H

Two designs. [1] *Mechanics Institution.* The lecturer stands full-face behind his counter, lit by two single gas-jets, and with chemical apparatus, addressing an audience of working men. Behind him is a T.Q.L. portrait. [2] *Anderson's Institute.* The lecturer, behind a similar counter, with similar appliances, lit by two double gas-jets, addresses a fashionably dressed audience of both sexes.

Anderson's Institution, Glasgow, was incorporated in 1797, its nucleus being a bequest of apparatus and library by James Anderson (1726–96). One of its activities was a Mechanics' Class, established by Birkbeck in 1800. In 1823 this became the Glasgow Mechanics' Institute.

$3\frac{3}{4} \times 10\frac{1}{8}$ in.

15081 GLASGOW CIVIC HONORS.
Two designs. [1] *Council Chambers.* Six Glasgow bailies wearing cocked hats sit or sprawl on a round table strewn with flowers or leafage, and covered by a canopy. Other men sit round it, or sprawl below. [2] *Trades Hall.* In a magnificent room with a cut-glass chandelier a man in a cocked hat, the Deacon Convener, sits in a chair of state, presiding over two rows of artisans who face each other on benches. One, a butcher, makes a speech.

Text: The late Deacon Convener, recently presented a City State Bed (cf. No. 14693) to the Lord Provost and Bailies.
$3\frac{1}{2} \times 10\frac{1}{8}$ in.

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15082 NEW MUSIC.
Two lines of music, the notes formed of little men. At the head of the bass clef is a Cupid, weeping. Between the lines are two lovers walking together, the man pointing to a church spire. Below:

Young Willie loed my pounds and asked me for his bride,
For saving his Crown, he had naething else beside,
To mak my Pounds his ain, his Dutchess I'm to be,
But the Crown as weel's the pounds are baith for me.

A satire on Mrs. Coutts and the Duke of St. Albans, see No. 15462. The music is a typical Scots air, appropriate to the words.
$4\frac{3}{8} \times 9\frac{1}{2}$ in.

15083 GLASGOW BRIDEWELL.
W H
Two designs: *N° 1. Dandy Loom.* A sailor works a hand-loom in a bare cell. (This loom, invented by William Radcliffe, though patented in 1805, was new in 1823. *Mechanics' Magazine*, i. 45, 1823.). *N° 2. Pious Curiosity.* A lady visitor, sitting on a chair, addresses an unresponsive girl seated by a spinning-wheel; a slatternly woman stands behind, contemptuously putting a finger to her eye. There is a truckle bed in the bare room. The door is ajar: an inquisitive profile projects into the room.
$7\frac{1}{8} \times 4\frac{1}{4}$ in.

15084 PIOUS JAW BREAKERS.
W H
Scene in a church or chapel. In the foreground the congregation sing with mouths wide to the point of distortion. Text: in a recent lecture Dr. Blundell instanced a Wesleyan hymn-singer who dislocated his jaw.
3×4 in.

15085 LIFE OF AN ACTRESS. | AUSPICIUM MELIORES ÆVI
W. H
The life of Mrs. Coutts depicted in an ascending series of prints, each resting on the rung of a rustic ladder, which broadens as it ascends. [1] At the base, where mushrooms are growing, is a print of a dishevelled barelegged girl kneeling to scour pots (tankards). [2] Harriot rants on a makeshift stage in a dilapidated barn. [3] Harriot performs behind the footlights, while an elderly admirer (Coutts) watches from a stage-box. [4] Coutts and Harriot sit together; he points to a large bag of gold. On the wall is a picture of Danae receiving the golden shower (as in No. 15458). [5] Dressed as a widow she stands among countless masses of coin and big money-bags. [6] Dressed as a widow she stands between two kneeling suitors, the Duke of York and the Marquis of Worcester (cf. No. 14424); signposts point *To York* and to *Worcester*. Behind

the print are crossed brooms, surmounted respectively by a ducal and a marquess's coronet. [6] In evening dress she sups tête-à-tête with George IV. Behind is the motto: *Honi Soit . . . Pence* [altered to] *Pense*. [7] A tiny duke stands beside the massive lady, pointing to a signpost *To S^t Albans*; behind Mrs. Coutts is her banking-house inscribed *Strand*. She holds a cord, the end of which extends above the print to a large coronet which rests on the top rung of the ladder and is flanked by empty purses. The lower rungs of the ladder are dilapidated, and backed by heavy cloud. The upper rungs are wreathed with roses and elegantly decorated, but antlers project from the ends of the topmost rung.

Harriot Mellon first appeared as a child-performer in the strolling company where her mother was money-taker. For other stages of her career here depicted see Nos. 11628, 11940, 13389, and Index. She was the subject of scurrilous fictitious biographies (cf. No. 15458), in one of which, *M^r Percy Wyndham's strictures on an impostor* . . ., she was 'formerly Bet the pot girl . . .'. Cf. the 'Map' of Miss Farren's career in Gillray's *Contemplations upon a Coronet*, No. 9074.

$10\frac{3}{8} \times 5$ in.

Page 3

15086 CAMBRIDGE SPORTING INTELLIGENCE.

W H

Two designs. [1] An elderly don, of Dr. Syntax type, falls from the shoulders of a countryman who is already prone. An amused yokel stands over them; in the background undergraduates rush forward.

[2] *W H* He is carried forward triumphantly on the shoulders of a countryman, surrounded by a cheering crowd of undergraduates and others.

Text: A bet was offered to any member of Peterhouse, that the said member cannot induce Dr. —— to ride from St. Mary's Church eight miles along the London road in two hours, on man-back—a fresh man every half mile. The undergraduate easily induced the doctor to make the attempt, and he reached the goal with half a minute to spare, after only one accident (on 5 Nov.).

$4\frac{1}{2} \times 9\frac{3}{4}$ in.

15087 NORTH POLAR EXPEDITION. | JACK FROST; AND THE FURY

W H

Jack Frost (r.), a monster with a huge head surrounded by icicles (cf. Nos. 11474, 11918), squats on the shore swallowing a ship, the *Fury*. In his r. hand he clutches a pole rising from the sea: *North Pole*. A second ship, *Hecla*, sails off to the l.; astonished sailors on deck gaze at the fate of the sister ship. The *Hecla* is surrounded by towering ice pinnacles, ice-floes, on which are seals, and a bear. A whale spouts.

A satire on the return of Captain Parry in the *Hecla* from the third North-West Passage expedition, 1824–5. Both ships were forced ashore, 30 July 1825, in Prince Regent's Inlet, and he had to abandon the *Fury* (for which he was court-martialled). *Ann. Reg.*, pp. 148–50, 251*–3*. Text: '. . . we shall have some doubts as to the intellects of our naval rulers should any further attempts be made in so hopeless a project.'

$5 \times 9\frac{1}{2}$ in.

15088 LIFE OF A SOLDIER. | *to be continued.*

W H.

N^o 2. A sergeant drills four men in undress uniform in a barrack-square.

N^o 3. On sentry duty he presents arms to an officer. See No. 15072, &c.

$4\frac{7}{8} \times 9\frac{1}{2}$ in.

Vol. 1. No. XI. 28 Nov. 1825.

15089 LIFE OF A SOLDIER, *cont^d from N° 10* [No. 15088]
Seated on a truss of straw in a prison cell he scrawls on the floor with a burnt stick; he draws a soldier with a drawn sabre over the words: *I never get Drunk agian* [sic]. Beside him are a pitcher and bread, with a nibbling rat. On the wall is scratched a body dangling from a gibbet.
4×5 in.

15090 DOCTORS' COMMONS.
Scene in the Court (15 Nov. 1825). Two doctors consult, ignoring a violent altercation in the Court. Text: Account of an altercation, 15 Nov. 1825, in the case of Sir Wastel Brisco (1778–1862) against his wife. Brisco violently attacked his wife's Proctor, and was at length forced to retract his words. (No divorce is recorded in G.E.C., Baronetage: Lady B. died in 1861.)
4×5 in.

15091 SPORTING SCENES, N° 1.
A donkey-race: men and boys face the tails of their restive mounts. The spectators are a dustman and two boys.
$2\frac{5}{16} \times 10\frac{1}{4}$ in.

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15092 EVENING FASHIONS, AND NEW QUADRILLES.
Seven designs, showing different figures of the dance. *1 Le Pantalon 2 L' eté. 3. La Poule. 4. La Trenise* [three designs]. *5 La Finale.* The (wasp-waisted) ladies wear skirts, much trimmed at the hem, showing the ankle, and short puffed sleeves. Their hair is in a quasi-Grecian knot, with comb, feathers, flowers, and short ringlets round the face. The men wear tight pantaloons, knee-breeches, or short trousers, with tight-waisted tail-coats, sometimes double-breasted, usually showing a waistcoat, with high collar and stock.
$14 \times 9\frac{3}{4}$ in.

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15093 AMATEUR CONCERT.
Drawing-room music by a family party. An elderly woman plays the piano and sings, children sing or listen. One man plays a guitar, another a flute. An elderly man seated in a chair yawns despairingly. A fat matronly lady watches complacently. A little boy stands holding a miniature fiddle and bow.
$5\frac{7}{16} \times 8\frac{7}{8}$ in.

Vol. 1. No. XII. 12 Dec. 1825.

15094 LIFE OF A SOLDIER, *cont^d*
W. H
N° 5. The Embarkation. Standing stolidly on the shore he is kissed by a country girl; a fellow soldier touches him on the arm and points with a grin to the men embarking in a ship's boat. Behind are other soldiers and Dover Castle.
N° 6. The Action to be continued. A small body of soldiers charge with fixed bayonets, led by an officer with a sabre. The hero falls, wounded. See No. 15072, &c.
$4\frac{1}{2} \times 10$ in.

15095 BRITISH FIELD SPORTS, N° 2
W H
A sack-race. The spectators are five men (two dustmen), and a publican with a big frothing tankard. Cf. No. 15009.
$1\frac{5}{8} \times 9\frac{7}{8}$ in.

15096 ROYAL NUPTIALS, AND CONCERT. DRESDEN.
W H
A wild sauve-qui-peut at the opera, the Queen in crown and robes among the fugitives. In a box is a fainting lady supported by a man who cries *water water*. Only the King remains seated.

Scene at the opera, Dresden, on 9 Nov., at a cantata in honour of the marriage of Prince Maximilian of Saxony and the Infanta of Lucca. The scare is thought to have been due to an appeal for water for a fainting lady, which gave rise to an alarm of fire.
$5\frac{1}{8}\times9\frac{1}{2}$ in.

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15097 ENGLISH, AND FOREIGN DILIGENCES.
N° 1. A smart mail-coach drawn by four galloping horses. One lady seated next the driver; a guard standing up in the dickey to blow his horn. On the roof is a neat receptacle for baggage.
N° 2. A cumbrous double coach, inscribed *La Diligence*, without springs, drawn by three clumsy horses abreast. Fat men smoking pipes sit beside and behind the driver. The roof is heaped with baggage and goods.
$5\times4\frac{7}{8}$ in.

15098 MR MARTIN, AND THE DROMEDARY
N° 1. A raffish man hands a letter to Martin addressed *Martin MP*, watched by amused hackney-coachmen. *N° 2.* Martin stands good-humouredly on the deck of a ship, the *Dromedary—for Botany Bay*, among a number of chained felons, grasping the hands of two of them. Above: *Well Gentlemen you're all d—d comfortable, I'm* [sic] *a devilish good mind to go. with you.*

Text: 'Humanity Martin', see No. 14798, &c., was hoaxed into an errand to Woolwich to see a scandalously overladen dromedary. He therefore contrived a newspaper 'puff', relating his inspection of the convict-ship before her departure.
$4\frac{3}{8}\times4\frac{7}{8}$ in.

15099 ST DAVID'S CHURCH.
A neo-Gothic church door, absurdly small and window-like, with men and women falling headlong down the steep steps.

A satire on the inconveniencies and absurdity of the door of a new Glasgow Church.
$5\frac{1}{2}\times4\frac{7}{8}$ in.

15100 PICTORIAL DICTIONARY. | AB.
Ten little scenes in two columns illustrate words; the first: *About.* Husband and wife, back to back in chairs, respectively register angry resignation and exasperated boredom. Below: *Concerning; with regard to.*
$11\frac{1}{8}\times4\frac{7}{8}$ in. Each scene, *c.* $2\frac{1}{8}\times2\frac{1}{2}$ in.

15101 MR JUSTICE PARK, AND THE KISS.
A scene in the Court of Common Pleas. The witness, a prim elderly man, gingerly kisses a dilapidated book, while one of the two judges rises angrily from his seat.

Park (1763–1838), indignant at the man's lack of fervour, interrupted him with 'That won't do, Sir . . .'. He was pious and irascible, cf. *Gent. Mag.*, 1839, i. 211.
$3\frac{1}{2}\times4\frac{7}{8}$ in.

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15102 AWFU WEATHER.
Pedestrians beset by driving rain. Cloaks billow out, an umbrella is blown

inside out, a hat flies off. A little schoolboy plods along. Three women wear enormous bootikins or overshoes.

$3\frac{15}{16} \times 7\frac{3}{4}$ in.

15103 COMPARATIVE FASHIONS. N° 1. ANCIENT & MODERN CAVALRY.

W H

A wasp-waisted Lancer officer, very erect on a spirited horse, faces a knight in armour holding a tilting-lance and riding a heavily built horse, much caparisoned, with a flowing tail. The latter's visor is closed, and his helmet decorated with many ostrich feathers; he is allegedly a 'Lancer' of 1096: his armour is of much later date.

$6\frac{1}{4} \times 10$ in.

VOL. 1. No. XIII. 26 Dec. 1825.

15104 LIFE OF A SOLDIER.

7 Lying wounded, he threatens with his bayonet a harpy who attempts to rob him. The battle rages in the distance. *8* Outside a hospital he stands supported on crutches, his head bandaged, grasping the hand of a fully-armed fellow soldier. See No. 15072, &c.

$3\frac{3}{4} \times 9\frac{7}{8}$ in.

15105 BRITISH FIELD SPORTS.

3 Four men, one a dustman, race for a pig; the foremost grasps its tail. *4* Men stand round a pond setting their dogs at a cat which floats in a bowl. See No. 11785, by Rowlandson.

$1\frac{5}{8} \times 9\frac{7}{8}$ in.

15106 KEAN IN AMERICA

Two designs. [1] Kean as Richard III stands on the stage, arms extended, addressing a riotous audience, who hurl missiles:

> *Let not the heavens hear these tell-tale men* [sic]
> *Rail on the Lord's anointed—strike I say!* [*Richard III*, IV. iv.]

In the foreground is a corner of the pit filled with negroes. A box is filled with whites.

[2] Dressed as Richard III, Kean kneels weeping desperately, clasping his hands; he declaims the words of Richard II (III. iii), from *The King shall be contented: must he lose The name of king?* to *Some common way of Trade—Shakespear*. At his feet is a paper: *Beggars Petition*. Two negroes, man and woman, walk away from him, leaning over their shoulders to say, with hands raised: *he very bad man!* and, *he very naughty man!!*

Kean, after being persecuted in England, see No. 14710, made a second visit to America, opening in New York as Richard III on 14 Nov. An account of his reception in the New York *National Advocate* is illustrated. Despite the uproar and missiles he was wildly applauded by negroes in the upper gallery. See G. Playfair, *Kean*, 1939, p. 255 and No. 15313.

$5\frac{1}{2} \times 9\frac{7}{8}$ in.

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15107 ROYAL SPORTING.

The Duke of Gloucester fires point-blank at a fellow sportsman, who staggers back, his hand to his eye. A pheasant flies off through trees. An incident at Lulworth Castle. (Gloucester as 'Silly Billy' is the nincompoop of the family.)

$3\frac{7}{8} \times 4\frac{7}{8}$ in.

15108 THE COUNTRY BALL.

Ball Hughes, dressed as a farmer, steps across fields with his wife on his arm and a spade against his shoulder shaped like the ace of spades. She is décolletée

with feathered head, but wears hob-nailed boots and dances along. Behind, a man is ploughing.

Text: Ball has sold his harriers and 'commenced practical farmer'. See No. 14549, &c.

$3\frac{1}{2}\times4\frac{7}{8}$ in.

15109 PICTORIAL DICTIONARY | AC [continued from No. 15100]

Six little scenes in two columns: the second *Accost. to address—to salute—* A beadle claps a dismayed dandy on the shoulder, while a pregnant woman weeps. Cf. No. 14598.

$6\frac{3}{4}\times5$ in. Each scene, *c.* $2\frac{1}{8}\times2\frac{5}{8}$ in.

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15110 COMPARATIVE FASHIONS. N° 2.

Eight figures in two rows, men above, women below, representing 'Fashionable Dandies' of *1425*, *1625*, *1725*, and *1825*. [1] A man with moustache, hair resting on his shoulders, high-peaked cap, belted doublet with tight waist, long hanging sleeves, long pointed shoes (poulaines), and a sword. (A dress suggesting (incorrectly) *c.* 1480 rather than 1425.) [2] A hybrid of the more extreme features of Elizabethan and early Stuart dress, as to ruff and enormous breeches, but with pointed shoes chained to the knee. [3] A man in early eighteenth-century dress combined with the tight sleeves, toupet wig, and nosegay of the macaroni of *c.* 1770. [4] A dandy whose dress, hat, and hair suggest Lord Petersham. He holds a riding-switch. [5] The lady of 1425, with long ermine-trimmed robes, wears the steeple head-dress of *c.* 1480. [6] The dress of 1625 is a travesty of Elizabethan costume. [7] A lady in the court-dress (exaggerated) of the early eighteenth century. [8] The modern lady wears walking dress, wasp-waisted and flounced, with balloon sleeves, feathered hat with ribbon streamers. She grasps a closed parasol and a reticule.

$9\frac{3}{4}\times9\frac{3}{4}$ in.

1826

POLITICAL SATIRES

15111 CONSTANTINE 1ST

Egroeg Knahskiurc fec[t]
London Pub[d] Jan[y] 12[th] 1826 by G Humphrey 24 S[t] James's Street

Engraving. The Grand Duke Constantine Pavlovitch, in uniform, with cocked hat and jack-boots, walks in profile to the l., bending forward; he supports his sword in the l. hand and points with r. forefinger. A concave profile and degenerate features are stressed.

Constantine (1779–1831) had renounced the succession in 1822, but was named Tsar by his younger brother Nicholas on the death of Alexander, 1 Dec. 1825. He refused the formal offer of the throne and Nicholas became Tsar after a delay that aggravated the military revolt of the Decembrists. See No. 15113. As Viceroy of Poland (see No. 12453) he personified military autocracy at its worst; he inherited his father's debased features, and this print may derive from Gillray's famous caricature of Paul, see Nos. 9415, 9700.

A slight pencil sketch in reverse. Binyon, i. 289 (199. c. 1/154). Two pencil and watercolour studies, in reverse, are in the V. & A. (CC. 18. A.).

Reid, No. 1334. Cohn, No. 1013.
$14\frac{5}{8}\times 8\frac{1}{2}$ in. With border, $13\frac{3}{8}\times 9\frac{1}{2}$ in.

15112 CATHOLIC GRATITUDE FOR PROTESTANT PROTECTION & RESTORATION!!

[G. Cruikshank.]
Pub[d] by S W Fores 50 Piccadilly Jan[y] 22[d] 1826

A reissue (coloured) of No. 12704, the date altered. For the No-Popery of 1825–6 see No. 14768, &c.

15113 A KICK FROM ST PETERSBURGH TO WARSAW, OR NORTHERN PO—LITICS,

[W. Heath.] [23 Jan. 1826]

Engraving. 'Northern Looking Glass', No. XV, p. 1. The new Tsar, wearing uniform with breeches and boots, kicks his elder brother violently through the air towards a mound inscribed *Poland*. He wears a crown and holds out orb and sceptre. Constantine's crown falls off; he also is in uniform, but with strapped dandified trousers. The Tsar stands on ground inscribed *Russia*; behind him is a row of muzzled bears standing like soldiers, with lances, and wearing caps and trousers. 'Poland' is covered with poles topped by square Polish caps, cf. No. 10705. Between the two countries are the domes of the Kremlin, and a funeral procession (Alexander's); bears draw the hearse; bears on their hind-legs holding lances are the escort.

An incorrect interpretation of the accession of Nicholas, see No. 15111.
$3\frac{1}{2}\times 9\frac{3}{4}$ in.

15114 CHANCERY FOOT BALL.

[W. Heath.] [23 Jan. 1826]

Engraving. 'Northern Looking Glass', No. XV, p. 2. Eldon, in Chancellor's wig and gown, runs (l. to r.) on a grassy mound, kicking papers before him. He holds against his shoulder a large vice, placarded *E—d—n Patent Vice*, in which are many papers; in his r. hand is the Purse of the Great Seal. In the background, running after him, are litigants (one wearing a fool's cap) and barristers.

Text: The Chancellor leads suitors a dance, by postponing decisions, and 'with some unlucky causes . . . plays a sort of game of football'. The 'Vice' is probably Leach, see No. 13740. See No. 15139, &c.

15115 COCKNEY COLLEGE.

W H [? Heath]
Pub^d Feb^y 1826 by S. W. Fores N^o 50 Piccadilly.

Engraving (coloured impression). Brougham, in a leather apron and rolled-up shirt-sleeves with barrister's wig and gown, hammers on an anvil inscribed *Public Support* at a red-hot iron bar inscribed *Philosophy*, emitting sparks. Behind him (r.) is the forge; Lord Lansdowne, wearing a long gown, pulls at a lever to work the bellows. Facing Brougham is a crowd of ragamuffins; his hammer is inscribed *Organ of Destruction*, and he says: *Delightful task to rear the tender thought to teach the young idea how to shoot to breath the enlivening Spirit!* [Thomson, *Seasons*, *Spring*]. A disreputable woman holding a tankard of gin exclaims *Spirit! Ay That's Gin!* A thin ragged man holding a hod: *My Eyes i will be a schollard.* A man behind: *We be come to larn Phil ø sophy.* A dustman, smoking a pipe, says with a grin *Sophy for ever*; an epicene dandy (cf. No. 13069) exclaims *Phil for ever!* An unidentified speaker: *Ven ve be larnt ve can make Gin ourselves.* A woman cinder-sifter with curved shins, holding a sieve (cf. No. 7444), is prominent on the extreme l.

For the formation of London University see No. 14788. It was dubbed Cockney University by Hook in *John Bull*, 18 Dec. 1825, and was violently attacked as a political manœuvre. Lansdowne was one of the founders.
$8\frac{3}{4} \times 13\frac{1}{8}$ in.

15116 ALL IN THE DUMPS, OR LONG FACES ON CHANGE.

[W. Heath.] [20 Feb. 1826]

Engraving. 'Northern Looking Glass', No. XVI, p. 3. Five stockbrokers with large heads and elongated features, one a bearded Jew in a gabardine, stand in a semicircle, registering dismay.

For the financial crisis see No. 14814, &c. Apparently based on No. 10604, by Woodward.
$4\frac{7}{8} \times 4\frac{7}{8}$ in.

15117 SIGN OF BAD TIMES.

[W. Heath.] [20 Feb. 1826]

Engraving. 'Northern Looking Glass', No. XVI, p. 3. Two men face each other across a bowl of punch and decanter of spirits. One (l.), reading a newspaper: *So they are going to pull down Carlton House. What can that be for?* The other:

Hout mon! they're wanting stanes for the new hoose, and havena' the siller to send to Scotland for 'em.

While Buckingham House was being transformed into Buckingham Palace, Carlton House was being pulled down, partly so that the site could procure funds for the new palace. *Parl. Deb.*, N.S. xiii. 1122; Summerson, *John Nash*, 1935, p. 242 f.

$4\frac{7}{8} \times 4\frac{7}{8}$ in.

15118 INTEGRITY A FARCE OR EVERY MAN TRIED BY HIS ACTIONS—

[*?H. Heath*]
Pub Feb 27. 1826 by S. W. Fores. Piccadilly—

Engraving (coloured and uncoloured impressions). Three men stand before a stone doorway inscribed *Treasury*, considering a petition from a paunchy, unpleasant-looking Quaker, who stands in profile to the l., thumbs and forefingers sanctimoniously together. The petition is held by a fashionably dressed *MP* (? Peel but not resembling him), who turns to a military officer beside him. The third is a short spectacled man holding a sheaf of blank cheques or cheque-forms (? Robinson, Chancellor of the Exchequer; portraits support without confirming the identification). The petition is *The Humble Petition of —— See bottom** [below the title]: * *That your petitioners feeling for the situation of the numerous Individuals, who have been brought to a state of the deepest Misery by Ignorantly, profligately gamblingly & Credulously trafficking in Shares of pretended Companies, published, & directed, by desining Knaves, your Peti^tnrs feeling for them, not for themselves, (having made ample fortunes by some of the said speculations) do earnestly entreat you to render them every assistance, in your power, by advancing money in small Notes (tho you have forbid the issuing of them,) or bills at discount or otherwise, on their various receipts, warrants, shares, & other fallacious documents, put forth by the said Comp^ns to the end that the Respectable, Elevated, Dignified, Religious, Praiseworthy, Honest, &, Honorable, Directors, Chairmen, Banker, Solicitors, & Secretaries, may not be calld upon or troubled to explain, or otherwise expose, the secrets, of said Companies, and.—In a few day's will be pub^d an Extrachan'ary trip from Warwick to Hertford* [see No. 15168], *some curious scenes at the Opera House, & qui se resamble se assemble* [sic]. Beside the Quaker stands (?) a solicitor, hat in hand, holding a brief-bag and with *Briefs* in his pocket. Victims of speculation stand behind against a wall, men, women, and children, starving and ragged, holding the papers of the companies by which they have been ruined; two men confer; one holds *Equiable* [sic] *loan*, see No. 14653, &c., the other drops *Gwennappe*; a third holds *Falcon Steam*. A woman holds *Egyptian*, another *Arigina* and *London Brick*. Three small children hold respectively *Scarlet Dye*, *Marine Bath*, and *Chilian*. On the wall are two large bills: [1] *New Company to Make Soup out of Flints, the Article plenty, profit immense, shares at a premium £45 each; Directors, Chairmen, &c &c. all MP's heads of Committees, Tip top Merchants, Bankers, Quakers, Religious Lawers, Naval projectors, &c &c. all acting pro bon pub* [scored through] *Sese* [sic]. [2] *40,000 Shares in undermining Companys only 200 to be disposed of, at—£15 premium each, all the rest kept back.*

For over-speculation and the ensuing crisis see No. 14814, &c. The print satirizes the petition of the Merchants of London, presented and debated on 23 Feb., praying for an issue of Exchequer Bills to relieve commercial distress.

The Government had attributed over-speculation to issues of £1 notes by country banks, and they proposed to prohibit the issue of notes under £2. They refused to issue Exchequer Bills, but induced the Bank to make advances on the security of goods to an amount not exceeding three millions. The London Merchants' petition was presented by Thomas Wilson, see No. 14679, and ably supported by Alexander Baring. *Parl. Deb.*, N.S. xiv. 698 ff. No Quaker spoke, but Quakers had been disparaged by attacks on the Equitable Loan Co., see No. 14653, &c., and by savage attacks from Cobbett, (e.g.) *Pol. Reg.*, 4 Feb. 1826: 'This system [loans, pound notes, and paper-money] has enabled that sly, sleek, meek, money-getting tribe, the Quakers to suck in no small part of the earnings of the people . . . the sect . . . has, at last, been one of the great agents of producing the present unparalleled distress and misery.' Cf. also *Pol. Reg.*, 4 Mar. 1826, where 'Obadiah Gurney', i.e. Hudson Gurney, is attacked for proposing to extend the period during which the issue of small notes was permitted. The Quaker's companion may illustrate Baring's claim that three-fourths of the absurd flotations of 1825 had their origin not in merchants' counting-houses but 'were concocted by some cunning attorney, or scheming land-surveyor . . .'. *Parl. Deb.*, *ut supra*, pp. 710–11. The projects ridiculed (Flint Soup excepted) were among the flotations (624) of 1824–5. See H. English, *Complete View of Joint Stock Companies*, 1827. The Arigna (Ireland) Mining Company was denounced (28 Nov. 1826) as especially fraudulent, and a committee of investigation was appointed; see *Parl. Deb.* xvi. 147, 196, 207, &c.; *Ann. Reg.*, 1826, pp. 182–7. See also No. 15119.
$8\frac{3}{4} \times 13\frac{3}{8}$ in. With border, $10\frac{1}{2} \times 14\frac{1}{4}$ in.

15119 THE NATIONAL POP-SHOP IN THREADNEEDLE STREET

1826.

Robert. Cruikshank Fecit.
Pub^d March 1826 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Two designs, side by side, one the exterior, the other the interior, of a pawnshop (the Bank of England). [1] Four Ministers affix the sign of three balls to the corner of the building; Canning, on a dilapidated ladder, fixes the metal plate to the wall with hammer and nail. He says: *For my life I cannot see why they object to a Pawn brokers shop.* Peel, identified by *Peel-ings* hanging from his pocket, supports the ladder, saying, *Mind the steps, they are worn out.* Liverpool and Robinson (in his Chancellor of the Exchequer's gown) hold between them a forked pole on which they support the horizontal bracket of the three balls, inscribed respectively *King, Lords, Commons.* Liverpool, in a court-suit, has a padlocked box on his back inscribed *Exchequer Bills*; he says: *This is the only assistance they may expect from me.* Robinson: *I am afraid this old stick will break.* The wall on which they fix the sign has two big placards: *Money lent on Pledges Instituted, A.D. 1826* and: *Rotton Rags and Paper Hanging Manufactory.* Below is a drawing of a body hanging from a high gibbet and the inscription: *Commit no Nuisance.* In the background (l.) a crowd of little figures register distress, with cries of: *Despair! Despair!*; *Desperation help! help!*; *Ruined and undone*; *O! Lord O! Lord!* Behind are buildings placarded: *To be Sold* and *Ware Houses To Let.* A climbing-boy emerges from a chimney-top, holding up his brush and calling *Sweep! Sweep!*
[2] Inside the pawnshop-Bank are two counters. Behind one (r.) the Old Lady of Threadneedle Street, an ancient crone (as in No. 9016), stands inspecting a pair of breeches, handed in by an Irishwoman smoking a pipe. On the wall

behind her is inscribed *Old Ladie . . The Spout*; on and under the counter are money-bags. She asks: *Have you no better security than this my my* [sic] *good woman? for tho I have kept shop here 150* [131] *years, I never was offered such an Article before.* The woman answers: *The devil a bit my good old Soul, and god bless you, but sure they are invaluable, for they are Paddy's Jewel Case my darling.* Before her stands John Bull, ragged, stalwart, anxious, and angry, proffering *Magna Charta*; his *Empty* pocket is inside out. He says: *Lady Threadneedle, can you lend your Old Friend Iohn Bull any thing on this Old Parchment?* He holds on a lead a thin bulldog, its collar inscribed *Bull*, which is gnawing a bare bone. Behind them stand his wife and two children, both crying; a little boy holding a bone says: *I wa-nt something to eat Father*; a little girl holding a spoon sobs: *O! O! dear!* Mrs. Bull says: *The dear Children what will become of them! we are all starving.* Cobbett stands with his back to the Bull family, facing the other counter, where stands a smart clerk with a pen behind his ear. Under his arm is *Co*[*b*]*betts R*[*egi*]*ster*; in his pocket is a paper inscribed *Prophesy*, and he holds a big gridiron. He says: *Well my Paper Hanging friend I wish to Pop this Gridiron up your Spout, what advance will you give me IN GOLD?* The man answers with a pleased grin: *Can't accomodate you Sir.* Beside them stands an emaciated and ragged weaver, holding a roll of silk and with a paper inscribed *Silk Weavers* under his arm. He says: *My stomach is quit raw.* Behind the counter is a towering pile of money-bags. On the wall, besides a blunderbuss labelled *Loaded*, are four large placards: [1] *Take notice No Money changed after quiting This Shop.* [2] *Old Rags Bought.* [3] *Three Millions to be Lent on* [4] *Ships Houses Land Furnature Jewels &c &c.*

A satire on (1) Liverpool's refusal to issue Exchequer Bills to relieve commercial distress, and his alternative plan by which the Bank was induced to make advances, see No. 15118. This was found to be authorized by a forgotten clause in the Bank Charter, but was further sanctioned by statute (7 Geo. IV, c. 7). (2) On the various controversies relating to gold versus paper, which were being exploited by Cobbett, who from the beginning of 1826 (as often before) headed his *Weekly Register* with a gridiron, symbol of his prophecy that the return to a gold standard was impossible without the repudiation of the National Debt. See *Pol. Reg.*, 13 Nov. 1819, 4, 11 Feb. 1826, &c., and Melville, *Life and Letters of Cobbett*, 1913, ii. 258 f. Bank of England notes had been successfully used during the run on the Bank in December, see No. 14814, &c.; these were associated with executions for note-forgery, see No. 13198, &c., hence the allusions to hanging. In 1826 there was distress among silk weavers attributed to the replacement of the prohibition of foreign silk by a protective duty of 30 per cent., and there was agitation for repeal or modification of the measure. See Smart, *Econ. Annals of the Nineteenth Century*, ii. 364 ff.; Brock, *Lord Liverpool and Liberal Toryism*, 1941, pp. 200–14. See No. 15128.

$8\frac{5}{16} \times 6$ in., $8\frac{5}{16} \times 6\frac{3}{4}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in.

15120 [NORTHUMBERLAND ELECTION FIGHT.]

[? 'Northumberland Freeholder'.] [*c.* Mar. 1826]

Engraving. No title. Two candidates (Tories) fight, stripped to the waist, both in breeches and top-boots. Matthew Bell (l.) is winning; each has a second, a bottle-holder, and backers, closely grouped. Bell's backer, a stout parson (his uncle Ralph Henry Brandling): *Another such a dowse upon the Potatoe*

Trap, & its all your own. Youv'e thrash'd him before & you'll thrash him again Im afraid Ill have him to bury. The taller, Liddell, with bleeding face, says: *Drowning men will catch at straws and I will catch at any chance however like a straw it may be that holds out a hope of success.* Bell's bottle-holder: *This is really a Grand Stand up fight indeed, go it Matty in to his Bread Basket.* M. B. has three other backers, who say: *Now Matty my boy, in to him again, tip him right & left he's an excellent Receiver!*; *Shame shame! take him away! take him out of the Ring! he's done all he can*, and *Now give him a finisher my little Tarrier.* The second is C. J. Clavering (High Sheriff of Durham 1829–33) who seconded Bell's nomination in June.

Liddell's fat bottle-holder (the chief canvasser of No. 15121, ? Sir Thomas Burdon): *The Games up I'm afraid; but I'll take the high odds yet, that is, a half Barrel of Berkley and Perkens to a Pipe of mine.* His second: *I declare poor Harry is beat like an Anchor Shank; never mind keep up your heart we'll try you once more.* Three of the four others say: *I think he had better try the Weaving system* [he is depicted in No. 15134]*; I should not like to meet with such a desperate fellow as that B—l with a gun in his hand* [he is the second canvasser of No. 15121], and, *The little fellow is a piece of real Bell metal, he's almost a match for some of my Stella boys.*

A satire on the by-election, on the death of Charles Brandling, Bell's uncle; result, in a poll of thirteen days, 21 Feb. to 7 Mar.: Bell 1,186, Liddell 1,150. (Lord Howick retired after a week's canvass.) Ill-feeling was caused by Liddell's canvassing immediately on Brandling's death, a week before Bell began his canvass, and also by Bell's 'disturbing the peace of the county' on the eve of a general election by contesting the seat after Liddell had announced his candidature. *Northumberland Poll Book*, Alnwick, 1826; Welford, *Men of Mark 'twixt Tyne and Tweed*, 1895, i. 241 f., ii. 55 f. Canvassing for the General Election began before the declaration of the poll, see No. 15129, &c.

Also an impression in *A Collection of Speeches Addresses Squibs &c during the Election for the County of Northumberland in 1826.* (B.M.L. 8133. 1. 13.)
c. $5\frac{1}{4} \times 10\frac{1}{4}$ in.

15121 [CANVASSING IN NORTHUMBERLAND.]

[? 'Northumberland Freeholder'.] [? Mar. 1826]

Engraving. No title. A stout pugnacious-looking man (Liddell's bottle-holder in No. 15120) walks between two others, who both take his arm, the man on the r. being the candidate, hat in hand. He addresses a plainly dressed elector (l.) who uses two sticks, as if gouty; he throws out his r. arm across the insignificant-looking candidate's chest, saying, *In behalf of Mr L——l and in the Name of my N——le R——tive* [Noble Relative] *I solicit your Vote for the next General Election.* The elector looks over his shoulder to say: *None of your flummery to me about R——tives Ive given a Plumper to Bell, and Ill stand to him.* The other canvasser, who wears fashionable riding-dress, says: *Then Sir the first time I catch you with a Gun in your Hand Ill commit you under the Game Act.*

Canvassing for the General Election, see No. 15129, &c., began in March 1826, see No. 15122, a sequel to the by-election, see No. 15120. The two elections extended virtually over the first half of 1826. For Liddell's canvass see Welford, *Men of Mark 'twixt Tyne and Tweed*, iii. 56–8; his chief supporter was Sir Thomas Burdon who married Lord Eldon's sister.

Also an impression in B.M.L. 8133. i. 13.
c. $5\frac{1}{2} \times 7\frac{1}{2}$ in.

15122 AN ELECTIONEERING RECRUITING PARTY.

[? 'Northumberland Freeholder'.] [? Mar. 1826]

Engraving. Liddell, passive and insignificant, walks, baton in hand, between two supporters who head a band of well-dressed men playing burlesque music. They are preceded (l.) by a handsome portly man holding up a state-sword. On Liddell's l. is the chief canvasser (? Burdon) of No. 15121, beating with drumsticks a cask slung from his neck; on his r. is a man banging on a salt-box. Their followers are closely grouped. The first pair are seemingly a glass-manufacturer and an anchor-founder: one blows glass and holds a bottle or decanter, the other beats a small anchor. One man sings *Weel may the Keel Row the Keel Row &c &c, &c*, another plays (?) castanets; another beats a makeshift drum, two flourish tambourines. The last man raises a frying-pan to chase off a hare. They have a two-coloured flag on which are an inn, a *D*, a pen, and a man (a rebus for Independent).

A satire on Liddell's electioneering which began on 14 March, see No. 15121, &c. Space is left below the title seemingly for a lengthy inscription. *c.* $8\frac{1}{2}\times9\frac{1}{2}$ in. Pl. $6\times10\frac{3}{4}$ in.

15123 THE HOLY WAR.—A VISION,

[Ap. 1826][1]

Engraving (coloured impression). A crude print, apparently from a book or pamphlet. The forces of Popery (l.), led by the Pope, advance towards those of Protestantism, headed by the Duke of York, in uniform, who stands with one foot on a grass plot inscribed *Ireland* (l.), the other on *England*, an adjacent plot. The Pope holds out a document, *Emancipation is all we ask!* He wears a mask with bland features, but has an animal's pointed ear, and wears a curious tiara inscribed . . . *eth*, *Tyran*[ny], *Slavery*. Beside him is a flag on which are a skull and a tiny demon with the words *Superstition* and *I*[*gno*]*rance*; two acolytes with simian heads hold up his robes. Behind him walk a Jesuit and a cardinal, each with a skull in place of a head; the former holds a scourge, the latter a mask and a spear from which dangle two tiny corpses. They are followed by a sub-human crowd with spears, &c., and a banner inscribed *Discord*. A bloated monk, with a belt of [*Lu*]*st & Gluttony*, clutches a bottle labelled *Poison*. A ragged ruffian, holding a dagger and a firebrand inscribed *Desolation*, plunges through a stream inscribed *Orange Blood*; his belt is inscribed [*T*]*error* and on his back is a cross. Among the crowd is a king (Ferdinand VII). A demon holding up a bonnet rouge scatters coins among the eager crowd. In the foreground stand faggots and a barrel of *Gun Powder G. F.* [Guy Fawkes] with firebrands. In the background are tiny scenes of torture: a man hangs by a leg over a fire, a body roasts on a gridiron, a figure is being crucified and burned, and a long row of bodies hanging from a gallows is inscribed *Heretics*.

The Duke of York raises an arm forbidding the Papists to advance; he holds a banner inscribed *Truth Ho - - Liberty*. Above flies Truth, fully clothed and holding up her mirror, directing its rays on the Duke's banner and the Pope's petition. Just behind the Duke walks the Archbishop of Canterbury, a large *Holy Bible* under his arm, another bishop beside him. Behind them is a procession of well-dressed men with two banners, inscribed *Wisdom Fortitude* and *Honour Glory*. A woman points out the procession to two children. In the foreground are a cornucopia, a terrestrial globe, and sheaves of corn. Behind

[1] So dated by E. Hawkins.

on a rock is a tiny figure of the King seated on a throne inscribed *G.R.* A band of men tug at a rope attached to a crown which surmounts the throne, while others with pickaxes undermine the rock on which it stands. Behind are solid clouds, above which appear St. Paul's, irradiated, a castle flying a flag inscribed *Liberty*, and Britannia standing over a kneeling man who writes in a book inscribed *Holy War*.

No-Popery Orangist propaganda at its most extreme. For the Duke of York see No. 14768, &c. Cf. No. 15125.

$5\frac{3}{4} \times 11\frac{5}{8}$ in.

15124 A WAGGON-LOAD OF RUBBISH. *Scene. Lincoln's Inn Fields.*

[W. Heath.] [3 Apr. 1826]

Photostat of 'Northern Looking Glass', No. xvii, p. 1. Orators address a proletarian crowd from a cart. Cobbett, very obese, holds out *Cobbets Register* in one hand, a gridiron (see No. 15119, &c.) in the other. Behind him stands the Devil, cloaked, and holding out to him ink-pot and pen. Close beside him (r.) a beaver squats on the edge of the cart, holding out a top-hat; it wears a ribbon and star. Between them hangs a large full purse. On the l. stands Hunt, holding out his hat and displaying a placard inscribed *Roasted Corn* [see No. 13540, &c.] *Radical Blacking* [see No. 15150]. Others on the cart include a dustman shouting and holding out his hat for contributions. Among the crowd are a Jew old clothes man wearing three hats, a dustman with very deformed legs, and a butcher.

A crowded meeting, called by Sir Thomas Beevor (1798–1879) to raise an election fund for Cobbett, adjourned from the Freemason's Tavern to Lincoln's Inn Fields. Hunt called on Cobbett to repeat his oath of 1806 that he would never touch public money; Cobbett refused. A libel action was then pending between them. See *Pol. Reg.*, 11 Feb. 1826; Cole, *Life of Cobbett*, 1924, pp. 296–9. £1,700 was raised, Cobbett spent £1,843; he was at the bottom of the poll for Preston in June. Ibid. p. 304. Cf. No. 14039.

$5\frac{3}{4} \times 9\frac{1}{2}$ in.

15125 THE "NO POPERY!" CRY.

C. H Perring fecit. [1826]

Engraving (coloured impression). Heading to a printed broadside, verses sung by those dancing round a cauldron to conjure up an election scare. In the foreground stands the portly Duke of York (l.), wearing an orange favour. His vis-à-vis (r.) is a starving man, crouching on a stone inscribed *10 Children 7 Shillings P^r Week*; beside him a dead or dying woman lies prone near the skeleton of a small animal. A man fiddles for the dancers: the most prominent (l. to r.) are the Archbishop of Canterbury, Eldon in back view and bald-headed, near the inscription *King & Constitution £1000 P^r Week*, Wellington, and Liverpool. Facing Eldon and Wellington are three less characterized dancers, one a bishop. Heads, some grotesque, some quasi-realistic, emerge from the dense smoke of the cauldron, together with two banners, *No Popery* and (by the Archbishop) *Church & King 40000 P^r Year*. Those mentioned in the verses include 'Old Billy' (Curtis), 'Prosperity Fred' (Robinson), Peel, Bankes, Canning, and Joanna Southcott. 'No Popery' is 'all my eye', the humbug of Placemen and parsons. The ninth of eleven verses:

Johnny you've got our protection,
And pray keep alive your fears,
Keep up till past the Election,
And then your nick'd for some years,
Burdett, Brougham, Hume, and such elves,
With Freedom they may be cramm'd
Who wish men to think for themselves,
Such heresy, ought to be damn'd.

The chief issues at the General Election (see No. 15138) were the Catholic question and the Corn Laws. 'The monotonous and dismal cry of "No Popery", failing in a great measure of its direct object,—viz. the defeat of every candidate who does not pledge himself to the persecution of the Catholic body. . . .' *The Times*, 14 June 1826. Cf. No. 15123.
$6\frac{1}{2}\times7\frac{7}{8}$ in. Broadside, $17\frac{1}{4}\times9\frac{1}{4}$ in.

15126 A KING-FISHER.

Fairburn, Broadway, Ludgate Hill, May, 1826.

Engraving (coloured impression). George IV sits on a small stone among tall bulrushes at the water's edge in profile to the l., fishing, his rod being a sceptre. Leaning forward, he looks anxiously at his tautening line. On his head is poised a small but massive crown, a creel hangs at his back; he wears quasi-military dress, white gauntlet gloves, and breeches with jack-boots (cf. No. 14220). In the foreground, looking up at him, is a kingfisher. In the background, at the water's edge, is a small thatched peasant's cottage behind which is Windsor Castle, on its wooded hill, flying the Royal Standard (cottage and castle being mere symbols). Below the title is a circular garter inscribed *Honi . Soit . Qui . Mal . Y . Pense.*

One of the King's occupations was fishing in Virginia Water, on the edge of which he built a Chinese fishing temple. All but his intimates were rigorously excluded, and the prints do the magnificence of the temple less than justice. Creevey notes, 11 Sept. 1825, 'The King is fishing in a punt upon Virginia Water'; and (25 Aug. 1826) writes of 'the King Fisher'. Gore, *Creevey's Life and Times*, 1934, p. 229. For the Cottage (the Royal Lodge) see No. 12747. See also Nos. 13893, 13960, 15127, 15137, 15147, 15410, 15413.
$10\frac{1}{8}\times8\frac{3}{8}$ in.

15127 THE CHINESE FISHING HOUSE—OR—HOOKING A MERMAID IN VIRGIN-WATER.

[Williams.]
Pub^d^ June 1826 by John Fairburn Broadway Ludgate Hill.

Engraving (coloured impression). George IV, in Chinese dress, sits on a cushion under a little Chinese temple (l.), looking with anxious delight at a naked young woman who clasps the end of his line with both hands; she is being raised from the water, which covers her from the waist downwards. On the temple, a triple-roof supported on posts and ornamented with dragons and bells, are the Royal Arms. Beside it lie a landing-net and a bag of sovereigns inscribed *Gold Bait*. The King, with a long pigtail, wears a wide-brimmed hat topped by a crown, and a plain dress. Across the water, which narrows at this point, Lady Conyngham bends forward from among

trees and bushes, saying, *What! fishing for Maids!!!—You're tired of Fair, Fat, and Fifty, are you?* In the background are trees and Windsor Castle.

See No. 15126, &c. 'Maid' = ray or skate, cf. No. 11840.

$7\frac{3}{4} \times 11\frac{7}{8}$ in.

15128 THE DEVIL AMONG THE BANKERS——OR——ROOK SHOOTING ON A LARGE SCALE—

Designed by an Amature [T. Attwood]—*Etched by G. C*^{k}—
Pub^{d} *June 2*nd *1826 by J. Fairburn Broadway Ludgate hill London*

Engraving (coloured impression). Huntsmen, country squires, mounted on asses, gallop wildly to the edge of a cliff in pursuit of 'rooks', birds with paper-money attached to wings and back. They ride over men, women, and children, prostrate and emaciated, one of whom has a makeshift banner inscribed *Starving*. The foremost rider (l.) leaps into space from the cliff, shouting *Forward! Forward! Holla! Ho!* The next shouts *Ministers for ever Huzza!* The third: *Tally ho!!—No Rags; high Rents in hard Gold for ever Huzza!* The fourth blows a horn. The fifth shouts *Yoix! Yoix!!! No Rags.* The sixth: *Forward my boys! Down with the Rag Rooks! Ministers for ever.* The fleeing rooks, country bankers, cry *I promise to pay* or *Caw Caw*. Some have wings made of *£one* notes. One packet of notes has a rook's head, and notes for wings and tail.

At the base of the cliffs and in the foreground another contingent advances against the rooks, led by the bulky Cobbett, who holds a huge gridiron; his followers are armed irregulars, all wearing fool's caps decorated with bells. Cobbett tramples upon two rooks; he pushes forward a man raising a battle-axe to smite down a wounded bird with a quasi-human face, which looks up to say: *I Promise to pay!! I promise to pay.* Cobbett says to his Fool: *Finish him up my Lord. Thats your sort* [see No. 8073] *Down with the Rag Rooks! Ministers for ever!—at 'em again!—Glorious work my boys!!* 'My Lord' says to the rook: *Thou shalt deceive the Nations No more.* A second speech floats backwards from Cobbett's head: "*God I thank thee thou hast delivered them into my hands.*" At his feet is an inkstand in which are stuck two pens and a dagger. Three dupes advance behind him. One flourishes a sabre and holds a large bayoneted pistol, saying, *No Promises! Down with the Ready D—n your promises—pay at once!* Beside him a man kneels aiming a blunderbuss; he says: *No farther use for these Vermin Down with 'em.* The third aims a cross-bow, saying, *a bit of Gold in every man's pocket say I.* Behind him a man draws a long-bow, saying, *No Worthless Rags for me!* One of the birds is transfixed by an arrow. These 'fools' are followed by a disorderly mob of savage ragamuffins armed with pikes and with a tricolour cap of Liberty on a pole. Their leader has a spiked bludgeon and shouts: *Radical Reform now's the time Boys, Cobbett for ever—.* Others shout: *Ministers for ever!! Down with the Rag Rooks!*; *No Rags*; *Liberty! Liberty! No Rags.* Below the design:

—Doggrel—
Through the Strand I took my way,
Loitering on a Winter's day,
Soon the place my footsteps tread
Where a Tyrant lost his head;
Onward then my course I try,
Musing on the times gone by,
To where S^{t} *Margaret's stands, Confest*
A blister on a Beauty's breast.

There a wild rout invades my ears
Full of strange sounds & stranger fears;
Loud & more loud the Uproar grows
Wilder than ought that Bedlam knows,
"Halloo! Hallo! Tally O! Tally O!"
Onward to Heaven or Hell we go"
Down with the Rooks, & Down with the Rags"
Up with the Guineas & hard Money bags"
"Mercy, Gramercy, I promise to pay"
"Promise no more but pay to day."
"Caw Caw Caw, Caw Caw Caw"
"Nothing I hear but "Caw Caw Caw"

The (confused) satire reflects the inflationist views of T. Attwood (still an anti-Reformer) to whom design and verses are attributed. C. M. Wakefield, *Life of Thomas Attwood*, 1885, p. 106. See also Asa Briggs, 'Thomas Attwood and the Birmingham Political Union', *Cambridge Hist. Journal*, ix. 190 ff.; Checkland, 'The Birmingham Economists 1815–1850', *Econ. Hist. Rev.*, 2nd s. i. 1 ff. For Cobbett, his gridiron, and the paper-money controversy see No. 15119. The outcry against paper-money is attributed to stupid country gentlemen anxious for deflation and high rents and to dupes of Cobbett: radicals and currency die-hards leading a murderous mob. 'My Lord' is probably Lord Folkestone (see vols. viii, ix) who supported a petition against 'fraudulent paper money' (*Parl. Deb.*, N.S. xv. 831 ff. (4 May)) and was praised in the *Political Register*. Cobbett lent no countenance to Ministers at this time, though the Opposition did. The question of Reform was quiescent, apart from a debate on a motion by Lord J. Russell, 27 Apr., that the state of the representation of the people deserves the serious consideration of the House. For 'Radical Reform' cf. No. 13271.

Reid, No. 1344. Cohn, No. 1057. Wakefield, op. et loc. cit.
$8\frac{1}{4} \times 13\frac{5}{8}$ in. Pl. $10\frac{3}{16} \times 14\frac{3}{4}$ in.

15129 NORTHUMBRIA WEIGHING THE CLAIMS OF HER CANDIDATES 1826

Designed & Etched by a Northumberland Freeholder [*c.* June 1826]

Engraving. A giantess, wearing a mural crown centred by a Gothic tower, sits upon clouds holding in each hand a string from which dangles a pair of scales; in these she weighs the four candidates. In her r. hand she weighs Beaumont against Howick: Beaumont stands with folded arms on a platform which rests on the ground by his own weight; his end of the beam is inscribed *Real Independence*. Behind him (l.) is a solid phalanx of satisfied freeholders. Howick's scale is an earl's coronet; his end of the beam is *Aristocracy & Whig Principles*; he is high in the air, despite his supporters who clamber on each other's backs and try to pull him down. A thin man, Dr. Headlam (as in No. 15130) is held up by others in order to hand up to Howick a big medicine-bottle.

In the other pair of scales Bell sits in a basket, outweighed by Liddell (r.) who stands, like Howick, in a coronet; they are respectively *Old Tory Aristocracy* and *People*. Behind Liddell is a crowd of delighted ladies. Some of Bell's supporters tug at the ropes in order to join his basket to Howick's coronet; others try desperately to drag them apart. There is a landscape background with a winding river on which are sailing vessels and a tiny steamer.

Parliament was dissolved on 31 May, the contest in Northumberland was

costly, protracted, and famous. Howick, the Whig candidate, withdrew on the 12th day with 976 votes (he was returned for Winchelsea). The results were (15th day, 6 July): Liddell 1,562, Bell 1,380, Beaumont 1,335. Howick hated Beaumont, the philosophic Whig-Radical, who stood as an Independent, and who had sat for the county since 1820. The Tories, H. T. Liddell, a Canningite, son of Lord Ravensworth, and Bell, an ultra-Tory, opponents at the by-election, see No. 15120, also hated each other. There was much cross-voting and many allegations of secret 'coalitions' between the candidates.[1] The election papers, squibs, verses, handbills, &c., were innumerable. Liddell is described as the favourite of the women. See also G. M. Trevelyan, *Lord Grey of the Reform Bill*, 1929, pp. 199 ff.; Welford, op. cit. s.v. Beaumont, Bell, and Liddell; J. E. Butler, *John Grey of Dilston*, 1869, pp. 102 ff. See the other election prints, Nos. 15121, 15122, 15130, 15131, 15132, 15133, 15134, 15135, 15142.

There is a state without title or signature but with inscriptions in a book lettered 'Northumberland Election Papers, 1826'. B.M.L. 8133. h. 2 (ii.). $9\frac{7}{8}\times7$ in.

15130 THE NORTHUMBERLAND WIG SHOP 1826

['Northumberland Freeholder.'] [*c.* June 1826]

Engraving (coloured impression). Below the design: *Wigs Dressed and Trimm'd in the Real Independent Fashion by M^r White.* A room, arranged as a barber's shop, with heads and busts, caricatured and life-like, in place of barber's blocks (some identified in a contemporary hand). These are ranged on a long shelf and on a long counter-like chest of drawers below it. The barber ('Beaumont'), wearing an apron over fashionable dress, heats his tongs at the fire (l.) and is about to perform on Lord Howick, represented by a bust on a turn-table beside him. The central and dominant bust, on a separate bracket, is that of 'L^d Grey' watching Beaumont in angry dismay. He is flanked by the eight whigs on the shelf, all anxious or disgruntled. Four are identified: the first (l.) is 'Philipson' (R. P. P., 1799–1879, Solicitor, an active Whig organizer and a protégé of the Lambtons and Greys, afterwards Town Clerk of Newcastle); the second 'Fenwick' (? John Fenwick, 1787–1867, a Baptist, active in Newcastle public life); the fourth, inscribed *Sold here D^r Lamhead Quietus for Windy Complaints*, is 'D^r Headlam' (Thomas Emerson Headlam, 1777–1864, devoted to Whig party business and a strong supporter of Grey). The eighth is Bacon Grey. Below (l. to r.) on a separate bracket is a rat with a large head, 'Sir C. M.' (Monck), with a placard *To be published An Essay on Taming Lobsters Observations on Grease by C Rat* [see No. 15134]. Next, Sir 'M. W. R.' (Matthew White Ridley); 'Grey of Barkworth' (i.e. of Dilston, 1785–1868); 'C. W. B.' (Charles William Bigge, 1773–1849, High Sheriff of Northumberland in 1802). Between two unidentified heads is 'Cully of Akild' (? Matthew Culley, a Northumberland agriculturist, politician, and Reformer, d. 1849).

On the chimneypiece stands a large head in profile, 'Sir J. Swinburne', with a patch over the r. eye and a melancholy expression. Above it are an unidentified bust on a bracket, and a portrait of C. J. Fox. On a table (r.) is a rolled document headed *Report of the Coalition Concluded at Doncaster &*

[1] 'In this memorable contest each candidate fought for his own hand. . . . Not only was there no coalition of forces, no unity of action among them, but the candidates that were apparently nearest in aim and feeling were the most bitterly opposed. . . . Indeed Lord Howick and Mr. Lambton the Reformer . . . infused into the fight an amount of bitterness against Mr. Beaumont, who was fighting under the banner of Reform, that, at this time of day, is difficult to understand, and still more difficult to palliate.' Welford, *Men of Mark 'twixt Tyne and Tweed*, 1895, i. 220.

at the adjourn [sic] *meet^g Northumberland.* A cat catches a rat. The carpet is patterned with tiny emblematic figures. These include dagger and pen, pistol (see No. 15142), inkpot, rat, pig, fox, ass, ram, goose, goat, bull, medicine-bottle, lobster, a cask, demon's heads. On the hearth-rug is a porcupine attacked by serpents.

A satire on the hostility between Howick and Beaumont, see No. 15129, and on the 'coalition' between Beaumont and Liddell, which, according to Lambton (2 July 1826, misdated 1820), wrecked Howick's chances. 'M^r White' was Beaumont's agent: a squib dated 30 May records: '. . . Mr. White has already a vast surplus of votes . . . all Independent ones. . . . The Wig Fever . . . this dreadful malady has greatly abated.' B.M.L. 8133. h. 2 (iii)). Beaumont's address 'To the Freeholders . . .', 14 March: '. . . the Whig Families of the County have determined to do their best to turn me out, by *splitting* upon Lord Howick and Mr. Bell.' Ibid. i. When Howick declined the poll he issued a circular letter asking his friends to vote for Bell. Monck, Whig M.P. for Northumberland 1812–20, plumped for Bell in 1826 (see No. 15134). Bigge was a leader of the Northumberland Whigs; he supported Howick but divided his vote between Howick and Bell. (He and Headlam appear in election prints of 1832.) Welford, op. cit.

$7\frac{7}{8} \times 10\frac{13}{16}$ in.

15130 A A state (uncoloured) without title or 'Wigs dressed . . .' but with the other inscriptions.

15131 COUNTY MEETING AND RACE FROM MORPETH TO ALNWICK.

Stephenson, Printer, Gateshead. [June 1826]

Woodcut. Heading to a broadside in Biblical language, printed in two columns. The four candidates for Northumberland race on foot, dressed as jockeys. Liddell approaches the post with ease, looking behind him; Beaumont is next, Bell having fallen. Howick, though running hard, is last. Ravensworth Castle is in the background. See No. 15129, &c.

c. $4\frac{1}{8} \times 8$ in. Sheet, $14\frac{5}{8} \times 9\frac{7}{8}$ in.

'Northumberland Election Papers', B.M.L. 8133. h. 2 (ii).

15131 A Used also as a tail-piece, 'The Heather Bred Lads', to LIDDELL YET ! ! See No. 15132 A. B.M.L. 8133. i. 13.

15132 CHRONICLES OF NORTHUMBERLAND

Stephenson, Printer, Gateshead. [June 1826]

Woodcut. Heading to a broadside in Biblical language, printed in two columns. The four candidates ride a race, all dressed as jockeys. The foremost, Liddell, approaches the judge's box; he sits sideways, much at ease, with folded arms, on a trotting cow. Next is Matthew Bell, smaller than the others, on a rearing goat. Howick, 'Whig the son of Radical', rides an ass, and Beaumont rides a galloping boar, facing its tail. In the background is Ravensworth Castle. Text and cut are enclosed in a border of woodcut ornament, and the text is decorated by six W.L. portraits of supporters of the different candidates. See No. 15129, &c.

Another woodcut in the same volume is *The Northumberland Pedestrians*; the order in the race is that of No. 15131.

c. 4×8 in. Sheet, $19 \times 11\frac{7}{8}$ in.

'Northumberland Election Papers', B.M.L. 8133. h. 2 (i).

15132 A Reprinted as heading to a broadside, LIDDELL YET!!, on which is printed in two columns the King's Speech, followed by Liddell's speech moving the Address on 21 Nov. 1826. Imprint as No. 15132.
Sheet, $17\frac{1}{4} \times 11\frac{1}{4}$ in.
'Collection of Speeches . . . &c. during the Election for . . . Northumberland . . . 1826', B.M.L. 8133. i. 13.

15133 NORTHUMBERLAND RACES 1826 | COUNTY PLATE
Heat 1st. [June 1826]
['Northumberland Freeholder']

Engraving (coloured impression). The four candidates, one behind the other, are all dressed as jockeys, as in No. 15132. Beaumont wins easily; riding bareback, with folded arms, on a romantic white horse, he approaches the judge's box (l.), where two men stand. He is cheered by a large crowd. Next is Liddell, on a thin but spirited horse, doing its utmost. Matthew Bell, third, flogs a lumbering dappled cart-horse, sourly watched by a few backers. Last, Howick's horse, a moribund screw, falls on its knees, its rider about to fall over its head; a man stands behind with a whip. The colours of the first three and their backers are white, crimson and white, and blue. Howick wears blue and buff but has no backers. There is a landscape background with a distant view of Ravensworth Castle.

See No. 15129, &c. The colours are confirmed by a squib dated 29 March: Beaumont was last till the fifth day when he passed Howick.

Also an uncoloured impression in B.M.L. 8133. h. 2 (i).
$6\frac{3}{8} \times 16\frac{7}{16}$ in.

15134 A TURN-UP AMONG THE TORYS. [June 1826]
[? Northumberland Freeholder']

Engraving. Twenty men fight in groups or in pairs in a confused and improvised way; some are evidently leading supporters of Matthew Bell, see No. 15129, &c. One of them, Sir Charles Monck (r.), see No. 15130, has fallen to his knees. One Dunn holds him by the collar, saying, *Another thump at him & then Im Dunn* [scored through and replaced by] *done*. Two men try to help him up; one says: *What do you here White liver'd Renegade come out! come out! A Baronet fighting with a parcel of Keelmen, Blacksmiths and Weavers, shame! I'll drag you out if I can you are wanted in another quarter*. The other: *For shame Sir Chs! oh for shame what have you to do with these Tory broils, but I perceive you have got your just reward, a still greater punishment awaits you, we'll have you whipp'd as a deserter*. Monck cries: *Save me my friends! get me out of this scrape & as* [Paul] *Pry* [see No. 15138] *says I'll never do a kind action again as long as I live*. The words of eight others have not been transcribed. Brandling is in the middle of the fray; Clavering is recognizable.
See No. 15129, &c.
$8\frac{3}{4} \times 11\frac{3}{8}$ in. (page).
'A Collection of Addresses, Squibs . . .', B.M.L. 8133. i. 13.

15135 L . . . . LL & B . . . . . NT'S PATENT MACHINE FOR SPLITTING PLUMPERS. [June 1826]

Lithograph. The machine resembles a guillotine with a spike in place of a blade. The victim is a man in top-boots with an election favour on each side

of his coat; he stands full-face on a block under the spike which has already bisected his head. The cord is held by one of the candidates (r.), presumably Beaumont. On the cross-bar of the machine is a plate: *W. Blackett | Public | Sympathy*. This murderous process is watched with satisfaction by the other candidate, Liddell (l.), who leans on the back of a chair which he tilts forward. On the l. stand four halves of bisected voters, four other halves being on the r.

See No. 15129, &c. A 'coalition' between Liddell the Tory, and Beaumont the Independent or Radical is alleged, a natural rejoinder to the arrangement between Howick and Bell, see No. 15130.

c. $8\frac{1}{2} \times 10\frac{7}{8}$ in. 'Northumberland Election Papers', B.M.L. 8133. h. 2 (i).

15136 PAUL PRY AND POLHILLS COMMITTEE.

Rob^t Cruikshank. Fecit. [June 1826]

Lithograph. Four men, much caricatured and with large heads, writing at a round table, look up terrified at Liston, as Paul Pry, who enters (l.) with a paper spiked on his umbrella: *The Poll Calvert Wilson Polhill.* Wearing his hat, and bending forward, he addresses them with raised forefinger: *Just drop'd in with the Poll. Egad M^r Baccabox they are too much for you, if I were you, I'd throw snuff in their Eyes (by the by) the people are all snuffy with Calverts Strong beer.* The candidate, Polhill, sits on the extreme r.; he has dropped a still-smoking pipe and exclaims: *I must Pol up hill before my Pipe's put out, I'll stand to the last pinch, and part with every quid! Smoake me out!* Another says: *Confound that fellow!* and a man behind Liston (l.) exclaims *The Devil* (in reversed characters). The table is covered with papers: *To the Committee*; *the Home department*; *Private Comm . . .*; *Paid for Votes £10 . . .* Ink pours from an overturned pot on to a placard on the floor: *Vote for Polhill.* On the floor is also a paper: *For throwing Stones . . . 0-0*; *Bribe . . . 0-0 . . .* Unlike R. C's usual manner; it resembles a sketchy pen-drawing.

A satire on the Southwark election. Great but unsuccessful efforts were made to defeat Sir R. Wilson (see No. 14253, &c.). He and Calvert were returned in 1820. Polhill's platform was 'No Popery', and 'Our Trade and Commerce'. Polling was from 7 to 14 June, when Polhill retired, the results being, Calvert 1,807, Wilson 1,712, Polhill 1,342. Wilson, 'the Friend of the People', was accompanied to the poll on the 7th by Lavalette, see No. 12706. *Ann. Reg.*, 1826, Chron., pp. 89–91. Polhill was a tobacco manufacturer or merchant; election verses end:

> Master Polhill *reject*—for believe 'tis no joke,
> What begins with *Tobacco* will finish in *Smoke.*
>
> *Bell's Life in London,* 18 June 1826.

For Paul Pry cf. No. 15138.

$9\frac{5}{8} \times 13\frac{1}{2}$ in.

15137 A KING-FISHER.

[Williams.]
Pub^d June, 1826 by S W Fores 41 Piccadilly

Engraving (coloured impression). George IV sits fishing under a little pavilion; his rod is a sceptre, larger than that in No. 15126. He has hooked a frog, which Lady Conyngham, kneeling beside him, is about to scoop with a landing-net. She says: *Oh what a beautifull fish! I think its something of the Gudgeon kind,*

but a most Noble one. A large kingfisher stands on the opposite bank watching them. The King sits on an ornate stool, resting a gouty leg on a smaller one. He wears a bell-shaped top-hat, the plain high-collared coat of recent portraits with knee-breeches. Beside him are creel and bait-box. The pavilion is merely an ornate canopy for his stool, decorated with onion domes like that of the Pavilion, bells, and a crown. Lady Conyngham wears a décolletée dress with long gloves, and roses in her hair. Behind is a realistic view of the Cottage, with a peacock in front of it, and Windsor Castle. See No. 15126, &c.

Reproduced, Shane Leslie, *George IV*, 1926, p. 136.

$8\frac{5}{8} \times 12\frac{7}{8}$ in.

15138 ALD^{N}—WOOD IN THE CHARACTER OF PAUL PRY.

Rob^{t} Cruikshank Fecit.
Pub^{d} June 1826 by G Humphrey, 27 S^{t} James's Street London.

Engraving (coloured impression). Wood, in the characteristic attitude and costume of Liston as Paul Pry, bends forward to the r., hat extended, umbrella under the r. arm. From his pocket hangs a paper: *Night Mayor*, see No. 12816. Spectacles dangle from his neck, and he wears striped trousers with Hessian boots. A Gothic moulding and window behind him indicate Guildhall. Below the title are his words: "*Just drop'd in to say, he was aware he had many private enemies in the City, by whom it was thought that a Paul Pry had been introduced: but if he Alderman Wood, did not "intrude" at that particular moment, he would say that if he went once more to Parliament, he would be a Paul Pry to all intents and purposes; for he would seek out abuses, and would play his part whenever the interest of his constituents required him to do so.*" . . . "*Vide Times June 15th 1826.*"

The General Election, expected in 1825, was postponed to 1826, see No. 15129; elections were from 7 June to 12 July. Wood spoke as above on 14 June, as reported in *The Times*, with the omission of 'Just drop'd in . . .'. There were five (serious) candidates and a closely contested poll from 9 to 18 June for the four City seats. Wood, who had headed the poll in 1820, and was the only City member to seek re-election, was fourth, beating the Mayor by 4,880 to 4,514. He was received with applause mingled with hisses. *Ann. Reg.*, 1826, p. 171; Chron., p. 93 f.

Paul Pry, by Poole, first played Haymarket, 13 Sept. 1825, was an instant success, largely owing to Liston's acting. Paul Pry's words became catch-phrases; he figures largely in caricature. A tiny figure of P. P. was adopted as a signature by W. Heath from 1827 to July 1829.

$7\frac{5}{8} \times 7$ in. With border, $10 \times 8\frac{1}{8}$ in.

15139 PAUL PRY'S PEEP INTO CHANCERY.

[Williams.]
Pub^{d} June, 1826 by S W Fores Piccadilly

Engraving (coloured impression). Eldon sits at a large table covered with bundles of documents tied with red tape, which tower above his head and fill the room. Before him are a bottle labelled *Aqua pure* and a tumbler. At the end of the table (l.) sits Liston, dressed as Paul Pry, see No. 15138, his umbrella under his arm, and holding his spectacles. He addresses Eldon, pointing to a paper pinned to the wall: [l., income] *by Bankruptcies* $\frac{£}{30.\ 0.\ 0.}$ |

Lunatics . . . | *Presents 190. 0. 0.* [r.] *Private Account* | *Weekly Expenses (enormous) £ 10. s 10. d 0.* | *Dress both of us (rather extravag^t) 50. 0. 0.* | *Marriage Portion (NB not approved) 0. 0. 0* | *To the first child a beautiful highly pollished silver (all silver pap boat 2. 4. 7.* | *To second (Lady desires) a silver gilt Coral 0. 18. 9* | *. Servants Wages (Doubtfull . . .* | *Incidental expenses (D^o).* He says: *Beg pardon!—could hardly find room to intrude—plenty of Work,—doubt if you'll ever get through it,—too much for one Noddle,—"lost in the wild embrace &c"—aye! aye! keep the head clear.—the pure juice of the Spring!—should n't like to be your Buttler tho,—Steward if you please.—just peep into the private accounts here wish you well out of it.* The papers are docketed: *Causes in Equity*; *Cabinet Papers*; *Speakers Papers*; *Appeal Causes*; *Chief Public Trust of the Empire*; *Guide of the Church*; *Trustee of Bankruptcies* [the largest pile]; *Doubtfull Causes* [two piles]; *Guardian of Wards & Lunatics*; *Ecclesiastical Appointments*; *Legal Appointments*; *Court Appointments.* Eldon listens with a worried expression, raising his wig to scratch his head. Under the table and at his feet is a chest inscribed *my own Deeds and private Acc^ts*; it is heaped with smaller bundles docketed: *Bonds*; *India Bonds*; *3 p^r Cent*; *Mortgage*; *4 P^r Cent*; *Lease of*; *Estate Agreement*; *Annuities.* Eldon wears a serjeant's wig and no gown; the Purse of the Great Seal is on the wall. Below the title: *An overwhelming Suit.* Below the design:

Relinquish all I hold most dear,
Full Sixty Thousand Pounds a Year,
Such Power! such Patronage I doubt,
If I could live a Year without.

A satire on Eldon's clinging to the Chancellorship, on the delays and abuses in the Court of Chancery, a standing subject of attack in the Commons and in the Press, on his great wealth and patronage, and on the domestic parsimony of himself and his wife, see No. 12883. Eldon wrote to George IV, Sept. 1826, on the appointment of a new Master of the Rolls, professing his willingness to resign, but: 'he has been induced to think that he still owes it to your Majesty to struggle somewhat longer against the difficulties which attend the execution . . . of the great duties of the Chancellorship. *Letters of George IV*, 1938, iii. 156. A Commission had just reported on the Practice of the Court of Chancery. See *Parl. Deb.*, N.S. xv. 1205 ff. Hume called it 'a court of . . . mental despair . . . a court of injustice'. Ibid. p. 538 (21 Apr.). See also Nos. 14526, 14800, 14805, 15114, 15145, 15383, 15396, 15419, 15420. $8\frac{1}{2} \times 12\frac{3}{8}$ in.

15140 THE—NURSERY——

[? H. Heath.]
Pub^d June 28. 1826. by S. W Fores—41 Piccadilly London.

Engraving (coloured impression). In a bare room George IV and a very fat lady sit together nursing tiny brown and white spaniels. They sit on plain chairs at r. angles to each other, her r. hand on his l. arm, her foot placed regally on a stool. Many absurdly small dogs scamper about the room, where dishes and bowls (of gold plate) are placed for them. One sits on a cushion. There is a tiny (gold) kennel with an onion dome (cf. No. 15137). The King looks with senile amorousness at the lady, who gazes at him. She is very décolletée, and wears a large over-trimmed hat or bonnet. An elderly man in shooting-dress, with gaiters above the knee, enters unobserved, hat in hand; he looks at them sourly. Through the open door is seen a landscape; a curricle

waits, a groom standing at the horses' heads. Behind is a navigable river or canal, with a stone bridge. On the wall are a stuffed bird in a glass case, sporting-guns, game-bag, fox's mask, whip, and antlers. Below the upper margin is inscribed *All true Marlbourgh, none of the Charles's!*, ostensibly referring to the dogs, which are of the Blenheim or Marlborough variety, not King Charles's. The pair are unlike the Conynghams and (though the lady seems rather too young) may be the Duke and Duchess (1767–1841) of Marlborough. Below the design: *Delightful Task, to rear the Tender thought—to teach the young Idea, &c—* [cf. No. 15115].
$8\frac{1}{4} \times 12\frac{3}{8}$ in.

15141 ALL LOTTERIES WILL END FOR EVER. 18TH JULY 1826.

Robert Cruikshank. Del^t & Fecit.
Pub^d June. 1826 by J Fairburn Broadway Ludgate Hill London

Engraving (coloured impression). A design divided horizontally so that one scene appears to be taking place above the other. Below, closely grouped figures walking, standing, and talking, advertise the 'last' lottery, with phrases characteristic of the puffs so lavishly published by the contractors and agents. A melancholy bill-sticker with a roll of *Lot . . .* bills under his arm says to two 'board-men': *It's all up with us, O! dear!*; one cries: *O! Yes*; the other: *O! No!* Both wear top-hats placarded *Lott*[ery]. One holds a placard on a pole: *The Last Lottery of All 18th July 6 of £30,000.* The other has a similar placard on his back: *All Lotteries End For Ever 18th July . . .* [ut supra]. A man of 'Corinthian Tom' type (cf. No. 14320) holds a paper, *30000 Prize*; he points to the placard on the pole and turns to a paunchy friend to say: *Never Venture, never win,* | *You'l never have the chance again,* | *You see my boy what I have done* | *A—30,000-pounder won*; the other answers: *Damn it Jack you are a lucky dog.* The centre figure is a handsome soldier holding a paper: *30,000.* He says: *With shot like this I'd end all strife* | *Ground Arms and stand at ease for life.* A yokel in a smock says: *By Goles, to try there is no harm,* | *If lucky, I'll take Barley Farm.* A fat grinning woman, resembling a bawd, asks: *What will Mrs Grundy say?* [from Tom Morton's play, 'Speed the Plough', 1798] *Ah! ah! this I find's a lucky day.* A pretty girl wheels a barrow filled with sovereigns, and with a bag inscribed *30 . . .*; she calls: *Money bright, Money bright! bright I cry!* | *Come good people come and buy.* A jovial sailor capers beside her holding up a *Prize.* He says: *Sweet Poll my lass, you won't refuse,* | *In Fortunes lap to take a cruise?* A dandified man hurries off to the r. with a large bag: *£30,000*; a woman takes each arm, each holding a smaller *Prize.* He says: *Of this good gold my dearest Mary* | *A share there is for you and Carey.* One says: *Now rich, I very soon will marry* | *And on the the list no longer tarry.* The other: *A fig for care! this store of Gold,* | *Will cheer the young, and help the old.* An old crone with a glass of gin says to a younger woman: *This may prove a lucky day,* | *To buy a share then haste away.* The other: *A dream I had the other night* | *Of gold, indeed a charming sight.* A little boy and girl stand together (r.); he holds a paper: *£30 000* | *30 000.* She: *what pretty figures there I see!* He: *New toyes they'd buy for you & me.*

Above, a wheel like a lottery wheel, but round, and topped by a crown on a cushion is inscribed *The . Wheel . Of . Fortune.* It is flanked by two blue-coat boys (see No. 12880), each standing on a slab inscribed *Gold*; one holds up *N° 11,861*, the other, *Prize, £30,000.* Above it stands Fortune, blindfolded and scattering coins; wheel and figures have a setting of cornucopias, coins, and money-bags. This is the centre group of the design. On the l.

Liston as Paul Pry (see No. 15138) bends towards it, saying: *I hope I dont intrude!—I wonder what they are all about here!—Bless me what a quantity of Gold!—I suppose they call that Lady, Fortune?—She's not a Miss however—I dare say those long-headed jockies, have feathered their nest's pretty well, tho they look so blue about it! Perhaps between you and I., I might feather my nest with one of the Six Thirty-Thousands—by the bye, I'll just drop in and try my Luck however.* He hurries towards a group (r.) of lottery-contractors with long burlesqued heads (cf. No. 15116) seated at a table with coins, writing materials, a long scroll headed *Six* above *£30,000!* repeated six times. All register dismay, saying respectively: *Othello's occupation's gone*; *Oh! dear no more Lotterees!*; [a Jew] *Bless ma heart's! I vonder vat I shall make by dish bargain?*—; *I calculate this is the last go*; *We must shut up Shop.* They have bags of *Gold*, including a big one inscribed *£30,000 in Gold.* On the extreme l. Time with his scythe points to an hour-glass on a pedestal inscribed *There is a Tide in the affairs of Men, if taken at the Flood leads on to Fortune vide Shakespeare* ['Julius Caesar', IV. iii].

The lottery contractors, 'by all sorts of stratagems', this print evidently being one, tried to induce the public to believe that the 18th July was the last chance in England of gaining 'Six 30,000 l. besides other Capitals'. The last State Lottery was drawn on 18 Oct., the lottery-office-keepers being left with tickets on their hands. See Hone, *Every Day Book*, ii, 1826, pp. 1499 ff.; Vizetelly, *Glances back . . .*, 1893, i. 21 f. See Nos. 14525, 14773, 14784.
$9\frac{13}{16} \times 15$ in.

15142 [ELECTION DUEL.]

[? 'Northumberland Freeholder'.] [July 1826

Engraving. No title. Scene on the sea-shore, with a castle on the l. Each duellist turns to speak to his second, smoke curls round their heads. Beaumont (l.) stands aggressively, saying to a naval officer: *I'll sacrifice a Pig rather than make any concession.* His second, Captain Plunkett: *By the powers, that was near a finisher for you my dear boy! never mind, if any thing should happen, its snug lying in the Abbey. give him another Pepper-corn or two just by way of encouraging the lead trade.* The other second, General Sir H. G. Grey, Howick's uncle, stands with legs astride, flourishing a pistol; he says to Lambton: *We have done all that the laws of honor require, & in order to save a return of Kill'd & Wounded, we will send in a Flag of Truce, & put an end to hostilities.* Lambton bows deprecatingly, saying, *I'm perfectly Satisfied if my honor is preserv'd.*

During the Northumberland election, see No. 15129, &c., on 30 June, Beaumont gave Lambton the lie on the hustings, refusing to believe that he had not been prompting Howick throughout his speech. Shots were exchanged on Bamborough Sands without effect, after which Grey stopped the duel, saying that Mr. Lambton had never thought of requiring an apology. The more fire-eating Plunkett reluctantly concurred. *Ann. Reg.*, 1826, Chron. p. 103; Welford, op. cit., i. 221 f.; J. E. Butler, *John Grey of Dilston*, 1869, p. 106; New, *Lord Durham*, 1929, p. 89 f.
c. $7 \times 11\frac{3}{4}$ in.

15143 THE CASE OF LADY ERSKINE!!!—!!!

J. L. M. [Marks] *fec^{t}*
London Pub^{d} by King Chancery [Lane] [*c.* July 1826]

Engraving (coloured impression). Two designs side by side. [1] Two men sit

in conference, over a decanter of wine, identified by pictures hanging over their heads. Over one (l.) is a view of *Duncannon Fort*, surmounted (incorrectly) by a baron's coronet; over the other is *Roslyn Castle*, with an earl's coronet. Under Lord Duncannon's arm is a paper: *Petition from Lady Erskine*; before him is a paper: *Royal Bounty £700.* Under Lord Rosslyn's arm is a book: *Peerage.* He says: *I think 16 shillings a week too much for this woman and her Child—I propose it be reduced to nine our funds will not afford more.* Duncannon answers: *It is quite enough—should they starve so much the better we shall then get rid of the trouble.* On the floor is a paper: *Places £10.000 20.000 50.000 6.000 5.000 Sinecurs* [sic] *£5000 2000 1000 . . .*

[2] A scene in the Justice Room at the Mansion House. A thin ragged woman stands weeping between two boys: she holds the l. hand of her own son, in ragged clothes, while a chimney-sweep takes her l. hand, pointing her out to the Lord Mayor (r.). The sweep says: *Please your Vurship, this here poor Voman as calls herself Lady Chancellor, says as how her little boy and herself be Starving! It's a black job your Vorship.* She says: *Yes my Lord to the Shame of the British Aristocracy and to British feelings I am the widow of the immortal Erskine.* Her son says: *Give me a bit of bread Mother*; from his pocket hangs a paper: *Honorable.* He holds a flag inscribed *Trial by Jury.* The Mayor (Venables), who wears a furred gown, bends towards them, exclaiming, *The Widow of Lord Erskine.* In the lower margin: *The condition to which the Lady of the late Lord High Chancellor of England was degraded before she applied to the Lord Mayor, may be guessed at from the fact that she was introduced to his Lordships notice as an object of compassion by a Chimney Sweeper. see Times July 14 1826.*

For Erskine's second (Gretna Green) marriage see No. 13384. The son, Hampden, was born 5 Dec. 1821, after the separation of his parents. The widow reputedly died 'in very straitened circumstances', 25 Oct. 1825, at Dalswinton, co. Dumfries. *D.N.B.*; G. E. C., *Complete Peerage.* According to a police-court case of 13 July 1826 (reported in *The Times*) she was then living in destitution in London with the youngest of her boys (who had a pension of £50 from the King). Money was doled out to her from two sums of £300 and £200 given by the King to Lords Rosslyn and Duncannon for this purpose, since she was a gin-addict who would strip her son to sell his clothes. Each design, $8\frac{1}{4} \times 6\frac{1}{2}$ in. With border, $9\frac{5}{16} \times 13\frac{5}{8}$ in.

15144 SIR WILLIAM'S DREAM—OR—THE DIPLOMATIC TURTLE.

[Williams.]
Pub^d Oct^r 5^th 1826 by S. Knights Sweetings Alley Cornhill

Engraving (coloured impression). Canning bestrides a turtle swimming in the *British Channel* [inscription on a floating spar] towards a promontory inscribed *France* (r.). He extends his hat towards France, and looks back at Sir W. Curtis, who leans from the stern of his yacht (l.). Curtis, who lacks the usual bloated nose, wears the sailor's jacket and the striped trousers of Walcheren prints (see No. 11353), with a small cap, and, as in No. 14389, &c., a chain of sausages round his neck. He holds up his hands with bland surprise, and says:

T'was evening time in the twilight sweet.
I was sailing along when whom should I meet
But a Turtle journeying over the sea
On the service of his Majesty—

Like the magic lanterns shifting slider [cf. No. 6287]
I look'd and saw by the evenings beam,
On the back of that Turtle sat a rider—
A goodly man with an eye so merry.
I knew t'was our foriegn [sic] *Secretary.*

The yacht is *The Glutton*, the rudder issues from the gaping mouth of a decorative mask with broad coarse features. A coat of arms is a plate with knife and fork; one supporter holds (?) a frying-pan, the other a spit. On the outside of the yacht hang food supplies: turnips, a duck, a hare, a brace of partridges, carrots. On the French shore is a tall post supporting a notice, *Vive la Bagatelle* [cf. No. 14465], on which sits a frog. Frenchmen make eager gestures of welcome to Canning. They are two living skeletons like Seurat, see No. 14882, and four gendarmes, one of whom says: *ah ha! by Gar ve vil have de Turtle Soup! ve vil be fat like de Jean Bull Alderman! ah ha! aux Diable les Grenouilles!* Below the title (in three couplets):

So on the Sea—in his glory went
Over the briny element.
Waving his hat as he took farewell,
With a gracefull air, and bidding me tell
Inquiring friends that the Turtle and he,
Where [sic] *gone on a foreign Embassy. Vide Times Paper.*

Canning arrived in Paris (where he 'set all the cooks agog') 19 Sept. 1826, ostensibly incognito and on a personal visit to the British Ambassador, actually to deal in person with the Portuguese crisis (see No. 15148). The verses, (by Moore, *Works*, 1910, p. 585 f.) are from 'A Dream of Turtle' in *The Times*, 28 Sept. He reurned on 25 Oct. See Temperley, *Foreign Policy of Canning*, 1925, pp. 374–9. For Curtis's yacht and lavish hospitality see No. 11354, &c.; for the turtle cf. No. 10597, by Williams.
$8\frac{3}{8} \times 13$ in. With border, $9\frac{3}{16} \times 13\frac{1}{8}$ in.

15145 OLD BAGS AT FAULT, AT THE SOUND OF THE CHANCERY BELL.

Marks fec^t
London Pub^d by E. King Chancery Lane [1826]

Engraving (coloured impression). Eldon, in his Chancellor's wig and gown, sits at a table leaning his l. elbow on the Purse of the Great Seal which lies across it. He looks up at his visitor, John Bell, K.C., who stands before him, in wig and gown, brief-bag in hand, in profile to the r. (adapted from No. 14818). Bell: "*My Lord, I've call'd to acquaint you of my intention of retireing from the Court of Chancery.* [Eldon] —"*M^r Bell, let me remonstrat* [sic] *with you on the impolicy of putting your intentions into immediate execution.*" [Bell] "*My Lord I am growing old.*"— [Eldon] "*I am your senior by some years*"— [Bell] *My Lord I feel myself growing weak.*— [Eldon] "*I am much weaker M^r Bell.*"— [Bell] "*I have a swimming in my head*"— [Eldon] "*And so have I.*"— [Bell] *My Lord I have made money enough*"—— [Eldon] ———*!!!* He looks up at Bell with a pained frown, raising a protesting hand.

Eldon (1751–1838), 'Old Bags', cf. No. 12883, at last resigned in 1827; see No. 15139, &c.
$8\frac{1}{8} \times 12\frac{3}{4}$ in.

15146 PATRIOTIC HUMBUG.—OR—GREEK MACHINERY!!!

[Marks.]
Pub^d by A. Turk, Greek S^t Gull-away fec^t [1826]

Engraving (coloured impression). In a bare vaulted room three contrivances like the contemporary shower-bath are fixed to the roof: short wide cylinders of fabric hanging from hoops inscribed respectively *Faith*, *Hope.*, *Charity.* From these coins fall in three golden showers. Through a doorway is seen a system of pipes for steam heating. An inscription extends above the showers: *This Engine was erected by John Bull A.D. 1826 At an expence of Two Millions.* Five men help themselves to the gold. Three fill their top-hats; a fourth (l.), in Highland costume, crouches furtively beside a full sack, and collects more in his plaid; at his feet is a book: *Humes New Ready Reckoner.* He says: *Eh! Lord this is just the hight of guid luck I canna see the harm in taking a pickle o the Siller, as weell as another—every mon should be paid for his trouble.* The next man (? Bowring) stands in profile to the r., his full hat under his arm, a paper inscribed *£25 000* hanging from his pocket. He says boldly: *D—n the greeks what would they do with so much money? We had better share it between us.* His vis-à-vis holds his full hat under the central shower, saying, "*Regard for my own Character with those to whom I am unknown requires that I should simply deny*, ××××××××××". He is identified by a paper in his pocket: *To M^r Ellice.* Burdett, in profile to the r., holds his hat under the 'Charity' shower, saying, *No one can suspect the purity of my motives I have pledged my honor for the result.* Looking up at him is Hobhouse, in profile to the l.; more moderate than the others, he only stuffs his pockets with coins, saying, *Every one has his Hobby I'l take care of myself.* Under his arm is a book: *Homers Iliad.* In the doorway, backed by the pipes, stands a plainly dressed spectacled man with plebeian features, who is Alexander Galloway, the engineer. With gestures of hurried warning he says: *Gentlemen make the most of your time for the engine is stopped.* At his feet is a paper: *Treaty with Ali Pacha.*

A satire on the mismanagement of the Greek Loan of £2,000,000, whose chief object was to provide a naval force for Lord Cochrane (whose services were bought for £57,000), and on the Greek Committee in London. The loan was frittered away and the bond-holders appointed a committee of inquiry, who found it had been largely wasted through 'the incapacity and dishonesty of most of those who had been parading . . . as disinterested friends of Greece'. Cochrane asserted that Galloway, who was to provide engines for a fleet of steamers, 'having private connections with the Pasha of Egypt never intended to do the work . . .'. *Autobiography*, 1860, i. 333. Galloway's son published a 'Refutation' in 1871. According to the *Ann. Reg.* Galloway had a son in the Pasha's service whose life might be endangered by defeat by vessels built by him. Hume, Ellice, and Bowring, and the Greek deputies, filled the newspapers with letters of palliation or recrimination. Hume insisted on surrendering his investment in the loan when it fell to a discount, and on having a refund when it rose above par; Bowring, whose share of stock was £25,000, did the same, both making the Greek cause suffer for a loss in speculation. It was said that Ellice had received £14,000 in commission. See *Ann. Reg.*, 1826, pp. 371–6. Finlay finds those chiefly responsible for the waste of money to have been Hobhouse and Burdett (guilty of negligence and folly but not of dishonesty); Ellice who admitted in a belated letter to *The Times* 'extreme indiscretion' (a favourable verdict); Hume and Bowring who were still more blameworthy. There was both 'just blame and much calumny'; while no apology was possible for the folly of entrusting the construction of all the

engines to Galloway. *Hist. of Greece*, 1877, vi. 434–8. Cobbett was virulent on 'the Greek pie' in the *Pol. Reg.* for Nov.–Dec. 1826. 'Greek' in the title has a double meaning, cf. No. 14399. See No. 14815.
8×12 15/16 in. With border, 8 7/8×13 11/16 in.

15147 A KING FISHER ON THE BANKS OF THE THAMES.

J. V. S. Esq^r del^t
*London, Published by Tho^s M^cLean, 26, Haymarket (*6 Dec. by T. Gillard 40 Strand [MS. note by E. Hawkins].

Aquatint. George IV stands at the water's edge fishing, his rod being a sceptre (as in No. 15126, &c.) topped by a realistic dove. He has hooked a fine fish inscribed *Taxes*, and is about to use a landing-net, whose handle is also a sceptre. He stoops in profile to the l., his posterior bulging grotesquely, pleased and intent. He wears a crown, tight-waisted tail-coat, breeches, and cavalry boots (cf. No. 14220). Facing him, on a branch projecting from the l. margin, is a kingfisher. At his feet is a creel, for *Small Silver Fish*; larger fish lie on the ground inscribed respectively: *Stamps*, *Grants of Palaces*, *Privy Purse*, *Duchy of Lancaster*, *Civil List*, *Excise*, *Customs*, *Duchy of Cornwall*, *Post Office Revenues*. The background is realistic: the buildings of Windsor Castle rising out of trees; these are partly dismantled, and builders are at work on a scaffolding. Above the title is an unbuckled garter inscribed *Honi Soit Qui Mal Y Pense*.

See No. 15126, &c. From 1824 Wyatt (Wyatville) was at work on the transformation of Windsor Castle, including lodges, boat-house, &c., at a cost, up to 1827, of £400,000. See *D.N.B.*
9 1/2×8 5/8 in.

15148 WAR WITH SPAIN!! OR JOHN BULL AND THE REGENT OF PORTUGAL, VERSUS FERDINAND, AND HIS MARVELOUS MONK!!!

Robert Cruikshank, fecit.
Pub^d by J. Fairburn Broadway Ludgate Hill Dec^r 1826

Engraving (coloured impression). John Bull, as a British officer, paunchy and pugnacious, supported by a military force, faces Ferdinand VII, supported by a monk and a cardinal. Ferdinand (l.) stands timorously in profile, with flexed knees and crisped fingers. He has long ass's ears, emblem of 'the Spanish Mule', see No. 14504, wears a crown and royal robes with elaborate Spanish costume: a spiky ruff and slashed trunk hose, worn with breeches and spurred top-boots. He holds against his shoulder an enormous blood-dripping sabre, and asks: *O Signor Jean Bull, vat you do here?* John wears a 'cit's' wig and a civilian, but plumed, hat with uniform, sword, and jack-boots. He stands with legs apart, holding out a cane which resembles a baton, saying, *You want to have a squeeze at the Portugal Grapes do you?—but depend upon it my Old Needle-Woman* [see No. 12508], *you, and your chaps too, shall find 'em devilish sour for if you advance one foot into the territory of this pretty Woman, our ancient Ally, you shall certainly have some English Grape Shot in your Gizzard, which shall effectually drive out & exorcise all the Devils those Crafty Monks have put into you!!* At his feet are cannon-balls. Behind him, and before a group of British officers, stands a handsome woman wearing

a crown and royal robes, and holding a sceptre. She is the Infanta Isabella Maria, appointed Regent by the late King John VI for her niece, Maria Gloria aged seven. Behind Ferdinand stands a monk, evidently Fray Cirilo, see No. 13009, a dagger dripping blood in one hand, a bag inscribed *Holy Work-bag* in the other. He says: *Go on Ferdinand, or we excommunicate you from the Mother Church.* Next him stands a cardinal holding a processional cross. Behind them other clerics are indicated. In the background between the antagonists are tents with cannon pointing to the r.; behind, cavalry gallop and infantry march from r. to l. Behind them are ships, two being steam-packets.

Refugees from Portugal, opposed to the constitutional régime, and supporters of Don Miguel, had fled to Spain, where incursions on Portuguese territory were organized, with Spanish munitions and support. On 3 Dec. Portugal appealed to England for help, according to her treaty rights under the Anglo-Portuguese alliance. Canning sent 5,000 men to Lisbon under Sir W. Clinton to preserve Portuguese independence; they arrived on 25 Dec., and the Miguelists disappeared. Canning informed Parliament, 12 Dec., of the situation in his most famous speech, announcing that he had sent British troops to 'plant the standard of England on the well-known heights of Portugal. See *Camb. Hist. of British Foreign Policy*, ii. 78–83; Temperley, *Foreign Policy of Canning*, pp. 375 ff. See also No. 15149; cf. No. 15144.
$8\frac{9}{16} \times 12\frac{15}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{9}{16}$ in.

15149 PUTTING HIS FOOT IN IT.

London. Published by Thos McLean, 26 Haymarket, 1826.

Engraving (coloured impression). A Portuguese soldier and a British soldier, facing each other, co-operatively seize Ferdinand VII, who is putting his l. foot across a line dividing Spain (r.) from *Portugal.* Each holds a musket without bayonet. The Englishman's r. hand is on Ferdinand's shoulder; the Portuguese clutches one of the King's ass's ears. Ferdinand wears a crown, a long cloak, and a spiky ruff. A French officer on the extreme r. makes off to the r., shocked and alarmed; he looks over his shoulder, exclaiming, *Sacré dieu! le pauvre bete est attrappée.*

See No. 15148. The Frenchman is evidently the Marquis de Moustier, French Ambassador at Madrid, who appeared covertly to countenance Ferdinand's support of the Portuguese refugees, and was recalled in disgrace. Temperley, op. cit., p. 378. For France and Ferdinand cf. No. 14497, &c.
$8\frac{5}{8} \times 12\frac{3}{8}$ in.

15150 BLACKING MERCHANT. [? 1826]

Engraving (coloured impression). Henry Hunt, not caricatured, stands directed to the r., holding out a pot of blacking from a wicker tray of pots suspended from his neck, with a bill: *The Cheapest & best, Sold here and at Broad Wall Blackfriars, London. Sold & Blacking exchanged for Rags.* The pot is marked: *Hunt Matchless Blacking.* Hunt wears the white hat which was a radical badge, with riding-breeches and top-boots.

Hunt became a blacking manufacturer after his release from prison in 1822. His attribute in caricature is a blacking-pot, or the word 'Matchless'. Cf. Nos. 15155, 15318.
c. $9 \times 6\frac{1}{2}$ in. 'Caricatures', vi. 218.

1826

PERSONAL AND SOCIAL SATIRES

15151 THE CHANCERY SHAVER,—FROM LINCOLN—

[G. Cruikshank.]
Pub^d April 19^th 1826 by T. Maclean 26 Haymarket—

Engraving (coloured impression). A caricature-portrait of Sugden, K.C., as a barber. He wears his barrister's wig and bands, with a striped sleeved waistcoat, tight pantaloons, pumps, and apron. He stands in profile to the r., r. foot forward, leaning slightly back, and sharpening his razor on the palm of his hand. Below the title: "*Dickey Gossip Dickey Gossip, is the Man.*".

Sugden, son of a hairdresser, was frequently caricatured as a barber, 1831–2. The allusion is perhaps to his defence of the Court of Chancery (cf. No. 15139, &c.) in his *Letter to John Williams Esq. M.P.—in reply to his abuse of the Court of Chancery*, 1825. Lincoln = Lincoln's Inn.

Reid, No. 5128. Cohn, No. 984.
$9\frac{13}{16}\times7\frac{3}{8}$ in. With border, $11\frac{1}{4}\times8\frac{1}{4}$ in.

15152 A MEMBER FOR ONE OF OUR BEST BOROUGHS.

Drawn and Etched by T. Jones
London Pub. July. 1826. by S. W. Fores 41 Piccadilly

Engraving. A portrait of Lord Bessborough (1758–1844), probably copied from Dighton's undated pl. with the same title (not in B.M.), wearing top-hat, double-breasted tail-coat, tight pantaloons, and Hessian boots. He walks on pavement in profile to the l., stepping gingerly, stooping, and using a stick.
c. $9\times6\frac{5}{8}$ in.

15153 HYDE PARK.

G. F [Pub. Fores. 1826.][1]

Lithograph with printed description. An ugly mulatto or negro, in a travesty of fashionable dress, walks in profile to the r., carrying an umbrella. The text explains that the subject takes this means of proclaiming his desire to find a wife, and announces that he will walk every afternoon in Hyde Park, to be recognized by this portrait and description. See No. 15154.
c. $6\times5\frac{1}{2}$ in. Sheet, $12\frac{1}{2}\times8\frac{1}{2}$ in.

15154 THE HONEY-MOON

[G. F] [Pub. Fores. 1826.]

Lithograph, coloured impression, with printed description. Pl. 3 of a set of three, No. 15153 being Pl. 1, 'The Little Unknown' (cf. No. 14825), now seen to be dwarfish, walks full-face with a fashionably dressed lady, much taller than himself; he publishes this print to announce to the many young ladies who have sent him billets-doux that he has accepted the pressing solicitation of 'a fascinating and delicate blonde'.
c. $8\frac{1}{2}\times7$ in. Sheet, $13\frac{3}{8}\times8\frac{7}{16}$ in.

[1] Dated by E. Hawkins.

15155 EXHIBITION EXTRAORDINARY IN THE HORTICULTURAL ROOM.

A Bird, inv^t et del^t [W. H. Merle] *Etched by G Cruikshank London Pub^d Jan^y 1^st 1826 by G Humphrey 24 S^t James's Street*

Engraving (coloured impression). An exhibition in the 'Great Room' of the Horticultural Society, containing portraits of officials and caricatures of spectators; the exhibits embody political and other allusions. The three officials command the room from seats at a raised table, each with a sloping desk. The chairman, hammer in hand, sits between the Secretary and Assistant Secretary. His desk is inscribed: *A most respectable Cauliflower always in order—*. He is John Elliot, F.R.S. (1764–1829, Treasurer, and one of four Vice-Presidents; he often presided). On his r. Joseph Sabine (1770–1837, Hon. Sec. of the Society 1816–30); on his desk: *The friend of Mæcenas——"arvum cælumq Sabinum non cessat laudare"—Hor. Epist.* On Elliot's l., John Turner, Assistant Secretary, wearing spectacles: on his desk: *An highly cultivated specimen requires Glass.*

The exhibits are on an oblong counter against and below that of the officials, and also on a slightly lower annexe to it, having a curved front which corresponds to the horse-shoe benches facing it. Immediately below the officials are four exhibits: [1] a miniature rocky mountain or crag on a dish, with mining apparatus projecting from its summit and having berried sprigs attached to it, labelled *Vapor Vincit Omnia et Omnium.* Round the rock is a scroll: *Comparative Declension—Mine—Miner—Minus—New Lat Gr.* The berries are placarded: *The New Golden Drop or Marvel of Peru—a native of No-Mans land To be bought in the City—only—£500 p^r leaf!! Cheap as dirt & production beyond beleif.* [2] A few ears of corn labelled *Matchless Specimen* stand in a blacking-bottle inscribed *Rye Coffee By Act of Parliament—Almighty Roasters!!—H H* [Henry Hunt] *Radical Corn Doctor—& General Polisher of Mankind.* [3] A cannon-like brass cylinder projects horizontally from the back of a kettle, its muzzle being filled with a bunch of grapes; it is fixed to a stand inscribed *Perkins's New Grape House Forced by Steam NB—Warrented* [sic] *not to end in Smoke.* Beside it is a second bunch of grapes; a poker leans against the kettle. [4] Two small squared pieces of wood ticketed: *Specimens of American Acasia NB these Trees must not be too much exposed they require warmth & thrive best in a Register.*

The exhibits on the projecting table are of naturalistic fruit, with one exception: a basket inscribed *Keen's Seedling A Hot Bed Plant* contains a plump manikin (Kean), naked except for buskins and a head-dress like a strawberry, with a spray of leaves attached to it. He holds up a grinning mask decorated with antlers. This is ticketed *NB Does not thrive in America.* A bunch of grapes has the inscription: *a bunch of Grapes from Lady Bacchus which upon Dissection will on a Moderate Computation afford ½ a grape & one stone to each man of taste—NB Beware of Drunkenness & appoplexey.* Two huge pears, placed like the Green Bags of No. 13735, are in a dish inscribed *Sure such a Pear—was never seen.* A giant apple: *"A most Prodigious Pippin"—Byron.* Two plates of apples: *Sundry Specimens of forbidden Fruit NB le Meilleur de son Espéce* [sic].

The spectators[1] are in the foreground, some standing over the exhibits, others on or beside the green-covered benches. Each has a punning caption in the lower margin. A dandy, 'Mr. West', stands on the extreme l., holding

[1] Identifications by Reid are doubtful, and it is not always clear to whom they refer: they are here given in quotation marks.

the head of a slim cane to his mouth; he is *The Pink of Fashion or Dandy-Lion* [cf. No. 13029]. Next him sits Alderman Cox with antlers sprouting from his bald head; he clutches an umbrella and stares through an opera-glass at 'Keen's Seedling'. He is *A variety of Horn-beam—a double bearer* (an allusion to his wife's two lovers). A gouty old man, frenzied with pain and rage, shouts at a dandified supercilious-looking fellow who plants the heel of his Hessian boot on his swollen toe; they are 'Mr Rogers' and 'Mr Wilbraham': *A Passion-flower in full bloom* and *A Species of Misletoe*. Seated on the front bench in back view is a vast, shapeless, and plainly dressed woman, with a child, a small replica of herself, seated beside her; each has placed next her on the seat a flat broad-brimmed straw hat. They are *A Bulb from Holland with Offset*. A stout man fingers fruit, furtively stuffiing a capacious pocket; he is *A Monstrous Medler in full bearing* ('Mr Richard Salisbury'). A dandy, out at elbows and with patched trousers, stands aggressively in back view: *A Sprig of Nobility running to seed—mem—while in this state not to be trusted out of doors—if kept under lock & key it will receive the benefit of the Act* [for the relief of debtors] ('Mr. Motheaux', i.e. John Motteux, d. 1843, a Vice-President of the Society, and very rich). On the seat behind him are two open books: *Hort^l Trans^tns Letters from Corresponding M^r—Mustard & Cress how to choose the seed—Essay on a Radish with highly finished Engravings.* Another volume of the same: . . . *On the Best mode of planting a—Pip &c.* A grotesquely tall cavalry officer stands in profile to the l.: *A Scarlet Runner* ('Captain Maxwell'), (? identification intended for the naval officer), more convincingly identified by E. Hawkins as Captain Scarlett (1799–1871). An ugly scowling fellow stands in profile to the l., with folded arms, grasping a stick with a knob carved in a portrait-head of himself: *An English Crab—a Native of this Country*. He is 'Dr Henderson', i.e. Alexander Henderson, M.D., 1780–1863, a Vice-President of the Society. Behind him stands a naval officer with an empty r. sleeve, a patch of sticking-plaster on his forehead, and a fixed smile: *Heart of Oak—with its timber lopp'd—little cultivated at present the old plants vegetate in the background.* Identified by E. Hawkins as Murray Maxwell (see No. 12999) whom he resembles apart from the sleeve; by Reid (improbably) as 'Lord Verulam'. He may stand for the brave but neglected naval officer, with attributes both of Nelson and Maxwell. On the extreme r. a brandy-faced undergraduate with a gold-tasselled cap bestrides a bench as if on a horse, hands placed as if holding whip and reins: *Hortus Cantab—propagated at Newmarket* ('Mr Labouchere'; ? Henry Labouchere, 1798–1869, an Oxonian).

On the pilastered wall are three pictures and a portrait bust: [1] A large picture of a burly man wearing a loin-cloth only, linked to three naked children by a root which they all gnaw. This is *An Irish Potatoe Plant with young ones dressed in their Jackets after the fashion of the Country*. [2] The portrait of Sir Joseph Banks, still belonging to the Society, realistically copied, with the title *Hortus Siccus—The Flower of the Flock*. [3] A bust of George IV as a Roman Emperor, resembling the Coriolanus of No. 13677: *Penny Royal—used for various purposes raised by slips—offsets &c—vide Diction^y*. (This bust of the then Regent (as patron of the Society) was commissioned from Goblet for £12). [4] A portrait of a pregnant woman (Lady Ann Monson) standing in a garden, inscribed, *Arethusa Bulbosa—a Species of Egg Plant—hatches once a Year & bears fruit in all Climates—Introduced by D^r Fothergill A. 1778, as appears from Miss Lee—daughter of a nursery-man—it grows wild occasionally—reports speak of a specimen presented to Society Anno 1. & cultivated for amusement, by one Adam.* Perhaps a portrait belonging to the Society is burlesqued.

The furniture and arrangement of the room are more or less authentic, the building being in Lower Regent Street on the site now occupied by the Plaza Cinema. The 'Marvel of Peru' satirizes the promotion of South American mining companies, their inflated values, and the crash which followed, involving a fall in Government Stocks (Omnium), see No. 14814, &c. 'Rye Coffee' connotes the coffee-substitutes (of corn, beans, &c.), or 'Radical Breakfast Powder' sold by Hunt to defeat the excise on tea and coffee, see No. 13540, &c. For his 'Matchless Blacking' see No. 15150. Jacob Perkins (father of Angier March Perkins) was the inventor and manufacturer of a much publicized 'Steam Gun', see No. 14813; the grapes seem to represent grape-shot. One of Cobbett's ventures at his Kensington farm was the sale of American seedling trees, especially the locust or acacia, much puffed in his *Political Register*. For Kean and Cox see No. 14710, &c. 'Keen's Seedling', with a punning reference to Kean and his ill-treatment in America (see No. 15106), is the name of a strawberry exhibited by Michael Keen, an Isleworth market gardener who wrote in the Society's *Transactions* on their cultivation, with advice on the correct proportion of males to females in the strawberry-bed. Mr. Rogers may be one of two Fellows of the Society of that name, or he may be Samuel Rogers, the banker-poet: a bald head and bristling hair support this, but he is less cadaverous than S. R. Mr. Wilbraham is probably Roger Wilbraham, one of the Vice-Presidents. For R. A. Salisbury the botanist see article by A. Simmonds, *Journal of the Royal Hort. Soc.*, Mar. 1944, pp. 58 ff. with portrait (1817), unlike the man depicted who would seem to have acquired by 1826 a wig and a bottle-nose. His furtive appropriation of fruit may indicate his dishonesty in money matters. 'Captain' John Maxwell (1791–1865) seems excluded by his uniform; he was a militia officer only: if Scarlett he wears appropriate uniform for the (5th) Dragoon Guards, in which he was gazetted major in 1830; a later portrait supports the identification; his father (see No. 14820) was a Fellow of the Society. Lady Ann Monson (1726–76), d. of Lord Darlington, was a distinguished botanist, after whom Linnaeus named the genus *Monsonia*; she had assisted among others James Lee the nurseryman to whose daughter Ann she bequeathed a collection of insects made by her in India. See Andrews, *Botanist's Repository*, 1803. She had been divorced by her first husband. For other allusions to the Secretary's 'Sabine Farm' see vol. xi. Merle was a Fellow of the Society whose transactions he burlesques. See H. Simmonds, 'A Caricature of the Society', *Journal of the Royal Horticultural Society*, lxix, 1944, pp. 524–32 (reproduction).[1]

Reid, No. 1331. Cohn, No. 1099.

$8\frac{7}{8} \times 12\frac{11}{16}$ in. With border, $10\frac{3}{8} \times 14\frac{1}{2}$ in.

15155 A A later state (coloured), imprint partly erased on one impression. The inscription on Turner's desk continues in a different script: *2nd edition—Sent to Coventry in 1826—since transplanted to a warmer Climate.* Turner embezzled money belonging to the Society and fled to France early in 1826.

15156 BEAUTIES OF BRIGHTON

A Crowquill Esqr Del— Etched by G. Cruikshank— London—Pubd March 1st 1826 by S Knights Sweetings Alley Ryl X'change

Engraving. A promenade of notables with the domes and minarets of the Pavilion, in burlesqued profusion, as a background. The centre figures, and the nearest to the picture-plane, are a grotesque knock-kneed dandy in back

[1] I am much indebted to Mr. Simmonds for help in elucidating this print.

view and the lady he faces; her enormous feathered hat, inflated sleeves, and bell-shaped skirt contrast with his lank misshapen knock-kneed silhouette. On the extreme l. three dandified and handsome men walk (l. to r.) arm-in-arm, wearing tight pantaloons and pumps; they are Forrester (a self-portrait) and his brothers (as the three Mathew brothers by Gillray in No. 10163). More conspicuous is the Duke of York standing in profile to the l. in conversation with (?) the Duke of Gloucester. A small spectacled man holding his top-hat and a paper inscribed *Loo Comb . . . at Libra . . .* is Mr. Lucombe of the Brighton Library. Liston, a careful portrait, walks to the r. looking over his r. shoulder. N. M. Rothschild, as in No. 12906 but more obese, walks in profile to the r., with his fat and floridly dressed wife. A plump parson in back view bows low to Col. D'Este, a whiskered and exotic-looking officer wearing a grotesque chapska and having a lady on each arm: Miss d'Este and the fat and smiling Mrs. Coutts (see No. 14942). In the foreground on the extreme r. is Talleyrand, walking to the l., an oddity in top-boots and breeches.

Forrester's watercolour, 'Crowquill Del G Cruikshank—Exc^{t}—1825', closely followed in the etching, and with identifications, is in the V. & A. (P. 6. 1932. Ptgs). A pencil drawing by G. C., without the Pavilion and leaving a space for the Duke of York and adjacent figures, is autographed 'suggested by my friend Alfred Forrester (Crowquill). Drawn & Etched by me George Cruikshank'. Binyon, i. 289 (C. 199. c. 2/156).

Reid, No. 1342. Cohn, No. 914. Rubens, No. 236. Reproduced, H. D. Roberts, 'Some Brighton Caricatures', *Print Collector's Quarterly*, xxiii (1936), 123.

$8\frac{13}{16} \times 12\frac{7}{8}$ in. With border, $9\frac{9}{16} \times 13\frac{1}{2}$ in.

15157 BUMPOLOGY

H. T. D. B. Esq^{r} del^{t} Etched by G C^{k}—
Pub^{d} Feb^{y} 24th 1826 by G Humphrey 24 S^{t} James's Str^{t} London—

Engraving. A design in outline. A phrenologist, De Ville, in his consulting room, feels the forehead of a loutish gaping youth who kneels on a cushion at his feet. Behind the boy stands his stupid-looking mother, grinning with delight at her son. De Ville, who wears plain old-fashioned dress, has a grotesquely shaped skull fringed with scanty hair; his l. hand rests on an open book on his table on which is a skull, numbered phrenologically and resting on a paper: *Thurtell* [murderer] *shown to be Craniologically an Excellent Character.* Behind him stands an assistant with a porcine profile writing in a note-book: *Very large Wit N^{o} 32.* A large book-case covers much of the wall (r.). There are also portrait heads illustrating grotesque misshapen features, and a bust on a pedestal with a satyr-like profile. Below the title:

> "*Pores o'er the Cranial Map with learned eyes,*
> *Each rising hill and bumpy knoll descries,*
> *Here secret fires, and there deep mines of sense*
> *His touch detects beneath each prominence.*"

J. De Ville, a phrenologist in the Strand, published 'Outlines of Phrenology *as an accompaniment* to the Phrenological Bust' in 1824, a 'Manual of Phrenology' in 1828. Cf. No. 15158.

Reid, No. 1341. Cohn, No. 963.

$7\frac{7}{8} \times 6\frac{3}{4}$ in. Pl. $10\frac{3}{4} \times 8\frac{3}{4}$ in.

15158 CALVES' HEADS AND BRAINS: OR A PHRENOLOGICAL LECTURE.

J. Lump delt. L. Bump sc.
London Published Sep^r^ 1826 for the Artist at S^t^ Peters alley Corn Hill

Lithograph (coloured impression). A phrenologist, ugly and dandified, standing behind a table, lectures to an informally grouped and stupid-looking audience; he holds his naturalistic brown wig, revealing a bald head covered with reddened protuberances. His *Concluding Address* is engraved in the lower margin: *Ladies and Gentlemen Having thus concluded the hundred and thirty ninth article, under the Head or Section of Propensities: I shall take my leave until the next lecture, by clearly elucidating in my own person an instance of Due Proportion of Faculties: Talkativeness with Gulling, standing First: and further beg to testify, beyond all doubt, . . . that on the Craniums of this highly gifted and scientific Audience, the Organ of Implicit faith Under Evident Contradictions, Stands beautifully develop'd to a Surprising and Prominent degree Dear Ladies Worthy Gentlemen; adieu.* Nearest the lecturer is a family party: anxious wife, amused husband, and small boy with a head abnormally protuberant at the back. Two bald men anxiously feel their bumps; an agitated woman presses her forehead. A man inspects a skull. On the lecturer's table, with one of Gall's plaster heads mapped out in numbered compartments, are writing materials and books, two with titles: *Treatise on Elementary* and *Logic*. Portrait busts, all bald, stand on the floor; busts illustrating different propensities decorate the room. Two are placed conspicuously on the floor in front of the table, *Dr.* [sic] *Ville* [see No. 15157] and *Gall*. Others are of *Spurzhim* [sic], *Scott*, *Shakespeare*, *W. Clive*, and *Tremaine*. Two of a group of skulls are inscribed *Thirtell* [Thurtell, the murderer, executed 1824] and *Pollard*. The busts featuring character (with appropriate expressions) are *Gazing Faculty*, *Slyness*, *Pride*, *Sleepiness*, *Consequence*. The book-case behind the lecturer contains, besides books, a skull and a large jar of coloured liquid inscribed *Gall*, it stands on a large book, *Opinions on Men and things*; beside this are *Lock on Understanding* and *Aristotle* (propped by a skull). The other books with titles are *Moore*, *Lavater* [two volumes], *Lectures on Nothing* [? Outinian Lectures, see No. 14773]; a rolled document, *Doctrino Particularum*, lies on two large books: *Self Knowledge* and *Commentana Critica*. *Treatise on Magic*, *Harriette Wilson* [see No. 14828, &c.], *Duty of Man*, *Mackenzie* ['Man of Feeling'], *Treatise on Doubt*, *Philosophers Stone*, *Combe* [two volumes], *Treatise on Gold Making*, *Bells Brain* [two volumes, 'New Idea of the Anatomy of the Brain', 1811]. On the wall are three pictures: *Bumps*, two little boys boxing with huge spherical gloves; *Life's a Bumper*, a fat 'cit' toping in an arm-chair; *Tony Lumpkin*, who cracks a whip, and shouts as in Goldsmith's play. Below these are pinned up a pictorial advertisement and three prints. The first is headed by a human eye and the inscription, *Sold by Royal Patent Phrenological Hats Adapted to Every Protuberance of Faculty or Organ Yet Discovered*, above a cluster of misshapen hats and a little man wearing such a hat; below: *To be Had* [in] *Caster* . . . Two prints illustrate bust portraits: *Abstraction* and *Suspicion*. The third, *Prying*, is a print of Paul Pry, see No. 15138.

The lecturer may be George Combe (1788–1858), who lectured in his own house in Edinburgh, collected casts of heads, and published (*inter alia*) *Elements of Phrenology*, 1824, a second edition of which was attacked by Jeffrey in the *Edinburgh Rev.* (though with compliments to Combe), Sept. 1826. Gall lectured unsuccessfully in London in 1823. For Spurzheim see vol. ix. 'Tremaine' is probably R. P. Ward's successful anonymous novel,

Tremaine or the Man of Refinement, which made a sensation in 1825. See C. Gibbon, *The Life of George Combe*, 1878.
$7\frac{5}{16} \times 11\frac{3}{8}$ in.

15159 PAUL PRY AT WIDOW C——'S.

Robert Cruikshank Del^t et Fecit.
Published Feb^y 1826 by G Humphrey 24 S^t James's Street London.

Engraving (coloured impression). Mrs. Coutts stands in her bank, her back to a counter covered with money-bags, while huge sacks of sovereigns stand on the floor, giving a picture of limitless wealth. She looks towards Liston as Paul Pry who enters from the r., bowing low, umbrella under his arm and hat in hand. He says: *Good Morning my dear Madam, I hope I don't intrude, Just dropp'd in, in, passing, to enquire after your welfare, sad times these for Bankers! I hope you'r all safe and sound, make both ends meet as usual? if it is not an impertinent question, your's is a profitable Business is it not? I should like to be a sleeping partner in your concern, O! by the bye I beg pardon, I had nearly forgot to ask how the Duke is, he's very often at your house they say, you have not made a Match of it yet have you? I hope no offence? merely asked by way of Conversation pon my honour.* She answers: *Indeed M^r Pry you are a most Impertinent fellow, and I desire that you will quit my House immediately.* She is moustached, wears a much-feathered hat, a high-waisted pelisse bordered with ermine, and holds a reticule decorated with cornucopias.

For Mrs. Coutts and the Duke of St. Albans see No. 14874, &c.; for banking failures, 1825–6, No. 14814, &c.; cf. No. 14809; for Paul Pry, No. 15138.

A pl. by R. C. to Egan's *Finish to the Adventures of Tom and Jerry*, 1828 (B.M.L. C. 70. g. 15) is *The Duchess of Do-Good's Screen.* The Duchess of St. Albans displays a tall folding screen covered with caricatures of herself. The scale is very small and few of the many prints can be identified. Some (e.g. No. 14769) seem unconnected with the Duchess. But a Paul Pry resembles the P. P. of this print, and Nos. 13389, 14876 can be distinguished.

Reproduced, C. E. Pearse, *The Jolly Duchess*, 1913, p. 224.
$8\frac{13}{16} \times 13\frac{1}{4}$ in. With border, $9\frac{7}{8} \times 14$ in.

15160 A FROLIC AT THE MELON SHOP IN PICCADILLY.

Paul Pry Fecit [R. Cruikshank.]
Pub^d June 1826 by G Humphrey 24 S^t James's Street

Engraving (coloured impression). Scene in the garden of Mrs. Coutts's house in Stratton Street, beside a fountain. She threatens with a horse-whip a terrified dandy, who kneels at her feet, hat and cane beside him, extending clasped hands. Behind them servants stand in a row, watching, while a Bow Street officer stands on guard. The victim says, his hair rising in terror, *Oh! my dearest Madam have mercy on me this once and I'll never intrude again— Oh! dear! Oh! dear I never expected such a cool and painfull reception as this from you.* She exclaims, holding up a letter to *M^rs C——, How dare you pester me with so many Love Letters? I'll have you horse whipped and ducked, to cure your passion, presumptious creature.* A groom says to a footman who holds a coil of rope: *Blow my Wig! Joseph you'll loose the reward of twenty-one pounds for ducking the fellow.* Joseph answers: *Ah! Misses is so tender-hearted and charitable.* Other servants express their desire to inflict punishment, or otherwise approve their mistress. The Bow Street officer says: *I am a red-herring*

if she is not game to the backbone. She wears evening dress, a turban with paradise-plumes, and long gloves, and has risen from an arm-chair. 'Red-herring' recurs in R. C.'s prints on Mrs. Coutts, cf. Nos. 15456–7.
$9 \times 13\frac{5}{16}$ in. With border, $9\frac{15}{16} \times 13\frac{7}{8}$ in.

15161 AN ENGLISH SUTTEE, OR THE CHARGER, A YORKSHIRE FARCE—

H H— [Heath].
Pub^{d} Feb^{y} 2. 1826. by S. W. Fores 41 Piccadilly—

Engraving (coloured impression). One hussar officer, weeping, aims a gun at a charger, with top-boots and sabre hanging from the saddle. Another (r.), also weeping, walks off to the r., turning his back on the tragedy. He says (parodying a passage from Foote's 'Mayor of Garratt'): *Die he must an honorable Death! Beloved Companion of his hard earned fame, Through all his long Campaigns, Sieges, Attack's, Retreats, advances, charges, dangers, difficulties, Privations & profusions, Marches & Counter-marches from Hounslow unto York, & from, York to Beverley, And mingle with the Proud & noble blood of the Plantagenets* [letters erased to form] *Pagets.* He walks off towards a stone building or gate inscribed *Infirm* . . . The officer who fires stands under an inn-sign, *Shoot Folly as it flies* [cf. No. 14700], projecting from the wall of a mud and timber building: a fool holding a bauble flies through the air. In the middle distance three small boys, also weeping, watch the horse. One says: *There goes the value of a whole Year's allowance.* In the background the same three boys are disposing of a rocking-horse. One aims a gun, asking, *How long was this Charger & his Master acqainted* [sic]. Another answers: *Nearly a Month.* An unexplained satire, seemingly on members of the Paget family.
$8\frac{9}{16} \times 12\frac{1}{4}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{4}$ in.

15162 A GENERAL RUN—AGAINST THE KNOWING ONES—OR—FISHMONGERS HALL BROUGHT TO THE SCRATCH.

[Williams.]
Pub^{d} June 1826 by S. W. Fores corner of Sackville S^{t} Piccadilly

Engraving (coloured impression). A fine race-horse stands in open country, a red-faced, well-dressed woman (? Mrs. Thornhill) holds the reins and puts a handkerchief to its nose. She says: *Waxey! you may bet what you will against the General for he wont run at Epsom, but he will win at Ascot—I say Crockey and Gull you must tip well for this?* A man stands beside her with a pair of top-boots under his arm; he puts a finger to his nose, grinning, and says: *I'll bet my Awl! I'm up to snuff. Mum.* A jockey stands by the horse, saying, *We shall get more by this running at the Nose than running on the Downs. Escape was nothing to the General!* Betting men stand (l.), their backs to the horse; two face each other, note-book and pencil in hand. Between them stands a very stout man (Mr. Thornhill) pointing with his thumb to his wife, he says to them: *I've turned the General over to the Grey Mare, so I'm out of it!!* The other two, who seem to be Gully and Crockford, say: *I shall net 60.000. and if the flats grumble I'll give them a floorer*; *And I 80.000. and I'll send them to Fishmongerhall to be finished by the Sharks!* A fourth man, wearing tartan trousers (Farquharson), rushes up to them shouting: *A Cheat! A Cheat! a Hellish Cheat I'll never pay a sous I'll sooner put a bullet in their Guts!* Below the title:

Amongst modern Fishermen t'is Crockey bears the Bell;—
They trifling take at Sea, He makes large Drafts in Hell.

The Derby for 1826 was blighted by the last moment withdrawal of the favourite, 'General', alleged to be running at the nose, when enormous sums were at stake. The withdrawal was brought before the Jockey Club, by Mr. Farquharson, who, however, was ordered to apologize to the owner, Mr. Thornhill, for his allegations; this he refused to do. *The Times*, 26 May, 6 June; *Bell's Life in London*, 28 May, 4 June. For 'Escape', the Prince of Wales's horse, said to have been pulled 'to escape winning', see No. 7928, &c. Crockford's gaming club was opened in 1827, see vol. xi. 'Gull' is evidently John Gully, prize-fighter and horse-racer. See No. 15163, a companion pl. by Williams.
$8\frac{1}{4} \times 12\frac{5}{8}$ in.

15163 A GENERAL PANIC AT EPSOM.—NO RUN ON THE TURF BUT A DESPERATE RUN ON THE BANK.

Pub^{d} June 1826 by S W Fores 41 Piccadilly

Engraving (coloured impression). See No. 15162. 'General', with the same jockey beside him, stands dejectedly, while a second horse (l.), held by a jockey who says *I'm the Boy for a make weight*, is having weights shackled to his fore-feet: one inscribed *12.00*, the other *200*. The man doing this smiles slyly, saying, *There! now I have him as secure as the Hampshire Hog in the Pound.* Three betting men stand together. One looks over his shoulder to say: *That will do the Thing! I'll bet the Craven Stakes to leg-Alley!* A fat man says to the third: *I'll bet you 1200 to 200!* The other leans forward insinuatingly: *Come I say shew your Spice make it Thousands.* The former answers: *No, No, I dont want to be done up.* A man on horseback, looking towards the second horse, says: *Aye, Aye Squirrel against Panic now for 300 G^{s}.* After the title:

We'll dash back to Town Now,
Dont mind that break down Now,
Therere's [sic] *more will on Tuesday break down we could name.*

Panic, also 'a crack horse', was withdrawn, like General, on the day of the race.
$8\frac{1}{2} \times 12\frac{7}{8}$ in.

15164 REMINISCENCES OF SAINT MARK!!

Q>
London pub^{d} May, 1826. by S. W. Fores 41 Piccadilly—

Engraving (coloured impression). Scene in a police court, the magistrates standing behind a desk (l.). A thin elderly man wearing a top-hat (Sir Mark Wood, J.P., D.L.) threatens them furiously with a brass-bound book of *Warrants* which he has snatched up; a clerk leans forward to grasp his shoulders, saying, *What! would you knock out the brains of all the Magistrates?* One of the magistrates says: *Take the Prisoner away to the tread-mill, d'ye hear*; another says: *I fine you five shillings for Swearing, & ten more for the same offence.* The culprit, his face contorted with rage, shouts: *What fine me a Mag—as well as yourself? aye and a Dep^{y} left T—too,—I'll be ×××× if I pay it,—and send me to the tread-mill?—I'll see all you ×××× first, and the*

Mill too—I'll break your heads with your own works!! Prisoners behind the bar (l.) watch the contest. One says: *Vhy shant he go to Mill as vell as urse.* The other: *Vhy dont you do away vith the tread-mill then?* There are amused spectators, and a footman in livery who registers horror.

A Mr. Paget could not get his salary from a school where he taught drawing to the sons of Sir M. W. He sent a note by his mother to Sir Mark, asking whether he had paid his school fees: and, if not, would he pay them to himself. In a fury, Sir Mark tore up the letter, asking, 'Where is the d—d old b—h'. He was summoned to appear at Marlborough Street, where he arrived late, and took his seat by the Magistrate without removing his hat. Very soon he was swearing, and was fined 5*s.* He became more violent and was fined a further 10*s.* Later he was persuaded to pay his fines, and left the court, saying, 'Officer, the Magistrate is a d—d rogue'. *The Times*, 15 May 1826. Profane cursing and swearing was a statutory offence, fines ranging from 1*s.* for a day-labourer to 5*s.* for a gentleman; for a second offence, double. 19 Geo. II. c. 21; 22 Geo. II. c. 23. For the treadmill see No. 14406.
$8\frac{1}{16} \times 12\frac{1}{4}$ in. With border, $9\frac{1}{16} \times 12\frac{7}{8}$ in.

15165 A STRIKING LIKENESS OF A CELEBRATED CITY ORATOR —OR—BUTTER & CHEESE VERSUS SUGAR & TREACLE.

[Williams.]
Pub^d July 1826 by Sam Pry, Sugar Loaf court London

Engraving. The interior of a cheesemonger's shop. The proprietor, wearing an apron, is assailed by a stout, neatly dressed man in spectacles, who faces him in the attitude of a boxer, saying, *There take that Facer! how do you like it?—an't it a sweet one.* The other staggers back, arms extended, saying, *Not so sweet but I'll have something sweeter if it is only Treacle.* A shop-boy with butter-pats, and two women customers register alarm. Spectators crowd the doorway and look in at both windows. A man says: *My Eye he uses his Mawlys well, it is either Dick Martin or Dick's-son.* (He is quite unlike Richard Martin, see No. 14798 (who lost his seat for Galway in 1826); the allusion may be to Thomas Barnwell Martin (1786–1847), but the aggressor is more 'cit' than Irish country gentleman.)
$8\frac{11}{16} \times 13$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in.

15166 A CHANGE OF PERFORMANCE AT ASTLEY'S, OR A POLLUTION OF JACOB'S LADDER—

[? H. Heath.]
Pub Aug^st 8. 1826 by S W Fores.

Engraving (coloured impression). An elopement. A florid-looking young woman descends a rope-ladder from the first-floor balcony of a corner house. Just below her on the pavement stands a fashionably dressed young man, saying, *Descend my Angel to these R——l Arms, & Glory in the contemplation of so Noble an Alliance.* A paper projects from his pocket: *To Sophia.* She answers: *I do. I do. & to evince my independence I bring down nothing but my Self.* Three children, a boy, a girl, and an infant look from the balcony weeping; they say *Pray don't leave us Mama.* On the extreme l. stands a watchman holding a lighted lantern; he thumbs his nose at the young man, saying *Gar! Hawk!* Across the cobbles of a wide street waits a post-chaise with four horses and two postilions.

See No. 15167. The inscriptions (on both prints) show that the pair are the wife of Sir Jacob Astley and Thomas Garth, Lt. in the Guards, believed to be the son of Princess Sophia and General Garth, the old scandal (with which a darker legend was associated) being thus made explicit. See D. M. Stuart, *The Daughters of George III*, 1939, pp. 272 ff., 295 ff. She was Georgiana Caroline (1796–1836), daughter of Sir H. W. Dashwood. 'Astley's' = Astley's Royal Amphitheatre, for equestrian performances.
$12\frac{3}{8} \times 8\frac{3}{4}$ in.

15167 A SCENE FOR A NEW PEICE AT ASTLEY'S THEATRE!—

HoGarth Fecit. Robert Cruikshank Del^{t}
Pub^{d} August 1826 by G Humphrey 24 S^{t} James's Street London

Engraving (coloured impression). Garth, in uniform with a plumed shako, runs (l. to r.), carrying Lady Astley on his back. Behind them is the open window of a corner house in *Park Lane*, from which leans her husband, with large antlers on his head, shouting *Stop theif! stop theif!* Young children dimly seen behind him cry *Ma'ma!* On the wall of the house is a placard: *Stolen or Strayed A Grey Mare rising fourteen hand's with chesnut mane & tail has good paces and is in eccellent condition capable of carrying any weight and would answer well for an officers Charger The theif will be proecuted* [sic]. A little dog chases them, barking *Bow! wow! wow! wow!!* Garth: *How happy's the soldier that lives on his pay And spends half a crown out of sixpence a day.* She says: *He fears not Sir Jacob nor warrants nor bum* [bailiff] *but soothes all my care with a roll of his drum.* They advance towards a second house, connected with 'Park Lane' by a short section of railings in front of trees. Above the door is a notice: *HoGarth Under-take her.* Two barristers with serjeant's wigs lean from the window, saying, *a Job for Westminster Hall.* Before the door stands Brougham, dressed as a broom-girl as in No. 14769. He holds out a broom to the eloping pair, saying, *Buy a Broom!* By the door is painted: *Councillor Crab Tree First Floor.*

See No. 15166. Garth's debts are already notorious: by 1830, after attempting blackmail with papers relating to his birth, and causing a widespread scandal, he was living abroad, see vol. xi. Brougham proffers his services in the anticipated suit of crim. con.: he was one of Garth's four Counsel, 19 Feb. 1827, when Astley asked for £12,000 damages and got a shilling, on account of his association with prostitutes. For 'peice' cf. No. 11993. Fairburn's edition of the trial, *Crim. Con. Extraordinary!* has a coloured folding pl. signed *H. H* [Heath] (B.M.L. 1131. h. 27.).
$8\frac{9}{16} \times 13\frac{1}{8}$ in. With border, $9\frac{11}{16} \times 13\frac{3}{4}$ in.

15168 PAUL PRY'S EXTRACHAN—ARY PEEP INTO PICCADILLO

[H. Heath.]
Pub^{d} May 29. 1826. by S. W. Fores—41 Piccadilly London

Engraving (coloured impression). Lord Hertford (Yarmouth) and Lady Strachan, holding [Ovid's] *Art of Love*, sit together on a sofa behind an ornate table, looking at Liston as Paul Pry (l.) who stands holding hat and umbrella in his characteristic attitude: Hertford exclaims *Cursed intruder!!* Paul Pry (see No. 15138): *Beg pardon hope I dont intrude, merely drop't in to see who & who's together, snug Tete a Tete! eh? do as you'd be done by, that's the time of day, quite correct, a great change in affairs, fresh Election new Members—don't like Female Vote-ries prefer Hertford to Warwick eh? better*

prospects, move in Style now eh? plenty of Corn there, boxing the Compass, mind a Lee shore, dont sink the Admiral, fare Well, call again shortly don't mean to intrude no. no.—. On the wall are two pictures, a bust portrait of a naval officer with Hertford's hat hung from the frame to hide the head (cf. No. 14704), and *The Death blow to Augustus*: Hertford as Hercules with a huge club stands over a puny and dandified military officer whose sword he has snatched; the latter, falling back, exclaims: *Merciless Wretch to use such power to crush a Worm.* On the table are books: *All for love* and *The Ruling Passion.* On the floor is an *Essay on Gambling Ded to the*—[? King] *D. York D. Devon &c &c.*

Lady Strachan, 'a very infamous and shameless woman', became the mistress of Lord Hertford, who was noted for success at play, winning large sums. After Strachan's death (1828) she married a Neapolitan, Piccallillo, Greville, *Memoirs*, 1938, v. 19. According to Gronow she was a foundling. *Anecdotes, Celebrities . . .*, 1873, pp. 233–6. For her relations with Lady Warwick see No. 14074; for Strachan, whose naval career ended with Walcheren, No. 11369.

$8\frac{5}{8} \times 12\frac{3}{8}$ in. With border, $8\frac{5}{8} \times 13\frac{1}{8}$ in.

15169 TARRING AND FEATHERING A WOMAN HATER. *A Scene in Dean S^t August 6^th 1826*

[R. Cruikshank.]
Pub^d Agust [sic] *9^th at 68 Dean S^t Soho and by J Fairburn Broadway Ludgate Hill Price 2^s*

Engraving (coloured impression). Two designs side by side. Scene in a kitchen or pantry. A man seated in a chair with his legs tied is being tarred and feathered by two men. One, who is handsome, resembling self-portraits of R. Cruikshank, cf. No. 15170, using a brush, says: *Tell me your Masters Name or I'll call an Officer,*[1] *you nasty Villain! you Miscreant! you ought to be thankful that the Rope is round your Legs instead of your Neck—I'll made you drink to the Ladies before I've done with you.* The other (a footman), taking feathers from a pillow, says: *Thats right Sir lay it on he shall have plenty of feathers to fly with. I wish we had his Master here. Ha! Ha! he looks like a Owl*—. On the floor is a paper: *If you feel inclined to meet the party who saw you some Sundays ago in the Green park and Piccadilly* [be] *at the iron gate in piccadilly precisely at 1/4 past Nine o clock this evening Friday Mor^g July 28.*

[2] The feathered victim, who holds a top-hat marked *William*, flees past a corner house with a door inscribed *White*, where a man looks from a window, saying, *William! William! come in the back way*; R. C. pursues him with a horse-whip, saying, *I'll shew the World what to do with such unmanly wretches.* The footman follows, saying, *Go it Master serve him out! let's follow him home.* A crowd of approving spectators is indicated; one asks *What is that?* and is answered *Why its neither Man nor Woman.*

Each design, $8\frac{1}{2} \times 6\frac{13}{16}$ in.; $8\frac{1}{2} \times 6\frac{3}{8}$ in. With border, $9\frac{11}{16} \times 13\frac{15}{16}$ in.

15170 COWES AND ASSES OR PAT ON AN AFFAIR OF HONOUR—

Tar & Feathers Fecit [R. Cruikshank].
Pub^d Aug^t 1826 by G Humphrey 24 S^t James's S^t London

Engraving (coloured impression). A duel near the sea at Cowes between Lord

[1] The 'r.' added in pen.

William Pitt Lennox, dressed an an officer in the Life Guards with helmet, breastplate, and jack-boots, large sword and sabretache, and Lord Glengall, in back view, who wears a tight-waisted braided full-skirted coat with white trousers and a broad-brimmed straw hat. Both fire at very close range, but the smoke and flame from both pistols is *Blank*. Miss Paton clings to her husband (see No. 14872), saying, *Pray don't get shot till you publish our Marriage my Lord, all the world will laugh at me if you do.* At her feet is a paper: *Engagement at Drury Lane.* Lennox registers alarm, saying, *It would be a cursed bore To shoot any more.* Glengall: *As my name is Glen—ll | There must one of us fall.* At his feet is a paper: *Chalenge*; at Lennox's is a newspaper: *AGE Lines upon Glen—*. Lennox has a second (Captain Gordon) in grotesque Highland costume with very short kilt, with a huge pistol under his arm, and a paper hanging from his waist inscribed *Wha Wants me* (the words of an Edinburgh character applied to Dundas in 1792, see No. 10249, &c.). He says: *Ah, Mon! your hond shakes! if I had my Pipes I'd ply* [sic] *you Gordons Reel.* Glengall's second (Col. Anson) is a more sturdy Irishman, with a shamrock in his hat, holding a bottle of *Whisky*. He says: *It's all a mere Vapour Their bullets are paper Here my Honey have a drop of the Creature to keep your spirts up. Och! my Jewel!* Cows are in the middle distance by the sea, Cowes Castle behind. The asses are the duellists. Below the upper margin the design is centred by a skull and cross-bones, with words streaming r. and l. (reversed): *Fe! Fau! Fum!*

Lord William Lennox had been accused of being connected with the *Age*, Westmacott's scurrilous paper; at his request this was investigated by some gentlemen including Lord Glengall. They refused to give an opinion. Lennox called on Glengall to declare that he had cleared himself; this he refused to do. A challenge followed, and shots were exchanged at Cowes on 15 Aug. after which Lennox, through his second, declared himself satisfied. *The Times*, 16 Aug.

$8\frac{9}{16} \times 12\frac{15}{16}$ in. With border, $9\frac{9}{16} \times 13\frac{1}{2}$ in.

15171 A VILE INFORMER EXPOSED—OR A LIGHT THROWN ON A DARK SUBJECT.

[R. Cruikshank.]
Published Oct^r 1826 by J Fairburn Broadway Ludgate Hill—

Engraving (coloured impression). A sturdy fellow in spectacles kneels with clasped hands at the feet of another (r.) who stands over him with clenched fist. Both wear sleeved waistcoats with trousers. He says: *O Dear what will become of me, | O Dear what will be done | For none of my Pals will Stick to me, | Tho I strive to convince them 'twas fun.* The other: *You dam'd Lubberly Swab, you have laid an Information have you? against two of our Collegians* [prisoners], *one for Whistling at his work, and the other for Smoaking a Segar, but you are down on your luck, old barnacles! as all skulking informers should be.* A third man (r.) watches with folded arms; he wears a waistcoat with a frilled shirt and rolled-up shirt-sleeves and holds a hammer. He says: *You intended to ruin me and my family Old Stink Pot, did you? but we have nailed you, my Screew.*[1] *How does the 6^d Knife cut.* None of the three is caricatured. Behind the Informer are jars of *Train Oil* and *Otto of Roses* and a paint-pot inscribed *Stink Po.* Behind them on the extreme l. stands Stockdale, grossly caricatured as in No. 14837, and in the same (yellow) dress, except for a cap on his head. He bends forward, holding an open book, *Harriette Wilson*, and says:

[1] Turnkey or prison warder.

My name's Jack Joe'y Cock-tail. Which every body knows, And they stick me in the Fleet to scare awy [sic] *the Crows. Such a beauty I did grow!* From his pocket project pen and book, *Fanny Hill*, to show that he writes pornography.

Stockdale in a second action for a libel in Harriette Wilson's *Memoirs*, see No. 14828, &c., incurred damages of £700, 20 May 1826. *Ann. Reg.*, Chron. p. 77 f. For 'Whistling' cf. No. 14353.

$8\frac{1}{2} \times 12\frac{5}{8}$ in.

15172 PAT ANSWERS, OR POINTS OF IRISH HUMOUR,

E. G del^{t}—Etched by Geo^{e} Cruikshank—
London Pub^{d} Feb^{y} 17th 1826 by G Humphrey 24 S^{t} James's Str^{t} S^{t} James's.

Engraving. Interior of a cabin with earth floor, pot hanging over the fire from which smoke billows out. By the fire sit a half-naked child next a pig on its haunches and an old woman smoking a pipe. A trough, potatoes, hen and chickens, &c., are in the foreground. The cabin is invaded by an elderly man in spencer and gaiters carrying an enormous bundle of *Bible Tracts*, followed by his wife; both register disgust. The man addresses a burly bow-legged Irishman (dialogue in the lower margin): *But my honest man—Why let Even the Pig come in?* Pat answers with a quizzical smile, pointing to the amenities of the hovel: *Why then, Why not your honor! Is'nt there every convanience for a Pig?* Cf. No. 15407.

Reid, No. 1340. Cohn, No. 1829.

$6\frac{1}{2} \times 8\frac{9}{16}$ in. With border, $8\frac{1}{4} \times 9\frac{3}{4}$ in. Pl. $9\frac{3}{4} \times 14$ in.

15173 COG.—OR NOT ASHAMED OF BEING IN TOWN IN NOVEMBER!—INCOG OR SUPPOSED TO BE IN THE COUNTRY IN AUGUST!—

Ego. del^{t} Etched by G. C^{k}
Pub^{d} by J Fairburn Broadway Ludgate Hill Augs^{t} 18 1826

Engraving (coloured impression). Two designs, side by side. [1] A dandy (probably a portrait), florid, whiskered, and bearded, steps jauntily from the pavement, hand extended, saying: *Ah! my dear fellow—How are you? Devilish glad to see ye!*— He holds a closed umbrella, ferrule erect, and wears a long tight-waisted coat to the heels, unbuttoned, tight pantaloons and spurred boots. In the middle distance another dandy grasps the hand of a friend on horseback. Behind are houses with shop-fronts. A man raises his hat to a lady who curtseys.

[2] The same dandy steps from the roadway on to the pavement, his handkerchief to his nose; he stoops, trying to conceal himself from a dandy cantering past in a cloud of dust, his eye-glass to his eye. He is without gloves, extraordinary for a dandy, and his trousers are strapped over pumps; he says: *Con—found it!—Didn't expect to meet Him!!* The street is otherwise empty; against the (large) houses are scaffolding and a tall ladder.

Reid, No. 1354. Cohn, No. 1001.

Each design, $8\frac{7}{16} \times c.\ 6\frac{5}{8}$ in.

15174 DOVER COACH—5 O CLOCK—MORNING—

A. Crowquill Esq^{r} del^{t} Etched by G Cruikshank—
London Pub^{d} Aug^{t} 25th 1826 by S, Knights Sweetings Alley Royal 'Xchange

Engraving. A realistic close-up of a coach interior, six passengers (T.Q.L.) uneasily asleep, sit wedged together, as in No. 8970. All are vividly character-

ized. A dishevelled dandy leans his elbow on a bandbox. A second bandbox and a large umbrella are fixed to the roof.

Reid, No. 1355. Cohn, No. 1073.

$7\frac{3}{8} \times 9\frac{7}{8}$ in.

15175 AN EVENING PARTY—

H. T. D. B. Esq^r del^t—Etch^d by G. Cruikshank.

London. Pub^d Feb^y 3^d 1826 by G Humphrey 24 S^t James's Street S^t James's—

Engraving. The fashionable guests, many being probably portraits and almost all elderly and plain, stand in conversation except for four at a card-table in the foreground, and for a military officer (? Prince Leopold) who lounges on a sofa. The room is bare except for a huge pier-glass and for heavily fringed and draped curtains, and for a bust of Napoleon[1] on a pedestal which dominates the guests. An ugly little embodiment of acrid pedantry gazes up at it. There is an elaborate gas chandelier.

Reid, No. 1338. Cohn, No. 1096.

$7\frac{1}{8} \times 11\frac{3}{16}$ in. With border, $8\frac{1}{8} \times 12$ in.

15176 SKETCH FOR AN AL-BUM—

H. T. D. B. Esq^r del^t—Etched by G C^k

[Pubd. Sept 12th 1826 by G. Humphrey] *Pub^d by Tho^s M^cLean 26, Haymarket, Aug^t 1^st 1830* [reissue, pl. to *Cruikshankiana*]

Engraving. A realistic scene in a London square, all the figures in back view, their posteriors defined by a following wind: a lady and dandy on horseback, two pack-asses driven by a ragged donkey-boy, many pedestrians; a maid-servant cleaning a window. In the background are workmen on a ladder, a footman at the back of a carriage, a lamplighter, a lady losing her parasol, &c.

Reid, No. 1356. Cohn, No. 1983.

$5\frac{1}{2} \times 7\frac{3}{16}$ in. With border, $6\frac{1}{8} \times 8\frac{1}{8}$ in.

15177 EMBLEMATICAL SYNOPSIS OF LIFE IN LONDON.

Robert Cruikshank. Fecit.

Published by W. T. Moncrieff,[2] Dramatic Repository, 104, Drury Lane, London, July 1826.

Aquatint (coloured impression). Illustration to the play rather than the book, see No. 14320; inscriptions in the lower margin. Many tiny figures flanked by two sets of houses, each at the end of a London street and each connected with aspects of 'low life'. In the foreground two men play skittles; two others match their fighting-cocks, one with a bag, (?) *BAG*, beside him. In the centre is *Logic on the Look-out a la Pegasus*; he sits his horse, in back view, reading *Life . . . . Tom & Jerry. with the Prize Cup*: they drink together, Tom holding up a challenge-cup. *M^r Green In Queer Street*: Green is kicked in the stomach

[1] Cf. Praed, 'The Old Tory', 1831:

> . . . I worshipped not Napoleon's bust;
> I could not blush for Waterloo:

Pol. and Occasional Poems, ed. Sir G. Young, 1888, p. 166.

[2] The author of the play; the pl. may be from a book.

by one ruffian while another picks his pocket. In the distance a prize-fight is surrounded by a crowd; two men race on foot; a bull which is being baited tosses a dog; huntsmen gallop, out-distancing the dogs. Behind are the dome of St. Paul's and the spires of London.

On the l. a dead or starving man with a pistol beside him leans against a house-wall inscribed *Gin Sold here*. The adjacent house is a tavern, with a basement inscribed *The London Shades*; first floor: *Wines*; men drink in the window. Top floor: *The Hop Academy*, dancers seen through the window. Next this building is a pawnshop: *The Fence Money Lent*; a man hands in a pledge. On the roof is a pigeon house; before it stands a man holding out a flag towards which birds are flying (cf. No. 11716). There are also a kite and a balloon in the sky, emblems of fraudulent speculation, cf. No. 14787. On the r. is a gambling *Hell*; men seated in the window playing cards; from the upper story a man defenestrates another. Adjoining this corner house is *The Flat Trap Tavern*; over the door: *Coffee &c at 3 every Morning—NB Private Rooms—Wine and spirits*. A despairing woman leans against the door-post while in the window above a couple kiss.

Reid, No. 1346.

$3\frac{1}{4} \times 6\frac{1}{8}$ in.

15178 [MARCH OF MIND.]

[? H. Heath.] [? 1826]

Engraving (coloured impression). Title and imprint cropped. A London street scene between a curved shop-front (l.) and a hoarding next to a quack doctor's house on the extreme r. In the cobbled roadway street musicians, elegantly dressed, are giving an air from Italian opera. The harpist screeches *Di Tanti palpiti* [the famous contralto aria from Rossini's opera 'Tancredi'], a younger girl holding a guitar holds out a dish for contributions to a stout coachman who is walking along, spectacles on nose, with an open book: *An Account of the Road Literary Historical Topographical and Geographical*. He looks sideways at her, stepping heavily on a screaming child. A boy plays the fiddle. Behind this centre group is a scavenger's cart; the driver strains to listen, looking behind him; his mate hands his snuff-box to a sandwich-man, on whose back is a placard headed with a print of a steam-packet: *Calais in Five Ho . .*

The shop on the extreme l. is a [*Brea*]*kfast & Reading Room*. A long inscription beside the window is headed *Works Within*. These are: *Byron, Moore, Crabbe, Rogers, Campbell, Scott, Hogg, &c &c &c &c—Reviewes—Edinburgh Quarterly Monthly &c &c &c &c &c—All the Periodicals—All the Classics &c &c &c &c*. An artisan in an apron peers at this list through spectacles, searching in his pocket. Behind him is a board-man, his board inscribed *New Patent Steam Coach from London to York in Four Hours—NB Provisions may be Dressed Inside* [cf. No. 14960].

In the r. foreground a bricklayer's labourer sits on his upturned hod holding a large book ticketed *S^t Giles's Reading Society*. A fellow-hodman, with his full hod against his shoulder, hands him a ticket inscribed [?] *M^r S D R*. A workman carries a statue on his shoulder, a Venus covered from the waist with bunchy drapery. At this a small groom or tiger stares up through a monocle. Above the door of the house behind them is a large placard: *Every Disorder In . . . Cured by D^r . . .* An elegant man holding up a monocle proffers a lace cap to a maidservant in the doorway.

The hoarding behind the adjacent building has a scaffolding placarded

These premises will be Rebuilt in Ten Days And Business Recommenced on an Extended Scale. No one is at work; the bricklayers are presumably enlarging their minds. The hoarding is covered with overlapping bills: *Every Woman's Book*; *Read . . .*; *Tales of Horror*; *Every Mans Book. Useful Kno*[*wledge*]; *Every Boys Book*; *Library for the . . .*; *Stop . . .*; *Great Elpihant* [sic] *Exeter Change*; *Mechanicks Magazine N° 420 Will Contain A . . .*; *Burgrary* [sic] *£50 Rew*[ard] *. . .*; *Wanted.*

A satire on 'the march of mind', seemingly directed more at Brougham's Society for the Diffusion of Useful Knowledge, founded in 1825, and its publications than at London University (see No. 14788). The *Mechanics Magazine* began in 1823; the elephant in Exeter 'Change was shot in March 1826. Road travel by steam was experimental, cf. vol. xi. Place describes the part that the periodicals at coffee-houses at which working men breakfasted had in their education. M. D. George, *London Life*, 1925, p. 306 f. Cf. Nos. 14038, 14815, 15406.

$8\frac{1}{2} \times 12\frac{5}{8}$ in.

15179 FOUR SPECIMENS OF THE READING PUBLIC

A, Crowquill—Esq^r del^t—G. C^k sculp^t
London Published Aug^t 7^th 1826 by J. Fairburn—Broadway Ludgate Hill

Engraving (coloured impression). Each has a caption in the upper margin. They stand in profile to the l., except [3] who is full face. [1] *Romancing Molly*. A maidservant, basket on her arm, house-key in her hand. She asks: *Hav'nt you no Rum-ances in 5 Wollums?*— [2] *Sir Larry Luscious*—, spindle-shanked and elderly; he asks: *Have you the last of Harritte Wilson—?* [see No. 14828, &c.]. [3] A burly *Political Dustman*—, his shirt-sleeves rolled up: *I vants a Cobbett* [i.e. a 'Political Register']. [4] *Frank a la Mode*, a heavily whiskered dandy, holding his eye-glass, asks: *Pray is a Waverley's New Novel out—?* [cf. No. 14825]. Beside him is a poodle clipped in the French manner.

Reid, No. 1416. Cohn, No. 423.

$7\frac{7}{8} \times 12$ in. With border, $9\frac{5}{16} \times 13\frac{1}{4}$ in. 'Caricatures', iv. 113.

15180 SOLICITING. DEMANDING. REQUESTING.

H Heath Del
Published by William Cole, 10, Newgate Street. [? 1826]

Engraving. Title perhaps cropped: the (small) captions here used as title relate to pairs of figures: [1] A brandy-faced beggar dressed as an old soldier, using a crutch and with a pack on his back, follows an ugly pedestrian (l.) who walks away, his hand in his coat-pocket. [2] A ruffianly foot-pad holds a terrified man by the collar, threatening him with a big pistol. [3] A sour but deprecating petty-tradesman, in apron and over-sleeves, hat in hand, holds out a long bill to a paunchy and scowling 'cit'.

$7\frac{7}{16} \times 13\frac{11}{16}$ in. With border, $8\frac{3}{8} \times 14\frac{5}{8}$ in.

15181 THE COMFORTS OF LIFE. *N° 1.*

[? H. Heath.] [? 1826]

Engraving. Four isolated figures, each with caption in the lower margin. [1] *Brandy*. A stout carbuncled fellow, deformed by gluttony and gout, stands full face, tipsily emptying a bottle over a glass. [2] *Rum*. A sailor with a bottle-

nose, long pigtail, striped jersey and trousers, stands in profile to the r., pipe in hand, drinking greedily from a square bottle. [3] *Gin.* A fat and disreputable woman of St. Giles's type stands full-face, smoking a pipe, holding a small tankard. She has a black eye, bared breast and arms, ragged clothes, necklaces, and ear-ring. [4] *Whiskey.* A ragged Irish peasant, full-face, capers, holding up shillelagh and a square bottle. He smokes a pipe; in his hat is a spring of shamrock. On one bare leg is twisted straw, on the other a decayed top-boot. Similar in manner and format to No. 15180.
$7\frac{1}{8} \times 13\frac{1}{16}$ in. With border, $7\frac{7}{8} \times 14$ in.

15182 MASQUERADE, ARGYLL ROOMS.

Drawn & Etched by Theodore Lane. *Engraved by Geo. Hunt.*
Pub^d for the Proprietor, by Geo. Hunt, 18 Tavistock St^t Cov^t Garden. 1826.

Aquatint (coloured impression). A crowded scene, with a quadrille in progress. The women are elegant, one resembles Mme Vestris as Don Juan, the men mostly grotesque, many with huge carbuncled noses. A man carries a flag topped by an elephant's head and inscribed *Nose Club.* The characters include *Jack Frost,* dressed in skins, wearing skates and holding the *North Pole* [cf. No. 13194]; Paul Pry (see No. 15138), an ape, the Living Skeleton (see No. 14882), who peers at an immense bill of fare held out by a carbuncled cook. The background is the arc of a rotunda, with the space under a gallery divided by partitions into open-fronted boxes. In the second box from the r. is a figure in profile to the l. in a white sheet and white conical cap, with a 'ghastly' mask, said to be Lane. See *Biographical Sketch* appended to *The Show Folks!* by Pierce Egan. From the gallery hangs a bill: *Grand Masquerade —Charles Wright, Haymarket—Old Port Sherry Madeira Claret Champagne.* A bill-sticker is posting a bill: *Masquerade. Haut Ton under the Patronage of Six Noblemen Mondays February.*

Evidently one of C. Wright's masquerades, see No. 15478. For the Argyll Rooms see No. 15201.
$10\frac{1}{8} \times 17\frac{13}{16}$ in.

15183 MONSTROSITIES OF 1825.—& 6—

Geo^e Cruikshank fec^t
London Pub^d Feb^y 10^th 1826, by G. Humphrey 24 S^t James's Str^t, S^t James's—

Engraving (coloured[1] and uncoloured impressions). A Park promenade, with wind-swept fashionables. In the foreground (l.) are three tiny children, almost hidden by their huge wide-brimmed straw hats, below which ankle-length drawers are seen. With them is a wasp-waisted lady also in a big flat hat, and with inflated sleeves connected by a tiny corsage. A soldier wearing a flat cap looks down on the roof of hats with astonishment. A dandy resembling one of the Crowquills in No. 15156, and holding a similar cane, is arm-in-arm with a tall man draped in high-collared and tasselled cape reaching to the ground. They meet and address two ladies. A grotesquely obese woman ogles a passer-by. The new developments in costume are trousers pinched at the knee, and inflated above and below it, and for women large flat hats with flexible brims (cf. Nos. 15017, 15059), much-defined breasts, and draped shoulder-capes tied at the back, with a general impression of swirling draperies.

[1] C. 199. c. 1/55.

Pencil studies for figures (not used), trousers, &c. Binyon, i. 289 (199. c. 2/155).

Reid, No. 1339. Cohn, No. 1755.

$8\frac{1}{2} \times 14\frac{1}{4}$ in. With border, $9\frac{7}{16} \times 15$ in. Reissued, *Cruikshankiana*, 1835.

15184 JUVENILE MONSTROSITIES—

G Cruikshank fec^{t}
London Pub^{d} Jan^{y} 24th 1826 by G Humphrey 24 S^{t} James's S^{t}—

Engraving. Children on the sea-shore, with a background of cliffs and bathing-machines suggesting Brighton. In dress and manners they are tiny adults. Three couples walk arm-in-arm, a little boy sits on the ground. Two girls and two boys wear vast broad-brimmed hats as in No. 15183. A companion pl. to No. 15185 with the same signature and imprint. Pencil studies for one or other (not used) are on the sheet of studies for No. 15183.

Reid, No. 1336. Cohn, No. 1270. Reissued *Cruikshankiana*, 1835.

$4\frac{1}{16} \times 5\frac{7}{8}$ in. With border, $4\frac{7}{8} \times 6\frac{3}{8}$ in.

15185 MUSHROOM MONSTROSITIES—

See No. 15184. A landscape is patterned with tiny children under huge wide-brimmed hats. Two girls in back view hasten towards three little boys who swagger forward, arm-in-arm; the hat of the tallest boy projects far beyond the heads of the others, who wear round peaked caps. All wear childish trousers gathered at the ankle in a dandyish manner. One boy rides a hobby-horse, one child has fallen prone, and is almost covered by its hat. In the foreground grow genuine mushrooms.

Reid, No. 1337. Cohn, No. 1773. Reissued *Cruikshankiana*, 1835.

$4\frac{3}{16} \times 5\frac{7}{8}$ in. With border, $4\frac{7}{8} \times 6\frac{7}{16}$ in.

15186 "AT HOME" IN THE NURSERY, OR THE MASTERS & MISSES TWOSHOES CHRISTMAS PARTY—

G. Cruikshank fec^{t}
London Pub^{d} Jan^{y} 3^{d} 1826 [? 1827] *by S Knights Sweetings Alley Roy^{l} X'Change*

Engraving. Fourteen small children amuse themselves uproariously in a small space. Four little girls in party-dresses, dance holding hands round a lady who tosses an infant; two of them hold up dolls. A fat and grinning cook stands in the doorway with a tray of jelly-glasses, cake, and fruit. The biggest boy rides a rocking-horse, giving a view-hallo; another boy with an overturned chair for horses, drives in a professional manner a high-slung rectangular cradle (l.) in which sits a little girl holding a doll and an open umbrella. A little boy with a wooden sword tries to storm a table, defended by two others, with drum, trumpet, and Union Jack. These children are dressed up to suit their parts. In the foreground (r.) two children build a card-house on the floor, with skipping-rope, toy soldiers, and horse and cart beside them. On the l. are a top and whip, and an *Eaton Latin Grammar*. On the wall is pinned a caricature of *D^{r} Syntax* [see No. 11507, &c.] with birch-rod and book.

One of a set of 'Holiday Scenes' in a wrapper, Nos. 15186–90, also issued separately.

Reid, No. 1333. Cohn, Nos. 177, 899. Reissued *Cruikshankiana*, 1835.

$7\frac{1}{4} \times 9\frac{5}{8}$ in. With border, $8\frac{1}{2} \times 10\frac{3}{8}$ in.

15187 BREAKING-UP—
G. Cruikshank fec[t]
Pub[d] Dec[r] 12[th] 1826 by S Knights Sweetings Alley Royal Exchange
Engraving. See No. 15186. Scene in a school-room, pupils performing for admiring relations and friends. Eight little girls in party frocks do dance-steps while an agitated dancing-master leans angrily towards them, playing his fiddle. Other little girls watch from a bench (r.). Boys sit in two tiers on an improvised platform from which they have stuck pens in the wig of an aged schoolmaster who is greeting a visitor. A dressed-up old woman hands a tray of refreshments to caricatured guests seated on the l., while four dandified men stand on the r. An ugly old woman snuffs a candle while she menaces the group of boys. On the wall are a sampler and drawings perpetrated by the pupils. There is a hanging gas chandelier.

A pen and ink sketch (with other studies), autographed 'Dancing Lesson at a Girls School George Cruikshank', Binyon, i. 290. 199. c. 2/169. A more complete pen drawing, V. & A. (cc. 16 A).

Reid, No. 1357. Cohn, Nos. 177, 953. Reissued *Cruikshankiana*, 1835. $7\frac{7}{16}\times 9\frac{11}{16}$ in. With border, $8\frac{1}{2}\times 10\frac{1}{2}$ in.

15188 HOME FROM SCHOOL—OR—THE COMMENCEMENT OF THE HOLIDAYS—
S K. inv[t] G. Cruikshank fec[t]
S. Knights Sweetings Alley, Royal Exchange.
Engraving. See No. 15186. The mother sits beside an open work-table, receiving the children whom a negro footman ushers in, looking round the door and grinning broadly. The eldest girl has rushed into her mother's arms; a little boy stands beside her, gleefully welcoming a younger girl who is running forward. The eldest boy, on whom his mother's eyes are fixed, advances nonchalantly, blowing a trumpet. A cockatoo screeches on its perch. There are two pictures: *Harvest Home* and *Happy Return*, a woman at her cottage door greeting a youth.

A pen and pencil sketch title, 'The Return from School or Home for the Holidays', and a pencil study for mother and younger girl, both signed and in reverse. Binyon, i. 290. 199. c. 2/170, 171.

Reid, No. 1358. Cohn, Nos. 177, 1206. Reissued, *Cruikshankiana*, 1835. $6\frac{7}{8}\times 9\frac{1}{8}$ in. With border, $8\times 10\frac{1}{2}$ in.

15189 BLACK MONDAY—OR THE END OF THE HOLIDAYS.—[1]
Pub[d] by S Knights 3 Sweetings Abbey Royal Exchange
Engraving (coloured impression). See No. 15186. The moment of departure. The mother, seated by the fire (l.), sadly and affectionately admonishes the younger girl, who weeps at her knee, clasping a doll. The little boy howls, both fists to his eyes. The elder girl, in hat and fur tippet, sits dejectedly on a corded trunk with a melancholy dog at her feet, while the negro footman, in unrestrained grief, carries a bandbox and a small arched coffer to the door. The windows, above their green slatted blinds, show that the house is in a London square. The cockatoo mopes, a cat sulks on the hearth-rug. An erection of wax flowers under a glass dome is Victorian in character.

Pencil study for the figures, autographed 'Original Sketch' and signed. Binyon, ibid., C. 199. c. 2/172. Slight study for girl on trunk, ibid. 173. Pen drawing of the weeping negro, ibid. 174.

Reid, No. 1359. Cohn, Nos. 177, 930. Reissued, *Cruikshankiana*, 1835. $7\times 9\frac{1}{8}$ in.

[1] Signatures as No. 15188.

15189 A Another state (uncoloured), the title ends *or The last day of the Holidays.*

15190 A CHRISTMAS BOX.

S K. inv^{t} C C^{k} fec^{t}
Pub^{d} Dec^{r} 26th 1826 by S Knights Sweetings Alley Royal Exchange

Engraving (coloured and uncoloured impressions). A front elevation of a theatre-box crammed with delighted children fills the design. In the front row are a lady and four little girls. In the middle sits the father, one small boy on his knee, an arm round another child. Eight more children fill the box. Behind them a lady chooses fruit from an old woman's basket. Two men stand behind. Over the front of the box hangs a play-bill: *During the Xmas Holidays—Pantomime of Harliquin—Clown by M^{r} G* [Grimaldi].

The etching (uncoloured) was used for the wrapper, see No. 15186.

Pen studies for heads, autographed 'The Christmas Box', and signed. Binyon, ibid., 199. c. 2/175. A pen drawing in V. & A. (cc. 18. B.).

Reid, No. 1360. Cohn, Nos. 177, 996.

$5\frac{5}{16}\times4\frac{1}{4}$ in. With border, $6\frac{3}{16}\times4\frac{7}{8}$ in.

15191 PHRENOLOGICAL ILLUSTRATIONS, | OR | AN ARTIST'S VIEW | OF THE | CRANIOLOGICAL SYSTEM OF DOCTORS GALL AND SPURZHEIM. | BY | GEORGE CRUIKSHANK.

G. C^{k}
London: Published by George Cruikshank, Myddelton Terrace, Pentonville; and Sold by J. Robins and Co. Ivy Lane, Paternoster Row; S. Knights, Sweeting's Alley, Royal Exchange; and G. Humphrey, 24 St. James's Street. MDCCCXXVI.

Woodcut (repeated from buff paper cover) on title-page to six plates. The heads of three laughing and partially bald men, showing the front, l. and r. of the scalp divided into sections marked with figures from I to XXXIII on the principle of G. and S.: 'Propensities' I–IX, Sentiments X–XVIII, 'Knowing Faculties' XIX–XXIX, Reflective Faculties XXX–XXXIII. These are listed on an introductory leaf (2 pp.) with the addition of the unnumbered 'Organ of Drawing' (see No. 15194), each having a reference to the pl. where it is depicted. The publication was extremely popular and a topic of C. North's 'Noctes Ambrosianæ' in *Blackwood's Magazine*, Nov. 1826. The price [on cover] was '8s. plain, 12s. Coloured, or large paper India Proofs 20s.'.[1] There are sets of each in the Print Room. The plates are Nos. 15192–7 (Reid, Nos. 1348–53). Each has a central vignette, described first, with its title as the caption of the pl. (which is actually without a comprehensive title), and is surrounded by four or more smaller vignettes. All have the same imprint as No. 15192. For phrenology see No. 12839 and index.

Pencil sketch, reversed, on page with a W.L. reclining portrait. Binyon, i. 289. 199. c. 2/159. A pencil study is on the reverse of No. 15195 A.

Reid,Nos. 3476, 4852. Cohn, No. 178.

c. $2\frac{7}{8}\times3\frac{5}{8}$ in. Sheet, $10\frac{7}{8}\times15\frac{1}{8}$ in.

15192 [Pl. I] PHILOPROGENITIVENESS—

Designed, Etched & Published by George Cruikshank—August 1st 1826—

See No. 15191. [1] A man sits in a chair delighted with six children who

[1] Only early copies of the first issue were so priced, the later sets being sold at 15*s*. The work was reissued in 1827 and subsequently. Cohn.

swarm over him. He has a beaky nose, repeated in his ten children who range from a dandified youth (yawning) to twins in a cradle. His wife is at a wash-tub, responding to the advances of two affectionate children. The eldest girl cooks, superintending a huge pot of potatoes, and a meagre rib of beef twist-on a string above a big pan of bread (the sop in the pan). Toys are on the floor. On the wall are the signs of the zodiac, showing the Twins, and a picture of a hen and chickens. Described Thackeray, *Essay*, p. 5 f. (with impression from the pl., p. 16). Reproduced, Layard, p. 77; R. McLean, *Cruikshank*. (*c.* $4\frac{3}{16}\times5\frac{5}{16}$ in.) [2] *Amativeness (Physical Love)*. An apothecary kneels in his shop at the feet of a coy maidservant; his mortar and pestle are overturned. (*c.* $2\frac{3}{8}\times3\frac{5}{8}$ in.) [3] *Self Love*— A dandy sits at his dressing-table, fatuously admiring his reflection. (*c.* $2\frac{1}{2}\times2\frac{3}{8}$ in.) [4] *Individuality*. Seurat, see No. 14882, displays himself. Behind is a bill headed *Claude Ambroise Seurat—Anatomie Vivante*. (*c.* $2\frac{5}{8}\times2\frac{1}{2}$ in.) [5] *Number*. A bill on the wall shows that a pig is *Toby the Sapient Pig*; it holds a numbered card in its mouth, chosen from a ring of cards on the floor. The Learned Pig was a recurrent phenomenon, cf. No. 6715. ($2\frac{1}{2}\times2\frac{7}{8}$ in.)

A pencil sketch, with many differences, and alternative designs, including one for 15197 [2]; also a portrait head of (?) R. C. or G. C. A separate pen sketch of the pig [5]. Both signed. Binyon, i. 289. 199. c. 2/161, 160.
Pl. $9\frac{7}{8}\times11\frac{3}{4}$ in.

15193 *P.* 2 ADHESIVENESS—
See No. 15191. A man and wife struggle to extricate themselves from a bog in which they have sunk to the thigh. The terrified horse, harnessed to their gig, has sunk much deeper. ($3\frac{1}{8}\times5\frac{1}{8}$ in.) [2] *Inhabitiveness*, a snail. (*c.* $2\frac{1}{8}\times2\frac{7}{8}$ in.) [3] *Constructivness*, a spider on its web. (*c.* $2\frac{7}{8}\times3$ in.) [4] *Combativeness*. A free fight at *Donnybrook* Fair. Cf. No. 15286. (*c.* $2\frac{7}{8}\times3\frac{5}{8}$ in.) [5] *Destructivness*, a frantic bull in a *China Warehouse*. A brutal drover with a spiked bludgeon enters; others stand behind him. (*c.* $2\frac{1}{2}\times3\frac{5}{8}$ in.)

Two pencil sketches, the subjects differently arranged, the second with studies (reversed) for 15194 [3], 15197 [4], and an unused study for two dandies at a cheval-glass. Binyon, i. 289. 199. c. 2/162, 163.
Pl. $10\times12\frac{1}{8}$ in.

15193 A A proof, with remarques, pencil corrections, pencil drawing of two profile heads, and a pencil study for a sixth vignette, etched on Pl. 6, see No. 15197 [5]. Imprint as above but *July 20th* (afterwards altered) in place of 'August 1st'. 'P. 2' is absent.

15194 P.3. DRAWING—
See No. 15191. [1] A man draws a two-wheeled cart past two shop-fronts. One (l.) is that of *Monsr Curedent Dentist*, who is seen through the window (in which festoons of teeth are displayed) tugging at a tooth, while he holds his patient's jaw. A trembling patient, an elderly man, about to enter, seems to hear screams. A small child stares in, drawing a toy behind him on a string. The upper story, with window-boxes, is a *Drawing Academy*. Next door is a public-house, selling *Whitbreads Entire*. Through the open window are seen a man drawing a cork and a woman drawing beer by pulling a lever. (*c.* $4\times4\frac{5}{8}$ in.) [2] *Colour*, a negro sits against a tree smoking a cigar. Beside him is (?) a tobacco plant. (*c.* $2\frac{1}{8}\times2\frac{3}{8}$ in.) [3] *Form*, a dandy sits in a chair, extending a misshapen leg to admire his corrugated Hessian boots. (*c.* $1\frac{7}{8}\times2\frac{3}{8}$ in.) [4] *Space*, a Dutchman with vast posterior in balloon-like breeches stands smoking a pipe and gazing out to sea towards boats and tiny figures with similar contours. (*c.* $2\frac{3}{8}\times3\frac{1}{8}$ in.) [5] *Order*, an infant school. A witch-like

old woman sits holding a birch-rod; she faces two rows of children on forms, who are diligently reading or sewing. (*c.* $2\frac{1}{4}\times3\frac{3}{8}$ in.)

A sketch, with only [1] and [5] (reversed) as No. 15194; a bottle of leeches is 'Adhesiveness' (see No. 15193), a man drawing a cork is 'drawing'. Binyon, i. 290. 199. c. 2/164. For [2] see No. 15196.

A woodcut copy of [1], in *G.o.C.* (18 Nov. 1827); also a copy of [2], [3], and [4] combined in a group, caption, *Colour!—Shape—Figure!* (14 Oct. 1827).

Pl. $9\frac{7}{8}\times11\frac{7}{8}$ in.

15194 A A proof, without 'P. 3', date as No. 15193 A. Pencil studies for the old woman and a little girl in [5].

15195 *P. 4* THE ORGAN OF TUNE—

See No. 15191 [1]. An organ-grinder, bearded and Jewish-looking, turns the handle of a hurdy-gurdy, while his (clipped) dog begs. Behind are the railings and shrubs of a London square. (*c.* $4\frac{1}{4}\times4\frac{1}{4}$ in.) [2] *Covetiveness.* Three persons pass a shuttered shop in single file: the first walks sturdily with an umbrella, while a boy takes a handkerchief from his coat-tail pocket, and hands a wallet to a raffish-looking man behind him. (*c.* $2\frac{5}{8}\times3\frac{3}{8}$ in.) [3] *Secretiveness,* a frightened woman hides her lover up the chimney, covering his retreat with an ornamental board which fits into the fireplace, as in No. 14630. (*c.* $2\frac{5}{8}\times3\frac{1}{8}$ in.) [4] *Size*; *Danial* [sic] *Lambert,* seated on his bergère as in No. 10550, &c. (*c.* $3\times3\frac{1}{4}$ in.) [5] *Firmness.* A paviour uses his large rammer on the stones of a London street. Behind is the handsome façade of the *Rock Life Assurance Company* [at 14 New Bridge Street, founded 1806]. (*c.* $3\frac{1}{2}\times3\frac{1}{4}$ in.) Spaces, above and below, are filled by smaller designs: *The Organ of Time,* a winged clock-dial surmounted by a winged hour-glass; and *Weight,* a royal crown on a cushion.

A pencil sketch, closely followed in the print. Also a free sketch for [1] with two small children in place of the dog, called 'The Organ of Music'. Binyon, i. 290. 199. c. 2/165, 166.

Pl. $9\frac{7}{8}\times12$ in.

15195 A A proof, without 'P. 4'; date as No. 15193 A. The clock design is absent, but is drawn in pencil. The title of [1] is 'The Organ of Music', altered in pencil to 'Tune'. On the reverse is a study for No. 15191.

15196 P. 5 LANGUAGE!

See No. 15191. [1] A Billingsgate scene. Two fishwives shriek insults at each other, surrounded by interested and appraising market-people. A primly dressed woman walks off, shocked. Behind are masts and a notice-board: *Notice All boats laden with Oysters arriving at Billings-Gate Market during the season to be moored at the Head of Billingsg* . . . Cf. No. 13081. (*c.* $4\frac{1}{2}\times4\frac{7}{8}$ in.) [2] *Ideality.* A man starts up in bed, terrified at clothes on a chair which resemble a ghastly seated man. Garments on a peg resemble a white-robed figure. A full moon, with grinning features, is seen through the window. (*c.* $2\frac{3}{8}\times2\frac{11}{16}$ in.) [3] *Wit.* A poor old woman with a lantern in a churchyard is terrified by boys hiding behind a tombstone inscribed "*Alas Poor Yorick*"; they hold up a turnip-headed 'ghost' on a pole. (*c.* $2\frac{1}{2}\times2\frac{15}{16}$ in.) [4] *Imitation—&—Approbation,* the words applying to Mathews (l.) and his audience. On the stage Mathews, wearing black spectacles, stands behind his table with its two lamps as in No. 14714, &c. He holds up a skull with phrenological markings (as in No. 15191); other skulls are on the table. He mimics a phrenological lecture, to the delight of the audience, who laugh and clap; one has a play-bill: *Mathews at Home.* (*c.* $3\frac{3}{4}\times2\frac{9}{16}$ in.) [5] *Comparison.* Contrasted figures approach each other: a very tall thin man with a neatly furled umbrella

under his arm, at the corner of *Long Acre* (r.) and a very short woman with ballooning petticoats and open parasol, opposite *Little S^t Martin's Lane*. Two barelegged boys point and jeer. (*c.* $3\frac{1}{16}\times3\frac{3}{8}$ in.)

A pencil sketch in which only [1] and [5] are as the print. There are also sketches for 15194 [2], reversed, and 15197 [6]. Binyon, i. 290. 199. c. 2/167.

A woodcut copy of [1] in *G.o.C.* (21 Oct. 1827), caption, *Studies from Demosthenes; or Eloquence on the Water-side.*

Pl. $9\frac{3}{4}\times11\frac{15}{16}$ in.

15196 A A proof, without 'P. 5', date as No. 15193 A, with remarques. The pencil caption to the pl. is 'Phreneology'.

15197 *P 6* HOPE—

See No. 15191. [1] In a derelict room a man sits at his meal, gnawing a bare bone. An emaciated dog sits gazing up with melancholy hunger at the bone. A mouse looks down from a bare shelf. (*c.* $3\frac{5}{8}\times4\frac{3}{4}$ in.) [2] *Conscientiousness.* A Jew old-clothes man with his bag stands gesticulating over a pile of suits, boots, and hats, seemingly in good condition, to a horrified maidservant who is disposing of her master's property. She exclaims *A Shilling!!!!* (*c.* $2\frac{7}{8}\times2\frac{11}{16}$ in.) [3] *Veneration.* An obese brandy-faced 'cit' gapes at an enormous side of very fat beef, decked with holly (as in No. 9913) and ticketed *Fed By Heaviside.* (*c.* $3\frac{1}{8}\times2\frac{1}{2}$ in.) [4] *Cautiousness.* A couple, arm-in-arm, pick their way gingerly over broken pavement and pools of mud. He is well cloaked and muffled. A little beckoning link-boy faces them. Behind is a hoarding with bills, including *Take Notice* and *Caution to the Public.* (*c.* $2\frac{7}{8}\times2\frac{3}{4}$ in.) [5] *Benevolence.* (A design squeezed in between [4] and [6].) A man is being flogged at the cart's tail, escorted by constables with long staves, and followed by a crowd. They pass the *House of Correction*; a gibbet dominates a hill [see No. 15193 A]. (*c.* $1\frac{7}{8}\times3\frac{5}{16}$ in.) [6] *Causality—(Inquisitiveness).* Liston as Paul Pry stands full-face on the stage, holding out hat and umbrella, and saying, *I hope I don't intrude* [see No. 15138]. ($2\frac{7}{8}\times2\frac{3}{4}$ in.)

Pl. $9\frac{7}{8}\times11\frac{7}{8}$ in.

A woodcut copy of [3] in *G.o.C.* (9 Dec. 1827).

A pen drawing for [1], reversed, with additional studies of the dog. Binyon, i. 290. 199. c. 1/168. For other studies see Nos. 15192, 15193, 15193 A, 15196.

15197 A A proof with remarques. Date as Nos. 15191–7. On [6], before *(Inquisitiveness)*, is *i.e.*

15198–15233

Coloured aquatints, all with the same signatures (sometimes spelt Cruickshank), to *The English Spy*, vol. ii, 1826, continued from Nos. 14922–57. B.M.L. C. 71 f. 1.

15198 A SHORT SET-TO AT LONG'S HOTEL, OR STOP-FORD, NOT GETTING THE BEST OF IT.

Drawn & Engraved by Rob^t Cruikshank.
Pub^d by Sherwood Jones & C^o March 1. 1825.

P. 16. In a well-furnished bedroom a fight is in progress, astonishing a valet who enters with shaving-water and shirt. A woman, struck in the face by a man in a dressing-gown, staggers back, her fist starring a cheval-glass which she knocks over. They are 'Mrs. Stopford', a noted courtesan, and Tom Best (the duellist, who killed Lord Camelford), see No. 14856.

Long's Hotel, Bond Street, stands for fashionable raffishness, see Nos. 14195, 14651, 14660 [5], 15213.

$4\frac{1}{4} \times 7\frac{9}{16}$ in.

15199 COURTIERS CAROUSING IN A CADGER'S KEN. *Published by Sherwood & C° Feb^y 1. 1826.*

P. 32. A meeting of the celebrated 'Beggars' Club' in a ramshackle cellar in St. Giles' lit by guttering candles. All are macabre denizens of the underworld, except for four men of fashion (former frequenters, *c.* 40 years earlier): C. J. Fox seated at a table with George Hanger standing beside him, both giving a toast; while (?) the Prince of Wales (George IV) and another stand by. Two beggars seated on the floor play cards, near them is a moribund woman and starving child. A woman with a broom disappears up a ladder. The club no longer exists in 1825, owing to the police and the Mendicity Society, though the cellar is now a twopenny lodging house.

$4\frac{1}{16} \times 7\frac{3}{8}$ in.

15200 THE WAKE,—OR LAST APPEARANCE OF TEDDY O'RAFFERTY, A SCENE IN THE HOLY LAND.[1]

P. 34. A dead man in a shroud, wearing a posy of flowers, lies in a half-tester bed, with a white flower-decked coverlet. A few mourners stand or sit by the bed; the room is otherwise filled with a drunken or fighting mob. On a table is a crucifix. A roisterer's tankard is marked *RC*. Holy Land = the slums of St. Giles'.

$4\frac{1}{8} \times 7\frac{5}{16}$ in.

15201 THE CYPRIAN'S BALL, AT THE ARGYLE ROOMS.[1]

P. 48. Men of fashion waltz with elegant courtesans in a magnificent pilastered room. A large orchestra is on a platform (r.). Harriette Wilson (r.) takes Stockdale's arm. Many names are given in the text. Cf. No. 15182.

$4\frac{1}{16} \times 7\frac{5}{8}$ in.

15202 LISTON AND THE LAMBKINS OR THE CITIZENS DINNER PARTY.[2]

P. 66. A dinner given by a rich and vulgar 'cit'. Liston, seated full-face, is beset by three children, one of whom shows him a print of *Paul Pry* (see No. 15138). The hostess, laughing, points out the impassive Liston to a little boy who stands beside her. A fat nurse holds up an infant in long clothes to see the celebrity, at whom all the company are staring. A laughing footman drops a glass from a salver. Over the laden table hangs an elaborate cut-glass chandelier with many gas-globes.

Liston, incensed at being expected to amuse his host's 'uncultivated cubs', retires, ostensibly to arrange his dress for a performance, actually to depart.

$3\frac{15}{16} \times 7\frac{1}{4}$ in.

15203 THE GREAT ACTOR, OR M^R PUNCH IN ALL HIS GLORY. *Pub^d by Sherwood, Jones & C° May 2 1825.*

P. 72. Punch and his wife perform on their tiny stage above the heads of absorbed spectators, in a space between two corner-houses of a London square with an equestrian statue in the garden. One is that of Alderman *Marigold*, his name on the door, the open windows filled with spectators: a servant lets an infant fall head first. A lamplighter on a ladder lets his oil pour on to the head of a footman who is bargaining with a Jew old-clothes' man over a pair of breeches (r.). Spectators include a butcher's boy on a horse, a milk-boy with yoked pails, marked *R.C.*, from which a dog is lapping. The showman blows a trumpet beside his box which is covered with checked cotton.

$4\frac{3}{8} \times 6\frac{15}{16}$ in.

[1] Imprint as No. 15198.

[2] Imprint as No. 15199.

15204 WESTMINSTER FROLICS.
Published by Sherwood & C° Nov^r 1 1825
P. 77. Scene in the Abbey Cloisters. Westminster schoolboys in cap and gown terrify a poor woman and a watchman by turnip-headed ghosts, and by one of their number on stilts who is masked and smoking a flaming pipe. Another, seated on a lamp-bracket, discharges a squirt at the frightened woman who falls, clutching at the fleeing watchman.
$4 \times 7\frac{9}{16}$ in.

15205 THE MARIGOLD FAMILY ON A PARTY OF PLEASURE, OR EFFECT OF A STORM IN THE LITTLE BAY OF BISCAY.
Pub^d by Sherwood Jones & C° April 2. 1825
P. 78. A boat with amateur oarsmen, overcrowded with an over-dressed picnic party, collides with a barge, *The Safety of Chelsea*, whose stern is on the l. Oars (one inscribed *R.C. 1825*) are dropped, a hamper upsets, food falls overboard, disaster is imminent, and there is complete confusion, with shameless, self-regarding terror. The younger men are vulgarly dandified. The bargee watches, much amused; his dog barks viciously. Four amused Westminster boys and their cox pass in a racing skiff. In a pair-oar wherry two ladies sit under a canopy. The river is wide and choppy. Behind is Chelsea Church (l.).
$4\frac{5}{16} \times 7\frac{15}{16}$ in.

15206 THE EPPING HUNT OR COCKNEY COMICALITIES IN FULL CHACE.
Pub^d by Sherwood Jones & C° June 1. 1825.
P. 84. Men, horses, and (mongrel) dogs in wild but spirited confusion in a forest glade pursue a cow (l.); the stag is in the background running in the opposite direction, followed by one man on foot. One horse and rider struggle in a ditch while a second horse, which has kicked off its rider, leaps on top of them. A bald John Gilpin clasps his mount round the neck. In the foreground four men over-weight a two-wheeled cart drawn by a wretched but galloping jade.

A favourite subject, cf. No. 10813, &c. Hood's poem, *The Epping Hunt*, 1829, is illustrated with six wood-engravings after G. Cruikshank. (Reid, Nos. 3588–93.)
$4\frac{1}{4} \times 7\frac{5}{8}$ in.

15207 THE CITS ORDINARY AT THE GATE HOUSE HIGHGATE, OR EVERY HOG TO HIS OWN APPLE.[1]
P. 94. Men, women, and children dine at a crowded table, competitively gormandizing. The younger men are would-be fashionables; only one old man has a napkin round his neck and gnaws a bone (as in earlier prints). A man feeds an infant in arms, another carves a sucking-pig. A waiter brings in a calf's head; another pours scalding soup over an outraged guest. Three over-heated pedestrians enter the room to find they are too late.

The Sunday Ordinary at Highgate, and the climb up the hill to reach it, are traditional subjects, see Nos. 6745, 6885, 8405, 8415. The custom 'is now fast giving way to modern notions of refinement', p. 194.
$3\frac{7}{8} \times 7\frac{1}{4}$ in.

15208 THE TEA POT ROW AT HARROW, OR THE BATTLE OF HOG LANE. *A General Smash among the Crockery.*[2]
P. 105. Scene in the village street backed by a hill. Harrow boys assail with sticks a two-wheeled cart filled with crockery. They have unharnessed the donkey and are chasing it away. The cart rests on its shafts, and a dog, which

[1] Imprint as No. 15205. [2] Imprint as No. 15203.

was tied behind, is suspended by the neck. The boys smash and hurl about the crockery. A horrified man in black (r.) rides towards them. A small old-fashioned building is placarded *Merrick Tea Dealer . . . Snuff Coffee . . .* There is no reference to this in the text.

$4\frac{1}{4} \times 7\frac{1}{2}$ in.

15209 BULLS AND BEARS IN HIGH BUSTLE, OR BILLY WRIGHT'S PONEY, MADE A MEMBER OF THE STOCK EXCHANGE.[1]

P. 144. A view of the Stock Exchange, filled with members; the wall-clock points to 1.30. A few sticks and fists are raised above the crowd, and a hat flies up. In the foreground a horse, led in by two members, is incited by others to kick, a practical joke on its owner. Members in the foreground are after, or vaguely resemble, City portraits by Dighton. On the extreme l. is the subject of No. 14817 (25), talking to an unidentified man. Next is Gurney (No. 14064) talking to Rothschild (No. 12906). On the r., Wright (No. 14414) stands with raised hand, amused at the horse. Montefiore (No. 13021), in profile to the r., faces (?) Hilbers (No. 13016). Others are mentioned, including Bish. Among the crowd a bearded Jew is conspicuous. On a raised platform at each side stands a beadle.

$4\frac{5}{16} \times 7\frac{3}{4}$ in.

15210 THE PROMENADE AT COWES, WITH PORTRAITS OF NOBLE COMMANDERS & MEMBERS OF THE ROYAL YACHT CLUB.

Published by Sherwood & C° Oct. 1. 1825.

P. 188. A fashionable crowd between the sea and a neo-Gothic villa behind railings (r.). The Royal Standard flies from a fortification on the extreme r. In the foreground are two rowing-boats; in one four men in striped jerseys, white trousers, and top-hats row a naval officer. Behind (l.) is the *Marine Hotel.* Many names are given in the text. Cowes is reached by steamer from Southampton.

Reissued in *Annals of Sporting*, vol. x, 1826 (not in B.M.L.). Cohn, p. 15.

$4\frac{7}{16} \times 7\frac{13}{16}$ in.

15211 A JOLLIFICATION ON BOARD THE PERANGA[2]

P. 214. Sailors carouse in a drunken orgy between decks; hammocks are slung from the roof. Men and women drink and dance. A negro fiddles, a Jew sits on the ground ready to receive the watch which a woman steals from a sailor. A marine kicks over a bucket. The scene is watched by smiling officers (l.), among whom is Lord Cochrane. This (wartime) scene is called to mind by a sight of the frigate *Peranga* lying off Spithead.

Cf. Nos. 11981, 12158, 15212; vol. ix, p. xlix.

$3\frac{13}{16} \times 7\frac{13}{16}$ in.

15212 POINT STREET, PORTSMOUTH, OR, THE COXSWAIN'S CAROUSAL.[2]

P. 218. A procession of sailors and their women, escorted by fiddlers, passes a background of shops towards a gateway across the end of the street (l.). The purveyor of the jollification, a sailor who has inherited money, sits astride a cask of 'real Jamaica' supported on poles carried by sailors, who wave hat and tankard towards the crowded first-floor windows. Men and women dance along the street. There are many incidents. A Jew, talking to another Jew outside a shop placarded *Moses Slop-Shop*, has his hat twitched off by the cane of a sailor who leans from above the doorway. The sailors carry an Ensign flag and a flag inscribed *Leander*, and are making for the Point (see No. 12408). Like No. 15211, a view of wartime merriment.

$3\frac{7}{8} \times 7\frac{5}{8}$ in.

[1] Imprint as No. 15203.

[2] Imprint as No. 15204.

15213 EVENING AND IN HIGH SPIRITS.—A SCENE AT LONG'S HOTEL.

Pub[d] by Sherwood & C[o] July 1. 1825.

P. 223. Men drink at a table laid with dessert. A waiter proffers a long bill to the host (? Hayne) who holds up a limp purse. Among the company are said to be Lord W. Pitt Lennox and Col. Berkeley, Transit (R. Cruikshank), and Blackmantle (Westmacott). Cf. No. 15198, &c.

$4\frac{1}{8} \times 7\frac{1}{16}$ in.

15214 MORNING AND IN LOW SPIRITS.—A SCENE IN A LOCK UP HOUSE.[1] *Vide Cary St. Chancery Lane.*

P. 240. The host of No. 15213 (? Hayne) sits, pen in hand, at a table, nervously facing a burly ruffian holding a large key who proffers a paper headed *items*. Other debtors sit by the fire or gaze from the (padlocked) window of the sponging-house. There are pictures of the two chief debtors' prisons, *Bench* and *Fleet*, and a framed table of *House Fees Fire 0 2.6 Candles 0.2.6 Bed 0.10.6, Warming do. 0.1.0. Breakfast 0.7.6, Eggs 0.2.0 Total £1.7.0* [sic].

$4\frac{5}{16} \times 7\frac{1}{2}$ in.

15215 THE HOUSE OF LORDS—[2]

P. 244. The House seen from behind the bar facing the throne. Eldon is on the Woolsack; the Duke of York, in uniform, stands by the table (l.) making his famous speech, see No. 14768, &c. Among the peers, Liverpool, just behind the orator, Sidmouth looking from behind a curtain, and Wellington are recognizable. Many other names are given on p. xii. There is a H.L. profile of R. C. making his sketch. On the walls the famous Armada tapestries, see No. 9181, are indicated.

$4\frac{3}{8} \times 7\frac{5}{16}$ in.

15216 THE POINT OF HONOR DECIDED, OR THE LEADEN ARGUMENT OF A LOVE AFFAIR.[3]

P. 248. A duel on a lawn backed by trees. Two men fire, one falls. The seconds run towards the wounded man; two others point. A coach and four (r.) waits. 'Duelling has become almost a profession.'

$4 \times 7\frac{1}{16}$ in.

15217 THE GREAT SUBSCRIPTION ROOM AT BROOKS'S OR OPPOSITION MEMBERS ENGAGED UPON HAZARD-OUS POINTS[1]

P. 252. The palatial room, lit by a candle chandelier, is filled with members standing in conversation. Burdett, in breeches and boots, is recognizable. Four throw dice at a table in the foreground.

$4\frac{1}{4} \times 7\frac{7}{16}$ in.

15218 THE CIRCULAR ROOM, OR A SQUEEZE AT CARLTON PALACE—[2]

P. 262. A dense crowd of men and women in court-dress. A fat lady faints. An officer holding the plumed hat of a field-marshal tears a lady's train. Others struggle towards the large folding-doors leading to the throne room (cf. No. 13046).

$4\frac{1}{4} \times 7\frac{1}{8}$ in.

15219 ECCENTRICS IN THE HIGH STREET, CHELTENHAM.

Pub[d] by Sherwood Jones & C[o] Dec 1. 1824.

P. 268. The roadway in front of the low Assembly Rooms, with *Williams Library* (l.) at the corner, with a curved shop-window. A man (? Col. Berkeley) with a groom beside him drives tandem; a greyhound runs beside. A miniature coach, *The Sovereign*, is drawn by two men; inside are a man and woman,

[1] Imprint as No. 15213.
[2] Imprint as No. 15206.
[3] Imprint as No. 15205.

facing each other, and stooping under the low roof. Mackay, see No. 14557, in his tartan cloak walks in the foreground. There are other pedestrians, and two men and a lady are riding.

$4\frac{1}{8}\times7\frac{11}{16}$ in.

15220 GOING OUT; VIEW OF THE BERKELEY HUNT KENNEL, CHELTENHAM.[1]

P. 272. Huntsmen and hounds with mounted members of the Hunt are in an enclosure flanked by corn-stacks and resembling a farmyard, except for a boiling-house with a tall chimney and joints of meat hanging from the gable-end of a building. The artist (R. C.) sits (r.) sketching; 'Blackmantle' stands beside him pointing. Behind is a large church. The Berkeley hounds, a double pack, were kept alternately during the season at Cheltenham and Gloucester (p. 265).

$4\frac{3}{8}\times7\frac{1}{2}$ in.

15221 THE ROYAL WELLS, CHELTENHAM OR SPASMODIC AFFECTIONS FROM SPA WATERS.

Published by Sherwood & C° August 1. 1825.

P. 284. The gateway to *The Royal Well* centres the railing between two blocks of houses. Pedestrians slowly approach it or stand in conversation; others hasten from it, registering distress. A gouty man is dragged towards it in a bath chair, with a manservant pushing behind. Mackay in his cloak, as in No. 14557, stands in the foreground. The building on the right is the shop of *H. Lamb from 98 High Street*, with prints in the window: *Drawing Materials Drawings lent to copy*. For George III at Cheltenham cf. No. 7358, &c.; for the Cheltenham Waters, No. 14558.

$4\frac{3}{8}\times7\frac{1}{2}$ in.

15222 THE BAGS, MENS BANQUET, AT THE BELL INN CHELTENHAM[2]

P. 288. Dinner in the Commercial Room, men seated at dessert. 'Blackmantle' turns to hand to a waiter a letter addressed *W Sherwood Patern . . Row.* R. C., also in profile to the l., sits opposite. Two men sit at a side-table handling samples of 'coffin furniture' from Birmingham. A Quaker druggist stands over his chest (r.), inscribed *S Pure Drugist* [cf. No. 14234], a paper inscribed *Samp . .* under his arm. A man in a travelling-cap flirts with a maidservant; greatcoats, hats, and umbrellas hang from pegs on the wall. For the bagman see No. 14487, &c.

$4\frac{1}{8}\times7\frac{1}{2}$ in.

15223 THE OAKLAND COTTAGES, CHELTENHAM, OR FOX HUNTERS & THEIR FAVOURITES.[3]

P. 310. Courtesans talking with members of the Berkeley Hunt outside a neat isolated cottage four miles from Cheltenham (where houses of ill-fame are not permitted); others lean from windows.

$4\frac{3}{8}\times7\frac{3}{8}$ in.

15224 DONCASTER, GREAT ST LEGER RACE, & CHARACTERS ON THE TURF.

Published by Sherwood & C° Jan^y 2. 1826.

P. 312. Men, with one or two women, stand against the rails in the foreground. On the opposite side of the course is a palatial stand or club-house, its balconies and roof crowded with spectators; in front of it are carriages and spectators. Portraits seem to include the Duke of York in a frogged blue coat and white trousers, and Lord Petersham on horseback. There are also fruit-sellers, and a gaming-board.

$3\frac{15}{16}\times7\frac{7}{16}$ in.

[1] Imprint as No. 15210. [2] Imprint as No. 15204. [3] Imprint as No. 15221.

15225 THE COMICAL PROCESSION FROM GLOUCESTER TO BERKELEY.

Published by Sherwood & C° Feb^y 1826.

P. 334. Scene outside the Ram Inn, part of whose front forms a background. Yokels are crowded in wagons with banners, fiddlers, and trumpeter, all wearing favours, and accompanied by many pedestrians and one or two mounted men. They are witnesses, &c., in a lawsuit on the claim of the vicar of Berkeley, Mr. Carrington, to the great tithes of Gloucester; on a verdict against the vicar they are about to go in procession to Berkeley for a celebration near the vicarage, with a roasted ox, firing of small cannon, &c.

$3\frac{5}{8}\times7\frac{1}{4}$ in.

15226 THE POST OFFICE BRISTOL, ARRIVAL OF THE LONDON MAIL.

Published by Sherwood & C° Sept^r 1. 1825.

P. 340. The mail-coach, number *260*, stands outside the imposing stone-built *Post Office*, where leading merchants and others stand reading their letters, anxious for the latest commercial and financial news from London.

$4\frac{1}{8}\times7\frac{9}{16}$ in.

15227 THE FANCY BALL AT THE UPPER ROOMS BATH.[1]

P. 352. In the ornate, crowded room, some dance, others stand or sit (r.). The costumes include a Richard III and his queen, a Psyche, a Highland chieftain, a Falstaff, a Tyrolean, a Savoyarde, a mandarin.

$4\times7\frac{9}{16}$ in.

15228 WELL KNOWN CHARACTERS IN THE PUMP ROOM, BATH, TAKING A SIP WITH KING BLADUD.[1]

P. 362. An elderly woman hands glasses across the counter, at which two ladies sit on stools. The others include fashionables, a gouty old man on crutches, an old naval officer in a bath-chair, taking the hand of a little boy and propelled by a footman. 'Transit' (R. C.) stands below the statue of *Nash*, making a sketch. Cf. No. 12983.

$4\frac{3}{16}\times8\frac{3}{16}$ in.

15229 A BATH BEAU, AND, FRAIL BELLE OR M^R B AND MISS L.[2]

P. 368. In a well-furnished parlour an old woman holds up a warning finger to an agitated girl (Miss Lacy, pp. 368, 382) while an officer in uniform climbs out of the window, leaving behind his helmet and his watch and seals. A thin elderly man in riding-dress, with a very long nose, Mr. Bowen, see No. 15231, enters. On the wall his equestrian portrait hangs between small pictures of a sheep and a goat. Over a disordered sofa, on which lies a copy of [Congreve's] *Love for Love*, is a picture of a nymph and satyr.

$4\frac{3}{16}\times7\frac{5}{8}$ in.

15230 PUBLIC BATHING AT BATH, OR STEWING ALIVE.[3]

P. 372. The King's Bath, with the heads of men and women emerging from steaming water. R. C. (r.) is in profile to the r., addressing a pretty woman, and pointing to 'Blackmantle' who swims (defying the rule), approaching a group of alarmed and pleased women.

$3\frac{13}{16}\times7\frac{3}{8}$ in.

15231 MILSOM STREET & BOND STREET WITH PORTRAITS OF BATH SWELLS.[4]

P. 380. A fashionable crowd, driving, riding, and walking, with one sedan chair. The topographical background shows a large corner shop (r.), [P]*iana-forte* [sic] [*M*]*anufactory*; [*M*]*usic Seller*. Mr. Bowen, see No. 15229, is on

[1] Imprint as No. 15210.
[2] Imprint as No. 15224.
[3] Imprint as No. 15221.
[4] Imprint as No. 15204.

horseback; he is 'a fine specimen of the Irish antique . . .' noted for his amours (p. 382). (He is almost certainly Henry Bowen, 'Henry IV', 1762–1837, of Bowen's Court, County Cork, who frequented Bath 'to pursue pleasure'. Elizabeth Bowen, *Bowen's Court*, 1942, p. 174.)
$4\frac{3}{8}\times7\frac{13}{16}$ in.

15232 THE BUFF CLUB, AT THE PIG & WHISTLE, AVON STREET, BATH.[1]
P. 386. Scene in a crowded room lit by a few guttering candles, 'far exceeding in profligacy and dissipation' anything depicted by R. C. in St. Giles. Men and women fight, drink, and smoke. An old soldier fiddles, a woman beats a drum for dancers who are almost hidden but apparently naked. R. C. stands on a table, pouring gin from a large tankard inscribed *R.C.* into raised glasses. One prostitute squirts liquid from her mouth at another, a third pulls on her stockings, incidents taken from Hogarth's *Rake's Progress*, pl. iii (No. 2188). 'Blackmantle' watches the fight, smoking a long pipe. On the walls are placards: *No Trust* and *Pig and Whistle—Rules of the Club—*.
$4\times7\frac{3}{8}$ in.

15233 THE BOWLING ALLEY, WORCESTER, OR CHARACTERS OF THE HAND AND GLOVE CLUB.[2]
P. 390. The bowling green is surrounded by a wall against which are tables and a roofed alcove (as in London tea-gardens) where members smoke and drink or watch the game.
$4\frac{1}{8}\times7\frac{7}{16}$ in.

15234–15241

Woodcuts to *The English Spy*, ii. There are also vignettes and tail-pieces.

15234 GATE HOUSE, HIGHGATE.
R C March
P. 127. A fat 'cit' toils uphill dragging two children in a barouche-shaped go-cart. The boy flourishes a whip, the girl holds a large doll. His wife pants behind. Behind them is the *Gate House* with amused spectators watching the family procession, a traditional theme deriving from Hogarth's *Evening* (No. 2382), cf. No. 5955. See also No. 15207, &c.
$2\frac{7}{8}\times4$ in.

15235 A LAME DUCK.
R. C.
P. 162. Disconsolate speculators leave the Stock Exchange. One of them who is 'compelled to waddle' is said to be hooted by the rest. Cf. No. 6273.
$2\frac{7}{8}\times3\frac{5}{8}$ in.

15236 ['THE LONDON IMPORTER OF HOREHOUND AND CANDY.']
R. C.
P. 327. A man wearing a white apron, but otherwise smartly dressed, stands on the pavement with a tray slung from his shoulders with the notice *M. Fry from London Royal Dandy Candy*. A well-known Cheltenham character.
$2\frac{7}{8}\times2\frac{1}{4}$ in.

15237 THE FLOATING HARBOUR AND WELSH BACK, BRISTOL.
R C
P. 339. Little figures with a background of buildings and masts. R. C. sketches from the pavement (r.). A recruiting sergeant addresses a yokel; a man chases a pig, &c.
$2\frac{7}{8}\times4$ in.

[1] Imprint as No. 15226.

[2] Imprint as No. 15221.

15238 THE ENTRANCE TO THE PUBLIC MARKET BATH
R. C.
P. 343. Market women selling fruit and flowers.
$2\frac{1}{4} \times 4$ in.

15239 SPORTSMAN'S HALL.
R C
P. 349. Sporting characters drink and smoke in the Castle and Ball, Bath. R. C. is prominent, sitting in profile to the r.
$2\frac{7}{8} \times 4\frac{3}{16}$ in.

15240 THE BATTLE OF THE CHAIRS.
R C Del^{t}
P. 356. Chairmen disregard the occupants of their sedan chairs in a struggle for access to the Rooms for the ball of No. 15227. Chairs tilt, heads project, and clubs are brandished.
$2\frac{7}{8} \times 4$ in.

15241 BERNARD BLACKMANTLE AND BOB TRANSIT.
R C. *G P*
P. 399 (tail-piece to volume). Westmacott and R. C. stand arm-in-arm on the pavement; the former hands a copy of *English Spy Vol 2* to a bookseller standing at his shop door.
$3\frac{1}{8} \times 4$ in.

15242 UNIVERSAL SONGSTER. VOL. II.

Designed & Etched by G. Cruikshank & Finished by J. H. Hurdis. . . . 1826 by John Fairburn. Broadway Ludgate Hill [cropped].

Engraving. Frontispiece. Ornamental borders, wreaths, and garlands, with comic masks and trophies of musical instruments form a setting for five little scenes illustrating songs. Cf. No. 14962.
Reid, No. 1330. Cohn, No. 820.
$7\frac{9}{16} \times 4\frac{3}{8}$ in. 184. f. 6.

15243–15270

Woodcuts to *The Universal Songster*, continued from No. 14963, &c.

15243 THE LITTLE FARTHING RUSHLIGHT.
G C *J R M*
P. 1. Master, mistress, and servants, in night attire or déshabille, try to blow out a candle standing in the fireplace. Behind is a watchman with his lantern. The setting of three political satires, see No. 14130, &c.; cf. No. 6327.
Reid, No. 3394.
$2\frac{7}{8} \times 3\frac{3}{4}$ in.

15244 MAGGIE LAUDER.
R C. *J R M.*
P. 17. A Highland piper capers and pipes to a girl who dances alluringly.
$2\frac{7}{8} \times 3\frac{3}{4}$ in.

15245 JOE GRIM AND HIS GRANDMOTHER.[1]
P. 33. Grimaldi (see vol. viii), dressed as a clown, jovially rides a caparisoned ass 'to Bambury-cross', a witch-like old woman seated behind him.
$2\frac{7}{8} \times 3\frac{3}{4}$ in.

[1] Signatures as No. 15244.

15246 TOM TACK'S GHOST.[1]
P. 49. A sailor wrapped in a sheet threatens another with a fist tattooed *T T*. The second sailor sits on a chest, leaning against a gun, smoking and drinking; an anchor is tattooed on his hand. The subject of a 'Droll', No. 11202.
$2\frac{7}{8} \times 3\frac{3}{4}$ in.

15247 THE DEVIL AND THE LAWYER; OR, A HINT TO ATTORNEYS.
R C *J R Marshall, sc.*
P. 65. The lawyer clasps his galloping horse by the neck, trying to escape from a ferocious Devil who flies just behind him, javelin raised to strike. A signpost points *To Hell* (in reversed characters). A favourite theme, see No. 13451, &c.
$2\frac{7}{8} \times 3\frac{3}{4}$ in.

15248 THUMP'EM, THE DRUMMER.
T. Lane *J R M*
P. 81. Kitchen scene. A bandsman sits registering anguish, a goose's drumstick protruding from his mouth; the cook rushes up with a pair of tongs, but: 'by the drumstick he died'.
$2\frac{3}{4} \times 3\frac{3}{4}$ in.

15249 LET US ALL BE UNHAPPY TOGETHER.
T L *J R M.*
P. 97. Four lean men sit together over a fire; one pours medicine into a bowl, all enjoying the melancholy which they register. The subject of a 'Droll', No. 8596.
$2\frac{3}{4} \times 3\frac{1}{2}$ in.

15250 THE CAT AND THE KITTENS.[1]
P. 113. A man in bed, terrified at the spectres of a cat and nine kittens standing menacingly on the coverlet. (A drawing is in the Cruikshank Coll., V. and A.)
$3 \times 3\frac{3}{4}$ in.

15251 BEGONE, DULL CARE.[1]
P. 129. A man jovially flourishes bottle and glass as he kicks behind a spectre of Care, naked, emaciated, and with bristling hair. The subject of No. 9769, by Gillray.
$2\frac{7}{8} \times 3\frac{3}{4}$ in.

15252 DER FREISCHUTZISM; OR, 'TIS A HIT.
Rob[t] Cruikshank. del[t] *J R M. sc*
P. 145. A grotesque and grinning jäger watches the pranks of hobgoblins in a churchyard: a skeleton plays leap-frog with a demon. In the air are tiny skeleton hounds, and a huntsman on a skeleton horse. A satire on the great popularity of *Der Freischütz*, see No. 14708.
$2\frac{3}{4} \times 3\frac{3}{4}$ in.

15253 SAM SNATCH, THE FASHIONABLE BAILIFF.[1]
P. 161. Scene in *Bond Street*. A bailiff grips the shoulder of a terrified dandy, showing him a *Writ*. A popular theme, cf. Nos. 11499–506.
$2\frac{3}{4} \times 3\frac{3}{4}$ in.

15254 PRAY, GOODY[1]
P. 177. A youth plays a guitar outside a cottage where a girl looks from a window. A witch-like old woman berates him with clenched fist. All are in quasi-sixteenth-century costume.
$2\frac{7}{8} \times 3\frac{3}{4}$ in.

[1] Signatures as No. 15244.

15255 BARCLAY AND PERKINS'S DRAYMAN.[1]
P. 193. A widow sits in a plainly furnished room, a tankard of *Barclay & Perkins* beside her. A negro footman in gorgeous livery looks in dismay at the bulky drink-blotched drayman (the favoured suitor) who stands menacingly in the doorway.
Reid, No. 3395.
$2\frac{7}{8} \times 3\frac{3}{4}$ in.

15256 THE WATCHMAN.[2]
P. 209. Night scene outside the shuttered shop of *Gold Silver Smith.* A watchman, lantern in hand, receives a silver candlestick from a burglar who has a brace under his arm and holds a bag of plunder. Another episode from this song is illustrated in No. 8559.
$3 \times 3\frac{3}{4}$ in.

15257 O! THE ROAST BEEF OF OLD ENGLAND!
From Hogarth, by G. C. *J.R.M. Sc.*
P. 225. The principal figures from Hogarth's picture closely copied but freely drawn, the lower part of Calais Gate forming a background. See No. 3050.
Reid, No. 3396.
$3 \times 3\frac{3}{4}$ in.

15258 THE DEATH OF TOMMY.
Robert Cruikshank, del. *John R. Marshall, sc*
P. 241. A grotesquely hideous old maid kneels in despair over the body of her cat, stretched beside its cradle. Medicine-bottles are on a table, bellows (cf. No. 5275) on the floor. A portrait of *Tommy* is on the wall.
The beloved cat is the inevitable appendage to the Old Maid in these prints, cf. No. 11126.
$3 \times 3\frac{3}{4}$ in.

15259 TROTTING ALONG THE ROAD.[1]
P. 257. An old countryman rides an ass with his little boy behind him. An irate farmer denounces them for cruelty to the ass. (The verses are an adaptation of Æsop's fable.)
Reid, No. 3397.
$3 \times 3\frac{3}{4}$ in.

15260 THE SAILOR AND THE GHOST OF HIS DESERTED DEARY.[2]
P. 273. Scene in a ship's boat, the man-of-war in the background. The ghost, with skull for head, clutches the unfortunate sailor; the boat is manned by demons. Cf. No. 10501, a similar scene, illustrating a different song.
$3 \times 3\frac{3}{4}$ in.

15261 WIDOW WALMSLEY'S SHINERS.[1]
P. 289. An artist (one of many suitors) paints a portrait of the ugly woman, with her cat and little boy, transforming her into a romantic beauty with a Cupid. Cf. No. 15031 [3].
Reid, No. 3398.
$3 \times 3\frac{3}{4}$ in.

15262 MONSIEUR TONSON; OR THE PERSECUTED FRENCHMAN.
Rob[t] Cruikshank *J R Marshall*
P. 305. A street scene, a watchman asleep in his box in the background. Two bloods at a street-door quiz a trembling old Frenchman, who holds a lighted candle. They have asked 'if Thompson lodges here, sir'.
A popular dramatic poem by John Taylor (1737–1832), recited by John

[1] Signatures as No. 15243.
[2] Signatures as No. 15244.

Fawcett, and dramatized by Moncrieff for Drury Lane (20 Sept. 1820). It was illustrated by I. Cruikshank in a 'Droll' (22 Dec. 1795); an edition of *c.* 1830 has seven wood-engravings after R. C. (India paper proofs separately published). See also No. 15300.

3×3¾ in.

15263 PETER M'CAWLEY'S WIFE AND THE DOCTOR.[1]

P. 321. Bedroom scene. An old woman drives away a lean terrified doctor, flourishing a small keg of *Gin*.

3×3¾ in.

15264 THE FIREMAN WATERMAN.[2]

P. 337. The burly waterman and a girl sup together on a lobster, presented by her other suitor, a dyer, who stands by, angry and alarmed.

Reid, No. 3399.

2⅞×3¾ in.

15265 MISS WRINKLE AND THE THATCHER.[1]

P. 353. Adapted from No. 10940, a 'Droll' by I. Cruikshank, the 'Sorrows of Werter' being replaced by [Ovid's] *The Art of Love*.

3×3¾ in.

15266 OUR SHEEP-SHEARING OVER, SURROUND THE GAY BOARD.[1]

P. 369. Men shear sheep and drink, while the smartly dressed farmer stands among them, holding up his glass.

3×3¾ in.

15267 BILLY VITE AND NELLY GREEN.[2]

P. 385. The ghost of a sheep stands on its hind-legs facing a truckle bed on which is a terrified man, who had poisoned a girl who had refused him, by putting arsenic in a sheep's head.

Reid, No. 3400.

2⅞×3¾ in.

15268 PADDY HOLLOWAY AND THE BOLD CAPTAIN NORAGHON.[1]

P. 401. A comic duel between an officer of dragoons and a stage Irishman.

3×3¾ in.

15269 PADDY O'TOOL AND OLD JUDY.[2]

P. 417. A burly ragged Irishman kneels at the feet of a hideous old woman who is surrounded by her cat, dog, and pig. He marries her for her money, runs away to spend it, but is transported, Judy being a coiner.

Reid, No. 3401.

2⅞×3¾ in.

15270 KITTY MAGGS AND JOLTER GILES; OR, THE APPLE-PUDDING GHOST.[1]

P. 433. Giles (a ploughman) and his bride sit at dinner, terrified at a figure (Kitty) emerging from an apple-pie (made from apples from the tree on which the jilted girl had hanged herself).

3×3¾ in.

15271 UNIVERSAL SONGSTER. VOL. III

Etched by George Cruikshank, from a Design of Alfred Crowquill Esq, & Finished by J. H. Hurdis.
London. Published by Jones & C° May 22. 1827.

Engraving. Frontispiece. Five little scenes and four W.L. figures are framed

[1] Signatures as No. 15244. [2] Signatures as No. 15243.

by drapery, garlands, &c., with two masks of singers. The figures include two broom-girls, one elegant, singing *Buy a Broom* (see No. 15298), the other clumsy, singing (as in the streets), and a Quaker (as on the stage), thumbs together: *Ti tum ti* (see No. 10684).

Reid, No. 1345. Cohn, No. 820.

$7\frac{5}{8} \times 4\frac{3}{8}$ in. 184. f. 7.

15272–15299

Woodcuts to *The Universal Songster*, 1826[1] continued from No. 15242, &c.

15272 THE LOVER'S MISTAKE.

G C *J R Marshall sc*

P. 1. A (draped) monkey descends a rope-ladder from a balcony to the dismay of a young man, tricked by the father of the lady: she is leaving the front door to join him.

Reid, No. 3402.

c. $3 \times 3\frac{3}{4}$ in.

15273 MISS McCANN; OR, THE OLD MAID'S LEVEE.

R C *J R M*

P. 17. A fat ugly old maid, surrounded by money-bags, sits on a sofa, stopping her ears and screaming at a fiddle played by a grimacing and posturing foreign music-master.

c. $3 \times 3\frac{3}{4}$ in.

15274 DOCTOR MONRO.[2]

P. 33. Two topers: one, an old doctor, drinks with his patient and friend, a dandy who sings, raising his glass. ('Monro' implies a specialist in lunacy, cf. No. 6495; his function here is advice against matrimony.)

c. $3 \times 3\frac{3}{4}$ in.

15275 FOR JOKE'S SAKE, LOVE POOR DINGY.[2]

P. 49. A gay young fellow sits in a snug parlour with a fat and hideous negress, 'poor Dingy', on his knee. There are tea-things, candles, and a boiling kettle.

c. $3 \times 3\frac{3}{4}$ in.

15276 CHRISTMAS NUPTIALS; OR, MATRIMONIAL DISCIPLINE![2]

P. 65. An irate man lashes at his wife with a whip. She runs off, while her hideous and terrified lover watches from behind the bed-curtains.

c. $3\frac{1}{8} \times 3\frac{3}{4}$ in.

15277 SOMNO; OR, THE SLEEP-WALKER AWAKE.

R. C *W*

P. 81. Kitchen scene. A man with closed eyes scatters plates, &c., from the dresser, while a distraught and angry woman enters, candle in hand.

c. $3 \times 3\frac{3}{4}$ in.

15278 THE ADVENTURES OF PAUL PRY.

R Cruikshank Del *J R Marshall sc*

P. 97. Liston as Paul Pry, with his umbrella, gazes at a nude Venus who holds drapery. Illustration to the lines: 'They've got me in the picture-shops, they have upon my honour; | I'm next to *Venus*, which, they say, is quite a libel on her.' See No. 15138; cf. No. 14878.

c. $3 \times 3\frac{3}{4}$ in.

[1] Date on title-page 1826. According to Cohn the date is 1828. There were many subsequent editions.

[2] Signatures as No. 15273.

15279 PADDY SHANNON AND WIDOW WATKINS.[1]
P. 113. An Irishman, seated on a pony, jovially serenades an unrelenting widow who looks from the window of a very rustic cottage.
c. 3×3¾ in.

15280 LOONEY MACTWOLTER.
R C
P. 129. In a sordid room a hideous couple sleep, leaning on a table, the woman's arm round the neck of the man, a hunchback. Her Irish admirer points at them with a cynical grin.
c. 3×3¾ in.

15281 SIR GOOSEBERRY GIMCRACK AND MISS SQUASH.[2]
P. 145. A lean old man (l.) in old-fashioned dress with bag-wig tries to tug a huge and hideous woman between posts. A signpost points *To Gimcrack Hall.* On a notice-board: *Rubbish may be shot here.* Cf. Nos. 6138, 6768, on the same theme.
c. 3×3¾ in.

15282 WELL MET, PRETTY MAID[2]
P. 161. A smartly dressed sportsman flirts with a coy milkmaid, taking her milk-pail.
c. 3×3¾ in.

15283 NEDDY BROWN AND POLLY JENKINS; . . .[2]
P. 177. The headless ghost of a tall thin soldier, draped in a sheet, seizes a terrified young woman round the waist. His head (which he has thrown at her) watches grimly from the floor.
c. 3×3¾ in.

15284 THE MONSTROUS HORNS AT HIGHGATE.
R Cruikshank Del *White Sc*
P. 193. At the tavern door a monstrous pair of ox-horns is held above the head of a stiff footman, watched by host, hostess, and a buck holding a tankard. A favourite subject, see No. 8923, &c.
c. 3×3¾ in.

15285 THE EXCISEMAN'S DISASTER; OR, DIPSTICK IN THE TAN-PIT.
R. C. *H. W.*
P. 209. A big curly dog drags a terrified gauger by the hair from a tan-pit, while the fat tanner laughs.
c. 2⅞×3¾ in.

15286 IRELAND'S THE NATION OF SHELLELAGH-LAW.[2]
P. 225. Two Irishmen fight with cudgels at Donnybrook Fair (cf. No. 15193).
c. 3×3¾ in.

15287 LONDON AT FIVE IN THE MORNING.
R Cruikshank del *H White Sc*
P. 241. Scene in Covent Garden Market, the church, vegetable stalls, &c., in the background. A dishevelled dandy in colloquy with a basket-woman who is smoking a pipe, and wears a man's coat and hat. An amused hackney-coachman watches them.
c. 3×3¾ in.

15288 BOB POINTER, THE DUNSTABLE COACHMAN; . . .[2]
P. 257. The outside of a stage-coach on a country road, a signpost pointing to *London.* The rakish driver embraces a pretty girl on the box-seat. The guard blows his horn.
c. 3×3¾ in.

[1] Signatures as No. 15278. [2] Signatures as No. 15277.

15289 THE BEE PROFFERS HONEY, BUT BEARS A STING.
R Cruikshank *White*
P. 273. A knight in black armour kneels, holding up a favour, to a lady holding a guitar, who makes a gesture of negation.
c. $2\frac{7}{8}\times3\frac{3}{4}$ in.

15290 LIFE OF A COLLEGIAN.
G. C. *W*
P. 289. An undergraduate (an Oxonian, but with a gyp, not a scout), cap in hand, faces an angry obese tutor, pointing to an old Jew seated with a book, while a pretty girl hides behind a screen. The Jew, a money-lender, he describes as a great Hebrew rabbi, 'come to discuss the extraction of some Hebrew roots'.
Reid, No. 3403.
c. $3\times3\frac{3}{4}$ in.

15291 BE GONE YOU SAUCY FELLOW![1]
P. 305. In a milliner's shop, a captain (in a field-marshal's cocked hat) gestures extravagantly towards the milliner, pointing to a coach at the door. She dismisses him with a pert smile, but keeps his purse.
c. $3\times3\frac{3}{4}$ in.

15292 L'AMORE INFELICITA! A MOCK ITALIAN CANTATA.[2]
P. 321. A lady stands between an old beau who kisses her hand, and a man with a guitar (resembling Liston) whom she strikes on the nose with her fist. Cf. No. 11203, another mock Italian song.
c. $2\frac{7}{8}\times3\frac{3}{4}$ in.

15293 ELECTIONS FOR EVER.[3]
P. 337. A cobbler (resembling Liston) sits on his bench outside his cottage frowning up at a man wearing a star, who bows, hat in hand, a handsome lady beside him. Cf. No. 6548.
c. $2\frac{7}{8}\times3\frac{3}{4}$ in.

15294 TOE TUM TI.; OR, RUTH AND HER TWO LOVERS.
R C^k del.
P. 353. A rakish-looking dandy kicks a grotesque Quaker who hurries away to the l., while a pretty Quaker girl stands with hands clasped and thumbs raised. See No. 10684 (another scene from Dibdin's play).
c. $3\times3\frac{3}{4}$ in.

15295 OH! 'TIS LOVE![3]
P. 369. Breakfast-table scene. A well-dressed virago hurls a full tea-pot at her husband's head; *The Times* is on the floor.
c. $3\times3\frac{3}{4}$ in.

15296 THE WASHING DAY.[3]
P. 385. A man crouches over a kitchen fire, smoking; he shrinks from the turmoil in the room, where his handsome wife savagely thrashes a little boy and a woman stands at a wash-tub, among clouds of steam; clothes hang on a line. Cf. No. 10838.
c. $3\times3\frac{3}{4}$ in.

15297 THE SAILOR-BOY CAPERING ASHORE.[3]
P. 401. A young sailor dances, surrounded by admiring Hottentots, while a companion fiddles. Behind are palm-trees and tents.
$3\times3\frac{3}{4}$ in.

15298 BUY A BROOM.
F (or ? *T.*) *W*
P. 417. Scene in a London square. A broom-girl, see No. 14769, &c., offers

[1] Signatures as No. 15285. [2] Signatures as No. 15289. [3] Signatures as No. 15277.

a broom to a fashionably dressed couple. This popular song by Planché is echoed in many prints of broom-girls. Cf. No. 15271.
c. 3×3¾ in.

15299 POPPIES; OR, WHY ARE YOU WANDERING HERE, I PRAY?[1]
P. 433. A coy country girl and a grinning yokel are addressed by a stooping old man, pruriently inquisitive.
c. 3×3¾ in.

15300 [FRONTISPIECE FROM LONDON DROLLERIES, OR COMEDIAN'S POCKET BOOK.

G. Cruikshank.
Pub. John Lowndes, Bow Street, Covent Garden, n.d.]

Aquatint (coloured). Five little scenes. In the centre is a circle enclosing *Monsieur Tonson*, another version of the scene in No. 15262. This is flanked by an actor declaiming and (?) Catalani singing. Above are two little shop scenes: *The Chandler's Shop* and *Mr Epps* (a ham and beef shop), both realistic. Below are *Faithless Sally Brown*, a sailor finding his wife on a man's knee, and *Death & the Doctor*; in the latter a don in cap and gown and Death drink together in the former's study.

The volume (not in B.M.) contains portraits by G. C. of Harley, Vestris, Liston, and Knight.

Reid, No. 1332. Cohn, No. 499.
c. 6¼×4⅛ in.

15301–15337

Non-political engravings (photostats of engravings from No. 15329) by W. Heath in the *Northern Looking Glass*, continued from No. 15110.

Vol. I. N° XIV. 9 Jan. 1826. 298. c. 10.

15301 A HAPPY NEW YEAR
Vignette. The (smiling) head and hands of (?) William Heath thrust through an oval looking-glass. He holds a goblet. The glass rests on a table spread with cake (Scotch bun), bottle, and punch-bowl. Two wildly prancing unicorns are supporters to the quasi-heraldic device; each holds a wine-glass. The number consists of illustrations (for English readers) of New Year scenes in Edinburgh and Glasgow.
c. 3×4⅝ in.

15302 GOING TO DINNER
Street scene in driving sleet and darkness. Tipsy sedan chairmen overturn pedestrians, one with a tray of pies. A lamplighter ('leary'), with ladder and torch, collides with dandies and burns a woman's dress. Coaches, dimly silhouetted, collide in the background. A typical 'bustle' on New Year's Eve at 5.30 p.m.
5 11/16×9¼ in.

15303 THE DRAWING ROOM.
Time 9.30. A 'lively round game at Commerce or Speculation'. Eleven players and three spectators at an oval table under a gas chandelier. Through a doorway, whist-players, more serious, are seen.
5×9½ in.

[1] Signatures as No. 15277.

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15304 "A GOOD NEW YEAR."
Time, 12 o'clock. Men, women, and sleepy children, drink, or clasp hands round a dining-table. A man kisses a girl, another cuts off a lady's ringlet. A tipsy butler and footman stagger in with a vast rectangular cake, 'bun'; another footman follows with a steaming jug of 'Het Pint' (a mixture of ale or beer, spirits, sugar, and spices).
$5\frac{7}{8} \times 8\frac{15}{16}$ in.

15305 CARDINAL PUFF.
A string of devices filling a space between Nos. 15304 and 15306. A profile (l.) and hand, with a glass of wine to the lips. Two hands manipulating a wine-glass. Two pairs of hands, each balancing a (?) long cheroot. An obese man seated, head and feet cut off by upper and lower margins (r.).
$1\frac{1}{2} \times 7\frac{1}{4}$ in.

15306 RETURN HOME.
Time 1.30 a.m. Tipsy plebeians embrace ladies returning from parties on foot, while the accompanying dandies display prudent restraint. A carriage is invaded by a crowd of roisterers, the coachman being tipsy, and the footman dead drunk. Tipsy men lean from windows, emptying punch-bowls and bottles on the crowd.

To kiss every woman met in the streets after midnight on Jan. 1 was the custom of the plebs. in Edinburgh. See Simond, *Travels* . . ., 1815, i. 368.
$6\frac{7}{16} \times 9\frac{1}{16}$ in.

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15307 A REGULAR ROW.
Early morning. Drunken roisterers (after 'Cheap Whisky') fight in the street, others, more respectable, stagger homewards. A dandy kneeling on a companion's back removes a big padlock, an ironmonger's shop-sign. A girl opens a street-door expecting her lover as 'First Foot', and is confronted by a drunken Irishman.
$4\frac{7}{8} \times 9\frac{3}{4}$ in.

15308 THE POLICE OFFICE
Time 10 a.m. Woe-begone and damaged and drunken revellers wait in a police-cell. Above the half-door (r.) police officers are seen struggling with a mob of riotous women.
$4\frac{3}{4} \times 9\frac{3}{4}$ in.

15309 NEW YEAR'S DAY FORENOON.
Time, 2 p.m. [*sic*]. Street scene. Country-people are shopping, children carry toys. A Highlander pipes. A knock-kneed fellow in the gutter holds up a placard on a tall pole: *Northern Looking Glass.*
$4\frac{1}{2} \times 9\frac{3}{4}$ in.

Vol. I. No. XV. 23 Jan. 1816.

15310 [KISSES]
Six couples: [1] *Stealing.* A handsome young officer bends over a young lady asleep in a chair. [2] *Taking.* A negro footman seizes an unwilling maid-servant. [3] *Giving.* A sailor and a country girl embrace heartily. [4] *Throwing away.* A pretty young woman coaxes a scowling man, an elderly husband. [5] *Deceiving.* A dandified fortune-hunter kisses a fat widow who sits over an open money-chest. [6] *Receiving.* A schoolboy tiptoeing on a book is about to be kissed by a prim woman.
c. $7\frac{1}{2} \times 9$ in.

15311 TOM SHERIDAN AND THE COUNTRYMAN.
T. S. slaughters ducks, &c., at close range, watched by a knowing farmer. He has paid the farmer, who does not own the ducks, for a double-barelled shot; he intends to cover by a joke his lack of success on a day's shooting.

For T. S. (1775–1817) in Scotland, cf. No. 10297.

$3\frac{1}{2}\times4\frac{1}{2}$ in.

Page 2

15312 LIFE OF A SOLDIER; *continued from N° 13* [No. 15104].
9. On the battlefield: he wrests an Eagle from a foppish French officer. *10.* He stands at attention while an officer, holding the Eagle, presents him to Wellington; an officer of dragoons stands beside him. He is given a commission on the spot. See No. 15322.

$4\frac{5}{8}\times9\frac{3}{4}$ in.

15313 TOO KEEN FOR THE YANKEES.
Kean, as Richard III, capers wildly on an improvised platform, surrounded by cheering Americans, white and black. He holds in each hand a large bag of *Dollars*. Above:

Richard is himself again
High Doodle Dandy;—
Let those laugh who always win,
Yankee Doodle Dandy.

Kean, by a judicious letter to the *National Observer*, overcame public resentment, see No. 15106, and had a successful season in New York, remitting £500 to London. Playfair, *Kean*, 1939, pp. 255 f.

$3\frac{7}{16}\times4\frac{5}{8}$ in.

15314 A SCENE ON 'CHANGE, LONDON.
Two Jews sit side by side, their legs confined in (penal) stocks inscribed *4 Pr Cents*. One pulls the nose of the other who flourishes a horse-whip. Behind (l. and r.) are a church spire and two tiny figures, each timidly holding a pair of duelling pistols.

Text: two prominent members of the Stock Exchange disputing over a bargain, one gave the other the lie, had his nose pulled, and responded with a horse-whip. Instead of fighting they followed the example of 'their renowned predecessors, Lockitt and Peachum [in the *Beggar's Opera*, cf. No. 7856, &c.]. . . . So much for Stock-jobbing and Stock-jobbers.'

$3\frac{1}{4}\times3\frac{3}{8}$ in.

15315 GOOD FOR NOTHING BILLS.
A ragged tailor obsequiously presents his bill to a dandy resembling Petersham. Above: *I have taken the liberty to present you my Bill.* and: *D—n Bills they are good for nothing—nobody takes them now.*

$3\frac{1}{4}\times3\frac{3}{4}$ in.

15316 DUDDINGSTON LOCH.
Skaters in the foreground fall grotesquely, others cut figures or race along. Behind them is a curling match (with spherical stones). The middle distance is crowded with figures, and two carriages stand on the ice. On the shores are (l.) refreshment tents and (r.) a military band. The summit of the adjacent hill is covered with tiny spectators.

$3\frac{3}{8}\times3\frac{3}{8}$ in.

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15317 MY HOUSE IN TOWN.
A section of a large house from roof to cellars, showing interior. On the roof cats prowl. Two miserable garrets are occupied (l.) by a maidservant who

leans from a skylight to hand a letter by a pair of tongs to an adjacent attic, and (r.) by a manservant who leans out to greet a woman at another attic window. The fifth floor contains *the Nursery* (with sick children); *the Laundry* (linen on fire while laundrymaid and footman play cards); *the Lumber Room* (containing lumber and an elderly man). The fourth floor: *Gentlemen's Withdrawing Room* (punch, toasts, and drunkenness); *Ladies Withdrawing Room* (conversation, a footman drops a tray of tea-things). Third floor: *Dining Room* (a dinner-party). *Bed Room* (ladies, having placed hats and cloaks on the bed, are grouped at a toilet-table). Second floor: *Visiting Parlour* (a formal call). *Music Room* (a music lesson, harp and piano, with visitors). *Dancing Room* (a dancing lesson). First floor: *Pantry* (serving also as larder; a butler is absorbed in a newspaper while a cat devours fish). *Breakfast Parlour* (three breakfasters, the table close to the fire: yawns, curl-papers, and dressing-gown). *Study* (a man crippled with gout furiously pulls the bell, while trying with his crutch to stop a dog from biting a cat). *Ladies' Dressing Room* (a lady stands at the dressing-table rougeing her face, while an elderly maid strains at her stay-laces). Ground floor: *Kitchen* (fat cook basting a bird, coachman sitting over the fire, kitchen-maid at work, one footman chasing a coy maidservant, another standing by the fire). *Porter's Hall* (the porter fast asleep in his chair, while a dog barks furiously at the closed door). Cellars: *Wine Cellar* (butler and a tipsy footman carouse). *Coal Cellar* (coal, rats, bottles, a marauder with a dark lantern, the legs of a second man descending from the coal-shoot in the roof).
$14\frac{1}{4} \times 9\frac{1}{8}$ in.

Vol. I. N° XVI. 20 Feb. 1826.

15318 RADICAL RACE.
Hunt's son, fashionably dressed as an amateur whip,[1] drives (l. to r.) his father's blacking van with four galloping horses across the frozen Serpentine. Two men in livery in the dickey blow trumpets. There is a crowd of admiring spectators. The van is inscribed *Hunt's Radical* [replacing 'Matchless'] *Blacking* [see No. 15150].

The exploit was for a bet of 100 guineas with 'a noble lord'; Hunt helped his son by pointing out the best route. There is a lithograph of this subject (Crace Coll., 'Frost Fairs'). A drawing of one of Hunt's vans or carts is in the Scharf Coll., vol. ii.
$4\frac{9}{16} \times 9\frac{3}{4}$ in.

15319 BRITISH FIELD SPORTS.
5. Smock race: women race for a chemise, displayed on a pole, outside an inn: the Goose and Gridiron.
6 Grinning through a horse-collar: two yokels, one bandy-legged and fat, the other knock-kneed and thin, perform on a small platform. A man holds a hat (? the prize) on a pole. Cf. No. 9473.
$2\frac{1}{4} \times 9\frac{3}{4}$ in.

15320 ROWLAND HILL, AND HIS ORGANIST, OR PIOUS DISCORDS.
Rowland Hill, in gown and bands, kicks a man with a box-organ strapped to his back; he holds up a paper: *40 Gs Pr An.* Behind him is his chapel. Across the road, in front of a church (St. John's, Waterloo Road), stands a fat and jovial parson, displaying a paper: *70 Pr An.*

A satire on the 'saintly cant' revealed in a pamphlet by Benjamin Jacob, late organist at the Surrey Chapel, at 40 guineas a year. He was tempted to

[1] He wore 'a white upper tog and cord kickseys, . . . a regular four-in-hand tile, and had all the air of a swell dragsman of the first water'. P. 4.

leave Hill's chapel for the new church by a salary of 70 guineas with permission to play once a Sunday at the chapel. Jacob (1778–1829), a fine executant, was thereupon expelled by Hill who attacked him in the pulpit. See Jacob, *A Statement of Facts relating to the Expulsion of Mr. Jacob from the Organ of the Surrey Chapel . . .*, 1825 and *D.N.B.*

$4\frac{1}{2}\times4\frac{7}{8}$ in.

15321 THE UNKNOWN KNOWN.

The (puzzled) head and arm of Scott emerges from a heap of books, from which emerge also four pairs of legs, and a hand holding a constable's staff, the shoes, trousers, &c., perhaps indicating different aspects of Scott: the lawyer, the author, the publisher (with Constable), and the laird. An obese John Bull, on tiptoe, gapes in amazement. The beams of a rising (or setting) sun radiate from behind the pile. Book titles: *Tales of my Landlord*; [Mid] *Lothian*; *Crusader*; *Ivanhoe*; *Guy Mannering*; *Redgauntlet*; *Rob Roy* [in reversed characters]; *Kenilworth* [twice]; *Waverley*; *S^t Ronans Well*; *M^r* [or M^rs] *Gran* [sic]; *Prentice Essay* [? 'Malachi. . .', see No. 15417]; *Nigel*. See No. 14825.

$4\frac{3}{8}\times4\frac{7}{8}$ in.

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15322 LIFE OF A SOLDIER

11. As an ensign, see No. 15312, carrying a standard, he leads a storming party into the cannon's mouth, and against French bayonets.

12. Promoted Adjutant, he inspects a platoon.

$4\frac{11}{16}\times4\frac{3}{4}$ in.

15323 THE CAT CONCERTS.

Two cat-headed (male) vocalists stand together, performing at an evening party, guests in the background. Perhaps a satire on Velluti, see No. 14879.

$4\frac{1}{4}\times4\frac{5}{8}$ in.

15324 THE ARRIVAL.

A disgruntled John Bull, his dress disarranged, stands beside his baggage, hands in his breeches pockets. Below: *You never ketches me aboard a Steam boat no more—that ere birth's almost been the death on me.—*. See No. 15051.

$5\frac{5}{8}\times4\frac{5}{8}$ in.

15325 PICTORIAL DICTIONARY. | AD. [continued from No. 15109]

[1] The first of six designs in two columns: *Advantage* | *Superiority gained by stratagem.* A stout woman belabours a much smaller man whose hands are tied behind his back.

$3\frac{3}{8}\times2\frac{5}{8}$ in. Whole design, $10\frac{1}{8}\times5\frac{1}{8}$ in.

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15326 LIFE OF A SAILOR

N^o 1. An old Greenwich pensioner with a wooden leg sits at an inn-door watching his little boy sail toy ships in a pond (a British ship with a French prize in tow). The inn is the *Lord Nelson*; sign a H.L. portrait, with pipes, tankard, &c. On the wall is a careful drawing of the *Victory*.

N^o 2. The pensioner presents the boy, who wears nautical jacket and trousers, to his former commander, a burly officer on the deck of his ship. See No. 15335.

$4\frac{7}{8}\times9\frac{1}{2}$ in.

15327 ST JOHN'S CHURCH GLASGOW.

A neo-Gothic church with a square tower has a weathercock on which a minister in gown and bands is transfixed. Holding out his hat he looks down at a bird on the branch of a withered tree (r.). On the l. is a placard: *Theatre Royal—Know your own Mind.* Inscription: *A little bird sang from a Spray* | *He that will not when he may* | *When he will—he shall have Nay.*

Text: Mr. Russel of Muthil, recently accepted from the Glasgow magistrates an appointment to the parish of St. John's—then refused, then expressed regret at the refusal, and a second time refused. See *Sermons of John Russel, Minister of Muthil*, with biographical sketch by T. Chalmers.
5×4⅞ in.

15328 THE PIG'S FOOT.
A bearded Jew sits in a chair, held there by a fat landlady, while a man puts a pig's foot into his mouth. Five amused men, one in private's uniform, look on.

The perpetrator, one John Shepheard, keeper of a billiard-table, was successfully prosecuted for assault by Abraham Jacobs, a hawker of pencils (despite evidence denying the assault and putting the blame on Jacobs).
10½×4⅞ in.

Vol. I. N° XVII. 3 Apr. 1826.[1]

15329 CALEDONIAN THEATRE, EDINBURGH.
Two designs, side by side. [1] *Saturday Night.* A corner of the stage (r.), with part of the orchestra, pit, and boxes (l.). A delighted audience watch a devil carrying off a clown, with Harlequin in the background. [2] *Sunday Morning.* The stage is occupied by a pulpit with a ranting minister and sanctimonious clerk. A surly sanctimonious congregation fills pit and boxes.

Text: an advertisement of the performance of *Valmondi or the Terrific Compact!!!*, followed by one of a sermon by the Rev. Mr. ——, both at the theatre. The play is the anonymous spectacle 'Valmondi; or the Unhallowed Sepulcre', first acted, Adelphi, London, 14 Oct. 1824. Nicoll, *Nineteenth Century Drama*, 1930, ii. 538.
5×9½ in.

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15330 A SOLO.
A starving and ragged man in a ramshackle attic opens a bare cupboard. One of a set of four.
4½×4⅞ in.

15331 A DUET.
A man, registering dismay, sits in a chair between two women; an elderly virago (his wife) berates a pretty weeping and pregnant maidservant.
4½×4⅞ in.

15332 A GLEE.
Two gardeners unearth buried treasure; one leaps into the air in his glee.
4⅝×4⅞ in.

15333 A CATCH.
A poacher and his dog, each with one leg caught in a steel trap. The man has gun, pheasants, and a hare. On a notice-board: *Steel Traps & Spring Guns* [prohibited in 1827]. Cf. No. 14564.
4⅝×4⅞ in.

15334 CURE FOR A COLD.
An artist turns from his easel to look with astonishment at a smiling and bottle-nosed visitor.

De Loutherbourg, who professed to cure all diseases (see No. 7545), had recommended copious draughts of bran-tea; the patient comes to return thanks for his cure by neat brandy.
c. 4⅝×4½ in.

[1] Photostats from a volume in the Mitchell Library, Glasgow.

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15335 LIFE OF A SAILOR. N° 2.

Scene in a midshipman's berth in the cockpit. The boy of No. 15326 descends a companion-ladder, astounded at the practical jokes, &c., in progress. Behind him appears the wooden leg of a sailor. A child-midshipman violently kicks a negro servant, making him spill a bowl of punch. A dressed-up monkey drinks and smokes. Cf. No. 14091, on which this may be based.

c. $4\frac{3}{4}\times 9\frac{1}{2}$ in.

15336 BOMBARDMENT OF THE ELEPHANT. SCENE EXETER CHANGE.

A burlesque representation of the shooting (26 Mar.) of the elephant ('Chunee') which had long been the pride of the menagerie, and had appeared at Covent Garden in 1810 (see No. 13372). A grenade is fired from the Regent's Bomb (see No. 12799, &c.), and the beast is attacked with a cannon by two files of soldiers, firing muskets, as an operation of war.

$4\frac{7}{8}\times 9\frac{3}{4}$ in.

15337 SAVOURY DISHES

Thirteen dishes, each with a punning inscription, contain little figures or groups: e.g.: *Wild Game with Lark Sauce*, two Corinthians (see No. 14320) overturn a watchman's box. *A Lobster*, a dandified officer wearing a huge bearskin. Cf. No. 15469.

$4\frac{3}{4}\times 9\frac{7}{8}$ in.

15338 NORTHERN | LOOKING GLASS.[1]

Printed and Published by John Watson, Lithographic Press Office, 169 George St. Glasgow: and Sold by him, and the Booksellers of London, Edinburgh, & Glasgow.

Photostat of lithograph. [1] Front cover to the magazine. The title encloses a large vignette: a moustached man of military appearance (who is perhaps Heath (H.L.), transformed by moustache, curled hair, and absence of spectacles) regards with astonishment his reflection in an oval mirror; it is surrounded by ten other heads, including an old woman, a fat and bland parson, and a barrister. Some are angry, some amused. On the extreme l. the H.L. figure of W. Heath, as in No. 15301, spectacled and serious, and holding papers under his arm. A John Bullish fellow grins knowingly at Heath, his finger pressed against his nose. A man shakes his fist angrily at Heath. This is framed by a border, edged by lines, and widened symmetrically at the four corners to give space for four figures, placed diagonally, feet towards the outer edge: a Highlander taking snuff from a ram's-horn mull; an obese and gouty John Bull holding a long pipe; a comely Welsh girl in top-hat (with leek) over a cap, and short petticoats, a goat behind her; a ragged and jovial Irishman flourishing a shillelagh. At the sides the border is completely filled with heads, mostly grotesque, sixty-four in all. In the upper border is an irradiated crown on a cushion (emblem of loyalty); the imprint, on a piece of drapery, fills the lower border.

[2] Back cover to the magazine. The words *Northern | Looking-Glass* enclose a large spider's web which fills the central panel. In the middle is a tiny spider with the smiling head of W. Heath (without spectacles). On the web are realistic flies and butterflies. The border the same size as [1], but without decoration.

From No. VIII onwards each number has the advertisement: 'Covers 1s. 6d. Superior Do. 4s. Best Do. 5s.' The B.M. copy (Nos. I–XVI only) is bound

[1] From a copy in the Mitchell Library, Glasgow.

in boards with a linen back strip. On the front cover is a label with a border of printer's flowers: *Heath's Comic | Looking-Glass ; | or, | Mirror of Mirth: | Exhibiting An Entertaining Series Of Nearly | Four Hundred Humorous Caricatures and | Burlesque Sketches. | — Price Twenty-Five Shillings In Boards. | A Fine Edition on Large Paper With Extra Plates, | Elegantly Bound In Cloth with Gilt Leaves, | Price Two Guineas.*
Design, $15\frac{1}{8} \times 10\frac{1}{8}$ in. Inner panel, $10 \times 6\frac{3}{8}$ in.

15339–15358

Photostats of engravings by W. Heath in the *Northern Looking Glass, New Series.*[1] Vol. I. N°. I. May 1826. [Pub. Richard Griffin & Co. Public Library, 75 Hutcheson Street, Glasgow.]

15339 MY STARS WHAT A CHANGE!!!
The title issues from Sir John Moore's statue, which registers amazement at the transformation of George Square, Glasgow (see No. 15023) into a garden with a central fountain, trees, flower-beds, grass, and curving walks on which a few fashionably dressed persons promenade. (The improvement is due to Mr. Cleland, see No. 15020.)
$5\frac{5}{8} \times 9\frac{1}{2}$ in.

15340 NEWS PAPERS. *to be continued.*
Eight designs arranged in two rows. [1] *Iohn Bull.* An obese man with a pugnacious profile, wearing old-fashioned dress with top-boots, stands with both hands resting on a knobbed stick. [2] *the Traveller.* An aeronaut falls head-first through clouds from the basket of a balloon. [3] *the Globe.* An almost spherical woman. [4] *the Times.* A dandified tradesman stands, holding out empty pockets. The building behind him is inscribed *Shop to let* and *Bankrupt Stopt.* (For the financial crisis see No. 14814, &c.) [5] *the Morning Herald.* A watchman holding his lantern shouts *Past Four.* [6] *the Examiner.* A spinsterish and shrewish-looking woman with a long nose and spectacles stands holding a candle, in a pose of inquiry. [7] *the Independent Whig.* A fat and bald woman holds out her hands towards a hat and a naturalistic wig with ringlets which blow away towards the sea. [8] *the Morning Advertiser.* Surprised features in a circle surrounded by the rays of the sun; from this a hand projects, holding a night-cap. Cf. No. 14741, &c.
$5\frac{1}{4} \times 9\frac{1}{2}$ in.

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15341 THE LAST WOMAN.
Men of all conditions struggle violently for an ugly, fat, and frightened negress. A burly sailor embraces her; a Life Guardsman attacks him and tries to drag him away by the pigtail. A fat bishop rushes avidly forward, holding up a crosier. Others include a Jew old clothes' man, a Chinese, a dustman, a barrister, a gouty old fellow on crutches. Others lie on the ground, fighting, or being trampled on.

A comment on (the title of) Mary Shelley's recently published book, *The Last Man,* cf. No. 15490.
$3\frac{5}{8} \times 6\frac{7}{16}$ in.

15342 APPLICATION.
A fashionably dressed man is beset by a bailiff who presents a writ, and by three creditors, including a butcher. On the l. is a cobbler's stall, the man

[1] From a copy in the Mitchell Library, Glasgow.
[2] Pages 2 and 3 are arranged horizontally, unlike all the other pages of the magazine; each has four designs divided by intersecting lines.

hard at work, while in the window above a man savagely applies a tankard to a woman's nose. On the r. a man raps at the knocker of a door.
$3\frac{5}{8}\times6\frac{1}{2}$ in.

15343 LETTERS FROM THE COAST N° 1. LANDING AT INVERARY.
Kilted Highlanders carry on their backs passengers from the steam-packet boat (r.) to the jetty (l.). A gouty old man is plunged into the water. From the deck other passengers wait their turn with anguish or anger. (Text: It is suggested that this regular occurrence at low tides could easily be prevented by the Duke of Argyll.)
$3\frac{7}{8}\times6\frac{7}{16}$ in.

15344 SYMPTOMS OF THE SCARLET FEVER.
An elderly doctor, feeling the pulse of a young lady, drops his watch in astonishment. She has reacted violently to the reflection in a mirror of a handsome officer of dragoons holding up a letter. The patient sits in a chair between an old duenna who registers shocked disapproval, and a young woman who holds up a slyly beckoning finger.
$3\frac{3}{4}\times6\frac{1}{2}$ in.

Page 3[1]

15345 SYMPTOMS OF THE YELLOW FEVER.
A ragged old miser in his attic, counting his money, turns in alarm towards the heavily barred door. Window and skylight are shuttered and barred, but sun streams in. An emaciated cat watches a rat-hole.
$3\frac{3}{4}\times6\frac{1}{2}$ in.

15346 LETTERS FROM THE COAST N° 2. A ROTHSAY INVITATION.
A very fat 'cit' tries angrily to squeeze through the narrow doorway of a small house, watched by amused spectators from the windows above and from the road. (Illustration to verses in imitation of Moore's 'Fudge Family in Paris': the doors of old houses on the Scottish coast are narrow.)
$3\frac{3}{4}\times6\frac{1}{2}$ in.

15347 LA COUR.
Ball-room scene. A dandy bows low to his partner in a minuet (see No. 12938), a haughty lady who seems about to curtsey, her head thrown back. His shock of hair falls before his face, his arms dangle, palms turned outwards. In the background two couples flirt or watch.
$3\frac{3}{4}\times6\frac{1}{2}$ in.

15348 DIVISION.
Battle scene. An officer on a wildly galloping horse, which leaps over a dead man, falls backward, his head severed but registering horror. In the background (r.) are two heads in the air, and a man severed at the waist. This is the effect of distant artillery fire (l.).
$3\frac{3}{4}\times6\frac{1}{2}$ in.

N.S. Vol. I. No. 2. June 1826.

15349 [VIGNETTE.]
The usual heraldic device of an oval mirror resting on thistle, shamrock, and rose, with two unicorns as supporters, is altered: the mirror reflects the face of Heath (without spectacles) smiling, with a finger pressed against his nose. Below (as on N.S. No. 1): *Like Adonija the painter of Ubida who being asked what he painted answered as it may hit. Cervantes.*
c. $1\frac{7}{8}\times3\frac{1}{4}$ in.

[1] See n. 2 on opposite page.

15350 TRAVELLING
Two designs side by side: [1] *in Ireland.* A ragged bare-legged jarvey drives a jaunting-car, making a skeleton-like horse gallop uphill. In the car are at least six people, some ragged. A fat sow is towed behind the car. [2] *in the Highlands.* A Highlander drives a fat cob up a steep mountain road, with a precipice on the near side. In the neat two-wheeled cart are three well-dressed travellers and a dog. Cf. Gillray's contrasted plates, Nos. 10478–9.
$4\frac{1}{4}\times9\frac{1}{2}$ in.

15351 UMBRELLA BONNETS 1826
The design is vertically divided by a thin ragged man clasping closed umbrellas and holding up a pole on which is a placard: *Pity the Poor Starving Umbrella* [maker]. On the l.: *Disadvantage.* Ladies eclipsed by enormous flat hats of Leghorn type, walking on the pavement, have upset a dandy into the roadway where a wheel passes over his neck. A hat-brim strikes the face of a man carrying a board of plaster statuettes on his head; he staggers back. *Advantage* (r.). Two vast hats give complete protection in heavy rain (as in No. 7105, &c.) to a lady and two men whose arms she takes, and to a lady and two children.
$3\frac{5}{8}\times9\frac{3}{4}$ in.

15352 GRAMMER [*sic*] *the Vowels. To be continued.*
A design divided by a vertical line: [1] A short fat lady curtseys between two tall thin men who bow from the waist. Inscription: *O is Long I is Short E is Long.* [2] An immensely fat coachman in caped greatcoat, a paunchy man in a chair yawning and stretching violently, and a tall and very thin lady holding a fan have the inscription: *A has three Sounds broad open Slender.*
$3\times9\frac{3}{4}$ in.

Page 2

15353 THE BATH COACH GOING DOWN TO A WATERING PLACE
The four horses gallop downhill across a bridge, the coach overturns: coachman, outside passengers, and luggage fall towards the river.
c. $4\times5\frac{5}{8}$ in.

15354 OLD APOLLO YOU ARE BEATEN BY GEORGE!!! *old Song.*
Apollo, holding his lyre, walks off discomfited from a small boy seated at a piano (l.) who looks triumphantly towards him.
4×4 in.

15355 MILITARY ANECDOTES, &c. *to be continued*
Two designs: *Drill* (l.). A young soldier levels a musket, scowling towards a (?) sergeant in back view. Behind, a row of men is being drilled. Above: *Delightful task to rear the tender Thought— | And teach the young idea how to Shoot* [Thomson, *The Seasons, Spring*]. *A Fact* (r.). A small boy in uniform with immense plumed helmet, stands with arms akimbo, a trumpet dangling from his arm, between two amused yokels. He looks pugnaciously to the r., saying: *What are you looking at, did you never see a Heavy Dragoon before.*
$4\frac{3}{4}\times9\frac{3}{4}$ in.

15356 SCOTS PROVERBS,
Four designs: [1] *Ae bird in the hand is worth ten fleein' by.* A burly watchman, his broken lantern on the ground, collars a terrified dandy while others escape. [2] *A' cats are grey i' the dark.* Bedroom scene. A top-booted man embraces an ugly old woman. [3] *Far frae court far frae care.* A tattered ragamuffin capers delightedly, pointing to a large building outside which is a gallows. [4] *Daughters & dead fish are nae keeping ware.* A young girl on the

arm of a military officer escapes from an irate father. A post-chaise and four waits.
$7\frac{3}{8} \times 9\frac{3}{4}$ in.

15357 MASONARY [*sic*] N° 1 | A FREE AND AN ACCEPTED MASON.
A Scots mason on a ladder kisses a stout servant-girl at a window. From the window below an elderly woman looks up with envious disapproval. On the wall are the signs of two insurance companies: *Hand in hand* (clasped hands) and *Union* (Britannia's shield).
$6\frac{3}{4} \times 4\frac{3}{8}$ in.

15358 [RIDDLES.]
Six designs in two columns, the queries (to which there are seemingly no answers) literally depicted (e.g.): *Why is a Pig with a curly tail like the Ghost in Hamlet*: the Ghost standing on clouds (r.), and a large sow.
$6\frac{3}{4} \times 5\frac{1}{4}$ in.

15359 I HOPE I DON'T INTRUDE.

Bu . . . [T. L. Busby]
Busby's Humorous Etchings. *41*
Pub^d^ 1826 at the Artist's Depository 21 Charlotte S^t^, Fitzroy Sq

Engraving (coloured impression). Illustration of the catch-phrase from Poole's play. A man resembling a Jew in a gabardine, but with long ass's ears, is the intruder, looking round the door (r.). He terrifies a woman and four boys, and a tea-table is overturned. On the wall is a portrait of Liston as Paul Pry, saying *I hope . . .* [&c.] See No. 15138.
$3\frac{3}{4} \times 5\frac{1}{8}$ in.

15360 MAD DOG. *45*

B [T. L. Busby]
Pub^d^ 1826 at the Artist Dep^y^ 21 Charlotte St, Fitzroy Sq.

Engraving (coloured impression). A dog, trotting along a street with its tongue hanging out, has caused a scare. Two men in the foreground take cover under a wall (l.) on which is a bill: *Caution Hydrophobia*; one, a stout 'cit', crouches with his hat poised as a shield on the ferrule of his levelled umbrella. An apple-woman lies prone; a woman rushes into a house, beside a window from which terrified women look out. A man fires at close range, behind him others with sticks, brooms, &c., are indicated. A second band approaches from the background, armed with pitchforks and led by a man with a gun. Cf. No. 15050.
$3\frac{3}{4} \times 5\frac{3}{16}$ in.

15361 A CORONERS INQUEST.

*F. Del^t^*
London. Published by Tho^s^ M^c^Lean, 26, Haymarket, 1826.

Aquatint (coloured impression). Scene in a bedroom with a boarded floor, the foot of a curtained bed (r.), and a grandfather clock. A picture of a fat ox over the chimneypiece indicates a farm-house. Hobnailed boots on the bed, projecting into the design from the r. margin, show the subject of the inquest. The jurors, shock-headed country-folk, stand about in puzzled discussion;

one of them, a smartly dressed barber, addresses the paunchy coroner, who stands with his back to the fire (l.). Below the design: *Juror—the man's alive Sir, for he has open'd one eye. Coroner. Sir, the doctor declar'd him Dead two hours since & he must remain Dead Sir, so I shall proceed with the Inquest.*
$8\frac{7}{8} \times 6\frac{15}{16}$ in.

15362 A MISSIONARY SOCIETY MEETING.

[Imprint cropped.] [? 1826]

Aquatint (coloured impression). The speaker, hideous and plebeian, stands behind a table on which are two lighted candles, which his windy declamation causes to gutter. He addresses a small audience of sour, sly, and sanctimonious men and women, plainly dressed and ungainly. On the wall are three pictures: a bust portrait of a fat hideous man wearing large clerical bands is flanked (l.) by a picture of three missionaries standing under palm-trees and addressing savages, and (r.) a ship in full sail driving towards a tropical landfall. Below the design: President, "*To conclude, we have preach'd the word in all the* uninhabited *parts of the Earth & have Translated it into 500* unknown *Languages & have not The least doubt but that we shall be enabled to render it* equally Intelligable [sic] *in as many more, aided by the liberal subscriptions of this evening.*"

The Society may be the British and Foreign Bible Society (founded 1804), an evangelical body which was attacked by some Churchmen as a menace to the Establishment. See M. J. Quinlan, *Victorian Prelude*, New York, 1941, pp. 127 ff. It was being rent by controversy over the printing of the Apocrypha, see vol. xi. See No. 15407; cf. No. 14815.
$6\frac{3}{8} \times 8\frac{15}{16}$ in.

1827

POLITICAL SATIRES

15363 THE PILLAR OF THE STATE OR JOⁿ BULL OVER-LOADED,
H Heath Del—
Pubᵈ Janʸ 10. 1827 by S W Fores Picadilly

Engraving (coloured impression). An adaptation of No. 13288 (1819). Below the title: *if the Bull should rise great must be the fall thereof.* As before, the bull is stapled to the ground by a chain attached to a muzzle, but his fore-legs are not also stapled, as in that pl., and with his hind-legs he tries to rise, instead of lying quietly. His burden, a human pyramid, is in six tiers, topped by a large crown on which weights are placed. At the base are Ministers and tax-collectors: Eldon in front, clutching one of the tipped horns, and wearing the Purse of the Great Seal as in No. 13288. Close behind him, above the bull's head, are Robinson, in his Chancellor of the Exchequer's gown, next him a man holding a paper headed *Malt &c*, and Liverpool. Between Eldon and Robinson are two others, clinging on somehow. Behind are four tax-collectors holding papers: *Candles and Soap*; *Starch*; *House Tax*; *Servants*; *Customs*; *Beer*; *Legases* [sic]; *Hops*; *Windows*; *Excise*; *LAND*. They gash the bull's flank with spurs. Astride the tail, as in No. 13288, is a chain of six men dresses as royal grooms; all are drink-blotched. Above, in a second row, are seven soldiers, as in No. 13288. The third row consists of five men in civilian dress on the helmets of those below, each with a large paper: *Half Pay*. Their heads are hidden by three ladies and two men in court-dress who form the fourth row. The women hold papers inscribed *Pension £2000*; *Pension 500* and *Pension*; the last holds an infant on her knee, as does the man next her, whose paper is *Sinecure* (an allusion to reversionary pensions). The other man wears a ribbon and star and holds a paper: *Pension 5000*. These five support a horizontal pole on which five parsons sit astride; the first, as in No. 13288, holds the constable's staff which denotes a clerical magistrate (see No. 13281, &c.); in each hand is a paper inscribed *Tithes*, and he also holds a dice-box; in his pocket is the five of spades, and he is labelled *Drunken*. The next two hold papers inscribed *Tithes*; the fourth has papers inscribed *Fox Hunting* and *Cock Fighting*, the last has a paper inscribed *Boxing*. Above them is a trio of bloated bishops, inscribed respectively *60,000* (Canterbury), *20,000*, and *40,000*.

From each end of the projecting pole hangs (just below the parsons) a cluster of starving people. On the l. are *Distressed Labourers and Husbandmen*: two men cling precariously, while a woman and children hang from them in a human chain. On the r. are *Starving Operatives*:[1] a man and a boy clutch the pole, the former supporting a woman and five children. The bull kneels at the water's edge; across a narrow channel is *France*, where a French officer (replacing Wellington) shouts *We've plenty of Corn here Johnny if they will but let you have it.*

A satire on agricultural and industrial distress (which was slowly lessening) and on the burning question of the Corn Laws, as well as on the perennial theme of taxes, pensions, and sinecures. On 1 Sept. 1826 the ports were thrown open, by Order in Council, to oats, oatmeal, peas, beans, and rye; there was

[1] The earliest date in the *O.E.D.* for this meaning of operative is 1831: it was current in Glasgow in 1812, see Aspinall, *Early English Trade Unions*, 1949, p. 143.

no shortage of wheat. Barnes, *Hist. of the Corn Laws*, 1930, p. 192 f. Cf. No. 12503. Half-pay officers have generally been objects of sympathy, cf. No. 14370, &c. The first appearance of the sporting parson as blameworthy. Bishops' incomes in satire commonly included those of the benefices in their gift.
$13\frac{3}{8} \times 9\frac{1}{4}$ in. Pl. $14\frac{3}{8} \times 10\frac{1}{8}$ in.

15364 A PARTI CARRÉ FOR A CROWN.

H. H. [Heath] *fec^{t}*
Pub^{d} Feb^{y} 28 1827. by S. W. Fores. Piccadilly

Engraving (coloured impression). A study in facial impression deriving from Gillray's *Two-Penny Whist* (No. 8885). The King and Lady Conyngham (l. and r.) are partners at whist against Lord Conyngham, who is in back view facing his (?) elder daughter. The Marquis had led the Knave of Hearts, the King has played the Queen, Lady Elizabeth the King. Lady C. triumphantly holds out the ace; with a knowing smile the King responds: *Well done Mar×h××××××s. We have got the Trick.* Lord C.: *We're done.* On the wall are two pictures; one roughly resembles Nash's design for the reconstruction of Buckingham House, then in progress; on the frame is *500,000*. The other is *Windsor Castle*, the frame inscribed *900,000*.

A satire on the King's relations with the Conynghams and the domestic seclusion in which he lived with them, cf. No. 14639, and on costly adventures in building, then beginning to come under attack. See H. Clifford Smith, *Buckingham Palace*, pp. 39–41. Creevey (20 Aug. 1827): 'In the evenings he plays at *shilling* whist and likes it much.' *Life and Times*, ed. Gore, p. 228. For canards relating to Lady E. C. (married in 1826) see No. 14401; her sister may be depicted.
$8\frac{1}{8} \times 12$ in.

15365 MOCK-ADAM-IZING—THE COLOSSUS OF ROADS.

H Heath fec^{t}
Pub^{d} by S. W Fores. March 1 1827 41 Piccadilly London.

Engraving (coloured impression). McAdam, in Highland dress, stands astride, each foot resting on a post, a large bag of *Sovereigns* under each arm. Below his legs are two ragged stone-breakers plying their hammers on heaps of stone for road-making. From the l. post projects to the l. a finger-post: *Great West Road*; from the other, a similar finger-post: *Great North Road*. On the former road pedestrians are plunging deep in mud, on the latter they are smothered in dust. In the background, framed by the legs of the Colossus, is a windmill: *Breakstone Mill*. On the l. a wagoner leads his cart through a slough.

For McAdam see No. 14695. In 1827 he was appointed General Surveyor of roads, and was voted an indemnity for past expenses in road-making, with a gratuity of £2,000, £10,000 in all. His name had become the synonym for his invention; for its various derivatives see *O.E.D.*
$8\frac{5}{8} \times 12\frac{5}{8}$ in.

15366 THE STRUGGLE. OR A LONG PULL, A STRONG PULL, AND A PULL—ALL'TOGATHER.

H. H. fec^{t}
Pub^{d} March. 16. 1827. by S. W. Fores—Piccadilly. London.

Engraving. Canning and Eldon, both in shirt-sleeves and about equally

matched, face each other in a small boat: *Cabinet . Cock Boat.* The very ornate boat resembles a Canadian canoe in general shape; the paddles go through big apertures encircled by the points of a star; that of Canning is *Deplomatic Sagacity*; Eldon uses the mace, which is inscribed *Pelf Patronage Parsimony* [see No. 15139]. At each end of the boat is a figure-head, one of the supporters of the Royal Arms, each with a flag-staff set in its head. Behind Canning (l.) is the Unicorn; his flag *Catholic Supremacy.* The Lion is behind Eldon (r.), with the flag of *Protestant Ascendancy.* Canning: *I shall be too much for you you are too slow in your Motions.* Eldon: *I doubt it!* The Purse of the Great Seal hangs over the boat beside Eldon, who wears wig and bands. On the extreme r. the sun rises (or sets)—it irradiates the sky behind Eldon. Below the title: *When two row in the same Boat, they may pull different ways; but when two ride on one Horse, one must ride behind A House divided against itself cannot stand!!!*

A satire on the division in the Cabinet between 'Catholics' and 'Protestants' and between Canning and Eldon. After the debate on 5–6 March on Burdett's motion for Catholic Relief (defeated by 276 to 272, whereas in 1825 it had been carried, see No. 14768) there was a great expectation that Canning would resign. Greville, *Memoirs*, 1938, i. 169 (13 Mar.). See Temperley, *Foreign Policy of Canning*, 1925, p. 417 f., and No. 15369. This issue was swamped in Cabinet reconstruction, see No. 15371, &c.
$8\frac{1}{8} \times 12\frac{3}{4}$ in.

15367 ROMAN REGATTA.

Lithographed at Allens'
Published by Tho^s^ Webb, Sackville Street Dublin. [? *c.* Mar. 1827]

Lithograph. A confused design. In a violent storm a battered raft, *Ark of Erin*, is dashed against a rocky promontory (r.) inscribed *Law—Liberty—British Constitution*, on which is a tall flagstaff, with the flag of "*Protestant Ascendancy*", unharmed among zigzags of lightning. On the other side of the raft is a giant sea-monster (l.), a Leviathan with the head of O'Connell, in barrister's wig and bands, and with a *Liberator* medal hanging from his neck. Under his r. arm is a cornucopia from which pour papers: *Perfidy*, *Persecution of Heretics*, *Cowardice*, *Lies & Hypocrisy*, *Malice*, *Cormorant Vanity.* In his l. hand he holds up an ugly little mannikin; he says: "*Delusion—Delusion's abroad—I have worked it bravely; thanks to my nether genius.* His scaly body, terminating in a sea-monster's tail, rises from the water; on it sits the (much smaller) Devil, holding between his legs a little seated man, who asks: "*Shall your dear Sheil, like his Tragedies so soon be damned.* The Devil, who holds a firebrand behind his back, answers: "*Never fear my little Darling you have no drowning mark upon you.*" On the raft are Irishmen, scarcely characterized, wearing 'Liberator' medals, and with implements of torture: a stake, shackles, a wheel (traditional emblems of 'Popery', cf. Nos. 3446, 5702, 13009). Rats leap into the sea from the raft; a cat turns its arched back on them. One of the men grasps a big *Bible* in a pair of tongs. Another points at the monster, saying, "*They will be hanged yet, tho' every drop of water swear against it.*" Another: "*His complection is perfect gallows*"; in his pocket is a paper inscribed *I K L.* A third: "*We are cheated of our lives by their ambition.*"

Driving towards the raft, and in danger of being swamped, is an open boat (r.) crowded with peasants, two are fighting, one using a sickle; others hold pitchforks. They are in great confusion, standing, kneeling, crouching, or vomiting. One exclaims "*Oh for my acre of barren ground*"; another, *I'd fain*

die a dry death. There is a tall ramshackle mast to which are attached a large feathered wing, a flag inscribed "*The Padhereen*", and a rosary. A second flag is "*40^{s} fungus*".

In the sky is a balloon with wings attached to the ropes supporting a platform inscribed *Rent Money* on which stands an ass with a cat on its back (symbolizing the Catholic Association, as in No. 15368). On a smaller and partly submerged balloon, inscribed *Association Gas*, a man sits astride, inspecting the big balloon through an eye-glass. He wears paper folded into a fool's cap and inscribed "*Irishman*". Just below the upper margin the Pope looks down through clouds upon the storm; with arms extended he cries: "*Thus repulsed our final hope is flat despair.*"

An Orangist attack on O'Connell, Sheil, the Catholic Association (see No. 14766, &c.), and the Catholic Rent; perhaps published on the defeat of Emancipation in March 1827, see No. 15365; the 'Liberator' medals show that it is not earlier than August 1826, when O'Connell founded the Order of Liberators. The wing of the boatload of peasants is one of the two 'Wings' (that for their disfranchisement), see No. 15368. The man on the wrecked balloon is probably John Lawless (1773–1837), editor of the *Irishman*, a Catholic weekly published in Belfast, who viciously attacked O'Connell for his acceptance of the 'Wings'. For Sheil see No. 15368; his tragedies were by no means failures.

$9\frac{1}{4} \times 12\frac{5}{8}$ in.

15368 THE CHASE OF A WILL O' THE WISP BY THE LIBERATORS ON THE CELEBRATED RACERS CAT-ASS.

Lithog^{d} by Holbrooke & Son 15 Anglesea Street, Dublin.

[*? c.* Mar. 1827]

Lithograph (coloured impression). Two barristers, one riding a cat, the other (much larger) on an ass, ride (r. to l.) across the tops of a range of small rocky hills forming the base of the design. They make for a cloud-borne vision (l.): a king on his throne surrounded by a cornucopia showering coins, coronets, mace, woolsack, Purse of the Great Seal, a ribbon and star, and a succession of castles in the air, one above the other. The smaller, Sheil, is leading. He has a shield inscribed SHEIL'D, and holds out a pennant. The larger man, O'Connell, rides with rein saddle and stirrup of rope, a two-pronged fork serves as spur. To his shoulders are attached feathered wings, one inscribed *40. Shilling Wing*, the other *Clerical Wing*. Against his shoulder he holds the big (closed) green umbrella with which he is often depicted. A brief-bag hangs from his shoulders, torn to show its contents, the inside of the torn fragment inscribed *Rent*. Three briefs project from the bag: *Veto*, *Bill for . .*, *Petition*. The gaping rent shows papers inscribed *Terms Fee*, *Silk Gown*, *M.P &c. &c.* He says: *My brave associate, partner of my toils, my feelings, and my fame, I fear this phantom after years pursuit will ultimately elude us and that defeat will be the recompense for all my services Oh. Hope! you jilting jade where are your promises of bench and gown M.P. and Chancellor and the association I had formed of these delusive reveries.—But ho! intrepid rider loose not your hold on this uneven path where fatal chasms await the thoughtless victim.* Sheil, who has dropped his rein, answers, looking over his shoulder: *Fear not I always promised to the Cats a free and unrestricted reign* [altered to] *rein while I reserve the spur, to regulate and command, for give them but apparent freedom they'll bear the utmost tyranny for I would cheat the deluded beings with a show of liberty which yet they ne'er must taste of" and oh! illustrious patriot have you*

held out so long untired, and stop you now for breath" we will succeed, the Gods ordain it" "and I will strain my utmost nerve to reach it" "for tho' Im small, Im right good stuff" "and I've a tongue could wheedle with the devil" if he opposed the progress of our deep ambition. Below the title: *Session referred to Session, and to seek was not always to find, and thus to pursue Emancipation was like the first inhabitants of Arcadia to chase the Sun, which when they reached the hill on which he seemed to rest, was still beheld at the same distance from them. "Parody on Johnson."*

True hope ne'er tires but mounts on eagles Wings,
Kings it makes gods, and meaner creatures Kings
Shakespear.[1]

O'Connell and Sheil are 'Liberators', showing that the publication date is after Aug. 1826. Their support of the Catholic Association ('Cat-Ass') is attributed to self-interest. O'Connell's wings are the two 'wings' of the Emancipation Bill of 1825: the bills for disfranchising 40*s.* freeholders in Ireland, and for the state endowment of the Irish Catholic clergy; both lapsed when Emancipation was defeated in the Lords on 17 May 1825, see No. 14768. The 'Rent' (see No. 14766) discloses O'Connell's secret ambitions: Jack Lawless attacked O'Connell for accepting the Wings, alleging (without evidence) that he did so on account of a promise that if emancipation were carried he would be given a silk gown. The Veto was a scheme for securing the acceptance of Emancipation by giving the Crown a veto on Papal appointments of bishops; it was acceptable to English but not to Irish Catholics, see No. 11898. An adaptation of this pl. (1828) is described in vol. xi.
c. 7×14 in.

15369 THE GREAT BATTLE, FOR THE CHAMPIONSHIP, BETWEEN BLACK GEORGE, & DUBIOUS JACK.

H H [Heath] *fec*[t]
Pub[d] *Ap*[l] *2. 1827. by S. W. Fores. Piccadilly*

Engraving (coloured impression). Eldon, in his Chancellor's wig, and Canning fight with fists, both wearing waistcoats with rolled-up shirt-sleeves. Behind Eldon (l.) stands Britannia with spear and shield, the latter inscribed *Protestant Constitution*; her lion roars angrily. She says: *That York stroke on the Inquisition will do for him.* Behind Canning, who has a black eye, stands a fat bloated Pope, holding his cross and a paper: *Racks Torments Screws &c &*; he says: *Conquer by any means and I'll give you Absolution.* His robe is held up by the Devil, Canning's bottle-holder, who holds up a bottle of *Holy Water*, and says: *Then I shall have plenty of business, tol de rol rol.* Below the title: *And it is thought there is not less than a Million of Money on this Contest. NB. the odds are 3 to 2 on Dubious Jack, he being a Cautious slopper and a deliberate sparrer | And it is Judged if he once gets George's head into Chancery it will be all U.P Goslings, but George is a desperate hard hitter and fights Canning.*

See No. 15366. The 'stroke on the Inquisition' may be Copley's speech on 6 Mar., in which he said 'that hated engine of misery and tortures . . . was again established in all its original deformity in Spain and Italy'. *Parl. Deb.*, N.S. xvi. 917. For the Duke of York and Emancipation see No. 14768, &c. 'U.P . . .' = 'it is all up with him, and the goslings will soon feed on his grave'. See Partridge, *Slang Dict.*
$8\frac{1}{8}\times12\frac{5}{8}$ in.

[1] *Richard III*, v. ii. 'Swallows' altered to eagles.

15370 THE WILD BEASTS SPORTS OF THE EAST; OR, THE BATTLE OF THE BEARS AND BULLS IN LEADENHALL STREET AT Y^E APRIL CALEDONIAN HUNT, AFTER THE GOLDEN APPLES OF INDIA.

Rob^t Cruikshank [1] *inv^t et fecit.*
Pub^d April 9^th 1827 by R. Cruikshank 5 Lowndes Terrace Knightsbridge— Sold by S, Knight Sweetings alley & E. Soulby 91 Fenchurch S^t London

Engraving (coloured impression). A complicated and fantastic design. The title implies the annual election of East India directors on the second Wednesday in April (11 Apr. in 1827). The Directors, twenty with portrait heads, with one or two shadowy heads behind, have wolves' paws, and wear, below their shoulders, sheeps' fleeces inscribed *Golden Fleece* or *Fleece*. In the middle sit the Chairman and Deputy Chairman, two profiles joined Janus-like. One (Lindsay, the Deputy), in profile to the l., says: *Adsum qui feci in me convertite ferrum* [sic]. The other (Sir G. Robinson, the Chairman), says: *Nostrum sex sumus, discedentes lucemus et aucto splendore resurgemus* [he is one of the six retiring Directors, to be re-elected after a year]. Before him are a book, *Stamp Office Ledger. This could a tale unfold*; a print of a man carrying a globe on his back (he was Chairman of the Globe Insurance Office), and papers: *Joint Stock Companies* and *Morning Paper*. In another presidential chair (r.), at r. angles to the Directors, sits a fierce-looking man with bull's horns holding a scourge inscribed *The Board of Controul* [showing he is Wynn, President of the Board]; he says: *These wolves in sheeps cloathing must not take all the prey, give us John Bulls share*. Facing him from the extreme l. is a man at a slightly lower desk, who says: *We care not a jot for the court of Proprietors.*

In the foreground are the Proprietors, grouped in three categories of animals. A pack of large dogs, 'the requisitionary pack', with human (portrait) heads, runs forward from the r., where there are circular tiers of benches (as used by the Proprietors on Court Days). The foremost is *Cato*, saying, *Chairman you are all out of order, as to your lawyers I put them all at defiance*. At his feet are papers: *He gave him a Roland for his Oliver*; *A free Press*, and *Universal Knowledge*. Next is *Cæsar*, saying, *We are allowed in Parliament to ask questions Nemo nos impune lassessit* [sic]. *Argus* [? Hume], with *National reform in Church and State* at his feet, asks: *I am my own dog whose are you ?. Cerberus* answers: *I am the House Dog but to your pack Adieu* [perhaps James Rivett Carnac, Director-elect in place of Bosanquet]. *Jason* [? Capt. W. Maxfield], leaping over a paper inscribed *The Bombay Marines Lamentations over their unmerited sufferings*, says: *I care not a fig for your majorities while truth, reason, and justice are on my side. Mad Tom* says: *One gymnastic leap would place me within the bar before you could say* Jack Robinson. The last dog, *P. Pry* [see No. 15138], its head obscured, barks at Wynn: *Bow, Wow wow!* Two other dogs with human heads are indicated, and there are also an obscure couple of normal dogs, saying, *Pointers have good noses & capital eyes for fat bones.*

As a pendant to the dogs is a group of more imposing animals (l.), also with human heads, except for a hungry-looking bear whose collar is inscribed *Tantalus*. The others are a lion, *King of the Beasts*, who says: *While I live I shall insist on the court of inquiries minutes being published.* On his back sits a tiny bear, fiddling and singing, *Over the water, and over the lees, and over the water to Charley*. Under his feet is a paper: *When a Court is overgrown*

[1] R.C.'s knowledge of and interest in details of East India Company business seems strange. Can it depend partly on Alexander C. Cruikshank (? a relative), a Clerk in the Tea Warehouse. *Royal Kalendar*, 1828, p. 306. See No. 15434.

with foxgloves a few Weedings may do good. The (portrait) head of *Silenus*, whose body is hidden, says: *let 18 or even 25 be required instead of the set of Nine-pins* [citing Sir C. Forbes, on 14 Mar.]. A tiger, *Nero*, in back view, says: *The cat must come out of that hellish bag, whether it be Baggs himself or old Nic.*

The third group of animals consists of foxes, all wearing a *Golden Fleece*, who put their forepaws on the bar, and so face the Directors. One of them desists, saying, *The grapes are too high for me, O! dear!—*. They are centred by a wolf, fox, or dog, without a fleece and with a human head, who says to the Directors: *I shall turn the tables upon you at last.* Two barristers face each other from opposite sides of the Court; they have birds' heads with predatory beaks. One (l.) is *Charon*; he says: *The requisitionary pack must be put down*; the other (r.), *Æacus*, says: *I bow to the court.* They are evidently the Company's Law Officers: their Counsel, Serjeant John Bernard Bosanquet, and their 'Advocate before Parliament', Randle Jackson.

Speeches are made by some of the Directors (l. to r.): *The Deputy is my delight on the 1st* [sic] *of April* [at the April election the Deputy Chairman automatically became Chairman]; *I adore the Chairman*; *A lack & a lass a day! The Charter allows no more, otherwise I would vote for double the number*; *Do leave the last severe sentance out*; *They* [? the 'requisitionary pack'] *form a set of injudicious yelpers whom it is inexpedient to suffer any longer*; *So help me God I have no more connection now with the Firm, than either Alexander the Great or Alexander the Pope* [i.e. Alexander & Co., the most prominent of the East India Agency Houses in London, which by 1830 had reputedly put a majority of the Directors in their seats, C. H. Philips, *The East India Company 1784–1834*, p. 243 n.]. On the extreme r. is an outsider (without wolves' paws), saying, *Let me in ye name of the Trinity. worship the whole court.*

Prominent in the foreground (l.) is a large ostrich, on its collar: *1000 Camel Power in digesting metals.* Round its legs are scrolls: *Honni soit qui mal* | *Comme ça pense ici.* It says: *The fellow is as mad as a March hare!—that Scotch dog* [the allusion seems to be to the Chairman, Hugh Lindsay]. The bird stands on a pedestal; above a military trophy is the inscription: *Lake had no cue to prevent defeat, mine was ready to secure victory. Hope told a flattering tale. Despair lowerd on the usurpers battlements, yet I fell the victim of a broken heart by foes. Nunc te quoque Brute timeo et tales amicos posthumas laudes ferentes. Has ego palmas florentes colui, tulit alter fruges maturas.* [This might apply to Wellesley or to Hastings (d. 28 Nov. 1826); the allusion to posthumous praise, and the tall rigidity of the bird indicate the latter.] Behind the pedestal the necks of geese (? back-bench Proprietors) project into the design; they cry *Chair! Chair!*; *Order! Order!*; *Question! Question!*; *Hiss! Hiss!* . . . [&c.].

Behind the Directors is a slightly concave panelled wall, covered with symbolical objects. Above the Chairman a large clock-face is partly covered by a tea-pot on which are the head and arms of a Chinese, holding the *Charter*, a dilapidated document with pendent seals. Britannia (r.), cloud-borne, is about to cut the string on which hang charter and pot. The Devil (l.) flies forward to prevent her, saying, *The whole fry are mine, the Devil never fails to take care of his own.* This central device is flanked by two pairs of pictures: *Game Birds drooping* (l.), a military camp in which the soldiers are dead or drooping fighting-cocks; the frame is draped with black and topped by skull and cross-bones. The corresponding picture (r.) is *Golden Birds of Paradise*; Peacocks feed on coins, irradiated by a golden sun; full cornucopias decorate the frame. The second pair are *Suttee*, a widow flings herself on a flaming pyre, and *Bombay Grab a wreck*, an East Indiaman founders among huge waves. On the extreme l. and r. are two other devices: [1] a document, *House*

List—sic transit gloria mundi, is blazing. [2] A hand emerges from clouds to point to an inscription:

The rule of the road is paradox quite
In driving ones carriage along
If you keep to the left you are sure to be right
To the right if you drive you go wrong.

(Judging from the debates (see below) there were two main parties among the Proprietors, the more radical, 'the Requisitionary Pack', being on the r. of the print (Chairman's l.), the others (led by Weeding) on the l.)

Below the design: "*If the cap fits wear it whether red or blue.* | *Laugh at the joke, lest others laugh at you.*

Despite the title, the print is based on the prolonged and controversial debates at the special meeting of the Court of Proprietors, requisitioned by nine Proprietors, the 'Requisitionary Pack', on 14 March, and continued by adjournment on 21, 28, and 30 March. The requisition was in the first place to discuss the condition of the Bombay Marine, on a motion by Captain W. Maxfield, the first of the nine signatories being Joseph Hume (who, however, did not speak); others included Gilchrist (Orientalist and eccentric nuisance) and Col. L. Stanhope. The burning of Hindoo widows was debated at great length, and a motion calling for the suppression of suttee was carried. The lion is evidently Mr. Weeding, a Proprietor who spoke against the Bombay Marine and the Patronage motions, but supported that against suttee, gaining much applause by saying that the reward for its suppression would be that 'in India as well as Britain the prevailing wish with regard to their dominion would be *esto perpetua*'. A petition against suttee was presented to Parliament on 21 March (not in *Parl. Deb.*), *Asiatic Journal*, xxiii. 583. It was made culpable homicide by Bentinck, 4 Dec. 1829. See No. 12723. A motion for a free press in India by Col. Leicester Stanhope followed. Stanhope also called for a return of all patronage by the Directors from 1820 to 1826, including the collective appointments of the Board as well as the individual patronage of Directors. This was opposed by Sir C. Forbes. J. B. Gilchrist aggressively attacked 'the present order of self-election' (the House List) and also the connexion of the Directors with Joint Stock Companies, instancing three Insurance Companies. The nine Proprietors needed for calling a Special Court he called 'very good "nine pins" till they were thrown down'. The presence of Wynn (see No. 14365) is symbolical only. The ending of the China trade monopoly (see No. 11999, &c.) on the renewal of the Charter in 1833 is (correctly) prophesied; this had been tacitly anticipated by the Directors since 15 June 1825. C. H. Philips, *The East India Company 1784–1834*, p. 287. For the debates see the *Asiatic Journal*, xxiii, 1827, pp. 549–83, 689–761; see also p. 599. For Hastings (Moira) in India see No. 12718, &c.
$9\frac{1}{2}\times15\frac{3}{4}$ in. With border, $10\frac{1}{2}\times16\frac{7}{16}$ in.

15371 A COMPLETE TURN-OUT AMONG THE CABINET-MAKERS.

[? H. Heath.]
London Pub^{d} April. 1827. by.S.W.Fores 41 Piccadilly—

Engraving (coloured impression). George IV and Canning stand together, both wearing aprons, as master and foreman in a cabinet-maker's workshop. Workmen on strike are departing by a door (r.) inscribed *Cabinet Maker Extraordinary* below *G R* and crown. They are Wellington, in uniform, but with a flat cap and apron, his saw held like a sword against his shoulder. As

he walks arrogantly away he turns to say: *I will never serve under such a Journeyman!* Eldon, already outside, clasps a big bag inscribed *Cash* under each arm; he looks back, saying, *Well I suppose I must turn out* [strike], *tho' I thought to have made another £100,000.* Behind them is a dim head (? Peel's) wearing the square paper cap of a carpenter. The King says to them: *Old customs, like old friends* [see No. 11855] *become tiresome; go, we can do without you—.* Canning says: *I have plenty of offers to supply your places; Off! Off!* Behind them is a carpenter's bench. Lady Conyngham, wearing a coronet and feather, leans across it to put her hand imperiously on the King's arm; she says: *Off! Off!* Behind her is a young man, probably Mount Charles, also wearing a carpenter's cap (he was a Lord of the Treasury), who adds: *Off! Off!* Below the title: *A turn-out took place, on the first of April in the above Shop in consequence of the Master taking on a new and clever foreman, who however is not in very high favor with the refractory workmen; The Ringleader who has been in the Army & is known as a turb lent* [sic] *fellow, we believe has been urged on by an old, and obstinate workman* [Eldon] *who is an enemy to all inovations on the old regulations of the Trade. As for the remaining Malcontents thier loss will not be regretted, being at the best but indifferent Workmen—*

After Liverpool's stroke (17 Feb.) intrigue and confusion followed. It was not till 10 Apr. that the King ordered Canning to form a Ministry. An avalanche of resignations followed: by 12 Apr. Wellington, Westmorland, Melville, Bexley, and Peel had resigned; Eldon and Bathurst resigned on that day, producing the 'preposterous' situation of 'Tory Ministers resigning to force the Closet . . .'. Lord Holland to Lansdowne, 13 Apr. The resigning Ministers were ridiculed and abused in the Press as the Seven Sages. Peel's resignation was expected: he had explained that it would be necessary under a 'Catholic' Minister, in view of his position as M.P. for Oxford; that of the others was unexpected by Canning. Lady Conyngham, a 'Catholic', was believed to have influenced the King. See Aspinall, *The Formation of Canning's Ministry, February to August 1827*, 1937; Bulwer, *Life of Palmerston*, i. 186–903; Temperley, *Foreign Policy of Canning*, 1925, pp. 422 ff.; Feiling, *Second Tory Party*, 1938, pp. 349 ff. Canning versus the resigning Tories is the sole political topic (No. 15401 excepted) till mid-June (Nos. 15371–403). At first mainly Canningite: 'the Press is all on one side', Peel to Wellington, 22 Apr. Wellington, *Despatches*, N.S. iii. 650. The trend alters from mid-May (see No. 15393), but a counter-reaction followed the Corn Bill, see No. 15409, &c. Only in No. 15390 is there an allusion to Canning's foreign policy. On Canning's death the controversy revived, see No. 15423.
8 × 12½ in.

15372 A HEAD FOR THE CABINET.

[Williams]
Pub[d] April 1827 by S Knights Sweetings Alley Royal Exchange.

Engraving (coloured impression). On a rock in the sea stands a top-booted John Bull in the person of George IV. The surface of the rock, which is inscribed *Constitution*, is flat and grass-grown. On it is a cylindrical pedestal on which, standing on a horizontal rudder topped with a royal crown and a document signed *[Geor]ge IV Rex*, is a life-like bust of Canning. The pedestal (or altar of the Empire) is inscribed: *England · | Ireland · Scotland | East-Indies—West-Indies | Africa—America | The Church · | Lords, Commons · | Army · Navy*. The King has a big gold key in his r. hand, he puts his l. arm protectingly behind the bust, holding up a torch whose flames are inscribed

Vox Rex [sic] *Vox Populi.* In his pocket is a bundle of papers docketed *The Pilot that weathered the Storm* [Canning's verses on Pitt, cf. No. 11713]. He says:

> *Let us all on this occasion*
> *Join in a grand illumination;*
> *For spite of all their plotts and planning*
> *The Head I choose is that of Canning*

At his feet lie bundles of papers docketed respectively *Chancellor*, *Secretary for Foreign* [Affairs], *Commander in Chief*, *Sec*[retary for] *Home* . . .

In the waves at the base of the rock Wellington and Eldon are struggling; both clutch at the rock, while one grabs at his sword, the other at the mace: both float just out of reach. Four other heads of drowning men are in the waves, in which floats a spar inscribed *Sea of Pride and Disappointment.* After the title:

> "*Yet something may remain perchance to chime,*
> *With reason, and what's stranger still with rhyme*
> *Even this thy genius* CANNING! *may permit,*
> *Who, bred a statesman, still was born a wit.*
> *And never, even in that dull house, could'st tame*
> *To unleavened prose thine own poetic flame;*
> *Our last, our best, our only Orator,*
> *Even I can praise thee*". . . *Byron* [Age of Bronze', xiii].

The King is praised for following the voice of the people in his choice of Canning to succeed Liverpool, see No. 15371. He was concerned to preserve his popularity, anxious to escape the stream of invective which had followed his choice of Perceval (and then Liverpool) in 1812. See No. 11855, &c. and Aspinall, *Formation of Canning's Ministry*, 1937, p. xxxiv. For the period of uncertainty before Canning's appointment, when anti-Canningites, especially in the Lords, tried to influence the King in favour of Wellington, see idem., *Diary of Princess Lieven*, ed. Temperley, 1925, pp. 100 ff.
$12\frac{3}{8} \times 8\frac{7}{8}$ in. With border, $13\frac{1}{4} \times 9$ in.

15373 OUT-OF-COURT. *Auspicium melioris ævi.*

H. H [Heath] *fec*^{t}
Pub^{d} *April 21. 1827 by S.W.Fores 41 Piccadilly London*

Engraving (coloured impression). Lady Conyngham chases Eldon from the royal precincts; she threatens him with the sceptre and a clenched fist, saying, *Je le veut* [sic]. She is décolletée, much bejewelled, and displays an elephantine leg and tiny foot. Close behind her stands Knighton, a pen behind his ear, his arm raised; he has just flung a massive gold inkpot decorated with the Royal Arms; ink falls on Eldon's head. He says: *take that, & that, & that, le Roy le veut.* 'Roy' is scored through. Canning stands behind impassively, hand on hip, holding up a cross, and saying *In hoc Signo vinces* [Constantine's miraculous vision: cf. No. 15385]. The building behind is ornate and Gothic, more elaborate than the actual Cottage. The King's head (out of scale with the building) is framed in a small casement window; with an equivocal expression he looks towards Eldon, saying, *Necessitas non habet leges.* Eldon has dropped the Mace and the Purse of the Great Seal; he says: *Had I served my God with half the Zeal I have served my King, he would not have suffered me to be turned out for supporting his Cause.*

See No. 15371. For the belief that Knighton induced the King to appoint

Canning see Greville, *Memoirs*, 1938, i. 172 (13 Apr.). Cf. the different attitude of No. 15372. Like Thurlow in 1792, see No. 8098, &c., Eldon, as in No. 15419, compares himself with Wolsey.
$8\frac{11}{16} \times 12\frac{7}{8}$ in.

15374 THE GAME COCK, AND THE DUNGHILLS.

H. H. [Heath]
Pub^d by J. Fairburn. April 22 1827, Broadway

Engraving (coloured impression). A superb game-cock with the head of Canning stands on a dunghill inscribed *Treasury*, facing seven lesser birds, who are leaving the field, with drooping feathers. He crows *Cock a Doodle Do*, looking up towards a window from which George IV looks down, pointing out Canning to John Bull, a yokel standing below. The King: *Now! Johney what think you of my choice is'nt he a thorough game one?* The window-sill is inscribed: *Honi Soit Qui Mal Y Pense.* J. B. is knock-kneed, wears a smock, and holds a pitchfork; his dog, the collar inscribed *Bull*, stands between his legs barking *Bow. Wow. Wow* at the defeated birds. He answers: *Yes, he is a true bred Game Cock, he has driven out the Dunghills at last, the Varment have done nothing but devour my corn & Crops for many years, and almost made me a beggar, with their monstrous Craws* [cf. No. 7166]. The foremost 'dunghill' has the cocked hat and profile of Wellington, with a superimposed beak; he says *D.I.O.* [Damme! I'm Off], and has dropped a field-marshal's baton, inscribed *Resignation.* At his feet is the word *Apostacy.* He is followed by Eldon, who slinks off, leaving behind him the mace, also inscribed *Resignation*; at his feet: *Hypocricy.* A barrister's wig probably indicates Wetherell, the Attorney-General. The other four birds are poorly characterized. Behind Canning is a placard: *Take Notice. That all destructive Vermin such as Rat's, Birds of Prey, Vampires, Lobsters* [soldiers], *Lawyers, Church-Mice, and all other Crawling Reptiles found encroaching on these premises will be utterly exterminated NB Spring Guns, Man traps, & Rat traps are set here. 15 April 1827.*

See No. 15371. Canning had the support both of public opinion and of the King who thus acquired temporary popularity. It was the battle of the throne versus oligarchy as *The Times* pointed out (16 Apr.). See Aspinall, *Formation of Canning's Ministry*, pp. xlix f. Canning, showing the King Brougham's letter offering unqualified support, said: '"Sir, your Father broke the domination of the Whigs; I hope Y.M. will not endure that of the Tories." "No" said the King, "I'll be damned if I do"; and he made him Minister.' Greville, *Memoirs*, 1938, iii. 88 (Melbourne on information from Canning). For 'Rats' see No. 15383.

Described ('a most amusing caricature . . .'), *Bell's Life in London*, 29 Apr. 1827.
$8\frac{1}{2} \times 12\frac{5}{8}$ in.

15375 THE BUCK-BASKET. A SCENE FROM THE MERRY WIVES OF WINDSOR.

H. Heath fec^t
Pub^d April 22. 1827. by Tho^s M^cLean.26.Haymarket.

Engraving (coloured impression). Brougham and John Williams carry off Eldon in a basket supported on a pole. Beside them stands Lady Conyngham

as Mistress Ford, saying, *Take this Basket on your Shoulders; that done, trudge with it in all haste and carry it among the Whitsters in Datchet Mead, and there empty it in the Muddy Ditch close by the Thames side* [*Merry Wives*, III. iii]. Eldon, who is bald and has a large head, exclaims: *O! My Wig!!!* [quoting Falstaff]: *have I lived to be carried in a basket like a barrow of butcher's offal.* [...] *I'll have my brains taken out and buttered and give them to a dog for a New Year's gift!* [ibid. III. v]. *Shakspear.* The barristers are in wig and gown; Brougham (r.) holds a broom, and says: *There has not been such a Sweeping out this Tewenty Seven Years.* Williams, who holds a paper inscribed *A bad return from Lincoln*, says: *A Compound of the most villianous Smells that ever offended nostril* [ibid.]. The Purse of the Great Seal lies on the ground. On the l. Copley and Scarlett are in consultation: Scarlett holds up Eldon's wig, saying, *Copley, it's too large for you.* Copley answers: *And too deep Scarlet for you.* By Brougham is a post inscribed *Grand Junction Water Works. Dolphin.* They walk towards a stream placarded *Ranelagh Common Sewer.*

One of many prints illustrating Eldon's unpopularity, and the belief that he would never voluntarily resign place and perquisites, cf. No. 15139, &c. Other points are the part taken by Brougham in manœuvres relating to Canning's Ministry, see No. 15371, &c., and the succession to the Chancellorship, already decided in Copley's favour; Scarlett became Attorney-General. See J. B. Atlay, *Victorian Chancellors*, 1906, i. 49 ff. Williams (1777–1846), K.C. 1827, was junior counsel to Queen Caroline; he was M.P. for Lincoln 1822–6, and is further identified from a print in the Holland House collection. There are also allusions to the water-supply question, see No. 15401. 'Dolphin' = the enclosure placed in the river by the Companies at the point where they took their water. It was the title of a pamphlet by John Wright attacking the Grand Junction Company.

$9\frac{3}{4} \times 14$ in.

15376 ANTICIPATION OR A PEEP BEHIND THE SCREEN.

H. H. fec^{t} [Heath].
Pub^{d} April 23. 1827 by S W. Fores. Piccadilly

Engraving (coloured impression). George IV sits in a Gothic chair of state in conclave with four Tory Councillors. His r. hand rests on a large scroll which lies across the table: *Plan for a Permanent Administration*; on this is a list of names: *E* ...., *D* ....., *W* ....., *Canning*, the last scored through. Wellington (l.), in uniform with boots, says: *Every Man in his place, had he* [Canning] *rested content he would have shone.* Peel sits next him, on the King's r.; he says: *I envy him not his Place, nor his experiment.* Eldon ('Dubious Jack', cf. No. 15369), in Chancellor's wig and gown, the mace beside him, says: *I doubt but he will serve his Colleagues as he did the D. of Portland, and L^{d} Castlereagh* [see No. 11370, &c.] *but he shall not juggle me.* Next him, and on the King's l., sits a man in hunting-dress (Westmorland); he turns to Eldon, saying, *Set a Beggar on Horseback and he will ride to the Devil.* The King says, turning his eyes to the l., *Let him try? my Father did so before me!!* [see No. 15374]. Behind them is a large folding-screen, covered with Chinese figures.

It is suggested that Canning will be unable to form a Ministry, and that George IV will have recourse to the ultra-Tories who had refused to serve under him, see No. 15371. Some Whigs, on their leaders' refusal to join the Ministry, feared this result, cf. No. 15378.

$8\frac{1}{2} \times 12\frac{5}{8}$ in.

15377 GEORGE . AND THE DRAGON.

H. H. [Heath] *fec[t]*
Pub[d] April 29. 1827. by J. Fairburn. Broadway.

Engraving (coloured impression). Above the design: *Cabinet IN'S and OUT'S No 2* [see No. 15390]. Canning, as St. George (l.), mounted on a white horse, transfixes a large seven-headed monster with a long tilting-lance inscribed *George Canning Prime Minister.* He wears quasi-civilian dress with a cavalry helmet inscribed *Perseverance*, and decorated with a cross. From his head floats a large label enclosing *Pro. Patria!* A cloak inscribed in large letters *Liberalism* flies out behind him. His saddle-cloth is inscribed *Independence.* The dragon has a scaly body, webbed wings, the legs of a bird of prey, two serpentine and barbed tails, one inscribed *Combination* [conspiracy]. The two principal heads are Wellington and Eldon, one in cocked hat, the other in judge's wig. The others are those of the five other members of the Cabinet who resigned. On the extreme r. is a signpost pointing (l.) to *Windsor* (signifying the King's support) and a milestone: *XVI Miles from London.*

By the resignation of the reactionary members of the Cabinet, see No. 15371, Canning became 'England's Liberal Hero' (Trevelyan, *Lord Grey of the Reform Bill*, p. 202), already popular for his foreign policy, despite the persistent diatribes of Cobbett. Cf. Nos. 15385, 15399.
$8\frac{1}{2} \times 12\frac{5}{8}$ in.

15378 DIOGENES IN SEARCH OF AN HONEST MINISTRY.

H H [Heath]
Pub[d] April 30. 1827. by Tho[s] M[c]Lean Hay market.

Engraving (coloured impression). Canning, wearing a cloak, steps across the prostrate Eldon (whose Chancellor's wig has fallen off) and directs the rays of a lantern on a group of Whigs, who stand facing him, anxious for employment, but without eagerness or confidence. Some of them are identified by bills on the blank wall behind them. The two foremost are Lords Holland and Lansdowne; bills: *Holland House To Let* and *Lansdown Place.* Next are the Duke of Devonshire and Burdett: *Devon . to let* and *Burdett for* [ever]. Behind these are Hume, averting his head, and Lord Anglesey, aggressive in hussar uniform; bills: *Hume History* and *Ordnance Office.* On the extreme r. are Grey and the unmistakable Scarlett. Bill: *Gray's* [altered to *Grey's*] *In*[*n*]... Beside Canning is a post-chaise, *Henry Brougham* and the Royal Arms on the door; Brougham leans out to say to the puzzled but deferential postboy: *Postboy drive to Downing Street.* Just behind Eldon is Copley (a poor portrait) crouching on the ground, his back to Canning and Eldon, but with a hand furtively extended to pick up the latter's wig; he holds the mace. On the extreme l. Wellington, in uniform with boots, stands with flexed knees, saying, *Farewell to Office Patronage and Gain.*

See No. 15371. Deserted by reactionary and 'Protestant' Tories, Canning was forced to seek support from the Whigs. Lansdowne however broke off negotiations (20 Apr.). Brougham reacted furiously, called a meeting at Brooks's and induced him to accept Canning's proposals as the only alternative to the return of the die-hards. By 26 Apr. a provisional settlement was reached; the Whigs to have three seats in the Cabinet, but not till near the close of the Session (Lansdowne, Home Office; Tierney, Mint; Carlisle, Privy Seal). Scarlett became Attorney-General; Devonshire, Lord Chamberlain. The coalition split the Whigs, Grey remaining in opposition. Hume and

Burdett, outside the Whig ranks, were not in the running for office; Hume was hostile but Burdett crossed the floor to support Canning and was 'more active and zealous than anybody in bringing about the Coalition'. Greville, *Memoirs*, 1938, i. 176. Anglesey, a 'Catholic' but not yet a Whig, became Master of the Ordnance. Brougham was excluded from office by the King's hostility (cf. No. 14775) but became a K.C. (31 May). See No. 15406, &c. Copley, 'Protestant' and careerist, obtained the Chancellorship. Lord Holland would not accept office but gave his support. See *Creevey Papers*, under dates 17 Apr. to 31 May 1827; Aspinall, *Brougham and the Whig Party*, 1927, pp. 140 ff.; *Formation of Canning's Ministry*; Trevelyan, *Lord Grey of the Reform Bill*, 1929, pp. 201–4, 374–5.
$9\frac{5}{16} \times 13\frac{7}{8}$ in.

15379 THE NEW PETTY COAT ADMINISTRATION.

W H [Heath]
Pub^d Ap^l 30^th [1827] *by S. W. Fores 41. Piccadilly London. For the Proprietor.*

Engraving (coloured impression). George IV (l.) dances between two men who are possibly the Dukes of Devonshire and Clarence (there is some resemblance). The three men are led by Lady Conyngham who trips before them with a beckoning gesture, gracefully extending a triple lash over their heads. The King:

La Comtesse de bonheur est la voie
Dans la comtesse git toute ma goie
Et hors d'icelle point de Salut.

His two companions say: *Here we go up-up-up.* The musicians are Canning (r.) playing a fiddle, and Lansdowne (Petty) blowing a French horn, seated with his back to the King. Canning sits under a crucifix, and says: *Extra Ecclesiam nos* [sic] *datur Salus. No faith kept with Heretics.*

A seemingly cryptic, perhaps deliberately inconsequent, satire on Canning's Ministry, see No. 15371, &c., from the 'No Popery' standpoint. For Lansdowne's part see No. 15378.
$7\frac{1}{2} \times 12\frac{1}{8}$ in.

15380 BAGS OUT OF PLACE; OR, A NEW ADMINISTRATION.

Phillips fec^t
Published by E King, Chancery lane [*c.* Apr. 1827]

Engraving (coloured impression). Scene in a bedroom, meanly furnished except for a four-post curtained bed (l.) and a carpeted floor; it is lit by a single candle or rush-light. Lady Eldon (r.), a lean and ugly virago, assails the ex-Chancellor with a shovel, holding him by the coat. He tries to escape, shrieking, *I cou'dn't in conscience my love, act with them—why, they are all in league with the Devil.* Lady Eldon: *Conscience, indeed! I'll conscience you! Aye, aye, Sir, you don't know your friends from your foes. I'll make you learn to keep a good place when you've got one; you shan't be idling at home earning nothing. What business is it of your's who's who as long as you have got a good place and are well paid for it.* Under the bed is a box of *Smuggled Goods.* On the wall is a picture: *Taking leave of the Court of Conscience.* In this Eldon leans from a desk holding a handkerchief towards his eyes, facing a group of

standing barristers. On the floor is a book: *Rule a Husband and have a Husband* [parodying the title of Fletcher's comedy, 'Rule a wife . . .].

For Eldon's resignation see No. 15371, &c. Court of Conscience = an inferior court for the recovery of small debts; the Chancellor is the Keeper of the King's conscience; his tears are often a subject of caricature, cf. No. 15419. One of several caricatures of Lady Eldon as a parsimonious termagant, cf. Nos. 14236, 14526, &c., 15387, 15396, 15420.
$7\frac{3}{4} \times 12\frac{3}{4}$ in. With border, $9\frac{3}{8} \times 13\frac{3}{4}$ in.

15381 THE FUNERAL OF TORY-PRINCIPLE.

[H B]
London. Published by Tho^s^ M'Lean, 26, Haymarket [*c.* April] *1827.*

Aquatint (coloured impression with a black border). Below the title: *Dutifully Dedicated to the Holy Alliance.* A procession of mourners, wearing cloaks, and (with four exceptions) in top-hats with mourning scarves, follows a mute (l.) holding up a staff. They walk two-and-two, the leaders being Eldon, with a handkerchief to his eye (cf. No. 15380), and Wellington. Next come Bathurst and Peel, followed by Melville (in Scots cap and tartan trousers), and Westmorland (in top-boots). Londonderry, in the uniform of the Tenth Hussars, walks with an unidentified companion; next walk (?) Bexley and Goulburn who squints violently. The man on the extreme r. is almost hidden. There is a background of weeping-willows, and (l.) a tombstone with skull and cross-bones, inscribed *Memento Mori* and *Requiescat in pace.*

For the resignations see No. 15371, &c. By an attempt to 'force the closet' (cf. No. 15374) the Tories had abandoned their principles. For Londonderry cf. No. 15391 [7]. Goulburn was Chief Secretary for Ireland. For the Holy Alliance cf. No. 14113. Cf. No. 15382. One of many funeral processions of disappointed politicians, cf. No. 11905, &c.
$8\frac{3}{16} \times 13\frac{5}{16}$ in. With border, $9\frac{1}{4} \times 13\frac{15}{16}$ in. 298. c. 12.

15382 THE TORY BAND,

[H B]
London, Published by Tho^s^ M'Lean 26 Haymarket [*c.* April] *1827.*

Aquatint (coloured impression). Below the title: *Concerting an Overture to the Serio, Ludicro, Tragico, Comico, Whimsiculo, Burletta, called the* RESIGNATIONS. Wellington, in uniform with cocked hat and orders, stands full-face, the centre figure, beating the long drum. The others (l. to r.) are Eldon playing the double-bass, Londonderry, in the uniform of the Tenth Hussars (see No. 14640, &c.), plays the trombone his eyes fixed on Wellington. Less prominent are Bathurst playing the flute and Westmorland the bassoon. Next, Melville in Highland costume plays the bagpipes, Peel the double flageolet, and Goulburn, scowling, blows trumpet or cornopean. See No. 15371, &c.; cf. No. 15381.
$8\frac{9}{16} \times 13\frac{3}{8}$ in. With border, $9\frac{1}{8} \times 14$ in. 298. c. 12.

15383 LOAVES AND FISHES.

C W. [Williams] *fecit.*
Pub^d^ M 3^d^ 1827 by S. Knights Sweetings Alley Royal Exchange

Engraving (coloured impression). Canning is a shopkeeper standing in a wall-less shop surrounded by pavement suggesting a street market. Behind him

are shelves on which are many loaves, marked *T* [Treasury] and a few fish. Above the shelves: *G, CanninG, Baker, and Fishmonger-Extraordinary To His Majesty. NB No connection with any other shop.* He hands out his wares to aspirants for office, the three foremost wearing legal wig and gown. Loaf in one hand, fish in the other, he says: *Here they are Gentlemen quite fresh, and warranted, only keep them from the Rats.* In front, Leach, grasping a leech inscribed [*Lea*]*ch*, grovels towards a tray of rolls on the ground; he says: *I prefer the Rolls.* Copley, on his knees, extends both hands, saying, *I co*^{m}*ply with pleasure!* Behind this pair stands Brougham, broom in hand; he says: *I protest I shall accept of nothing, but I shall recommend your Shop! and I'll Broom out the Rats.* Burdett stands behind him, extending his arms in a gesture of negation: *No! No! time enough we shall wait for th next batch.* In his pocket is a letter: *S*^{r} *F . . . Westm*[*inster*]. Next, in wig and gown, is Scarlett, holding a loaf and two fish. He says: *This will do for the present I shall shortly come back for another supply—dear me this loaf is so heavy I daresay my face is all Scarlet.* Behind these (l.) is a group of about nine scarcely differentiated competitors in a confused struggle. Five of them say: *mak room mak room here's dozens behind* [? Hume]; *What do you shove so for can't you have a little patience*; *I'll take half a loaf rather than none*; *some at any price*; *Are they all gone.* A man standing by says: *Don't make such a noise Gentlemen you'll all be in time.*

Canning's counter is draped with a green cloth on which are the Royal Arms. Eldon's head and shoulders emerge from under it, grasping at a fish on a dish on the ground; he weeps (cf. No. 15380), saying, *alas! alas! am I no longer to be a partaker in these good things—I shall prig some!!* [cf. No. 15139, &c.]. Beside him appears Wellington's head, saying, *I say Old boy! shove a feed this way!*

See No. 15371, &c.; for Brougham and Copley No. 15375. Brougham's attitude is well-rendered: he knew that the King's hostility barred his way to office, but was determined to be prominent and anxious that Lansdowne should protest against his exclusion, explaining that it was by his (Brougham's) consent. His declared 'principle' was '*anything* to lock the door for ever on Eldon and Co.'. *Creevey Papers*, 21 Apr. 1827. He said on 1 May, announcing his support of the Ministry, 'I never dreamed of taking office under the present administration'. Burdett also declared himself and his friends supporters of the Ministry. *Parl. Deb.*, N.S. xvii. 412 ff. Lord Holland suggested to Lansdowne (25 Apr.) that Burdett should be offered a peerage; Canning in July sounded Burdett as to his views on a peerage. Plunket having refused the office of Master of the Rolls it was offered to Leach (see No. 13740, &c.) on 26 Apr. Aspinall, *Formation of Canning's Ministry*, pp. 184, 185; Patterson, *Burdett*, 1931, ii. 564. The loaves and fishes of office are traditional, cf. Nos. 6962, 10697. The 'rats' are the resigning Ministers, traduced as deserters, cf. No. 13671; the name was to be applied to the Tories converted to Emancipation, the rat (or rat-catcher) par excellence being Peel.
$8\frac{1}{2} \times 12\frac{3}{4}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{2}$ in.

15384 THE TEMPEST OR PROSPERO TRIUMPHANT A SKETCH FROM THE PICTURE LATELY EXHIBITED AT THE NATIONAL GALLERY.

W: E. fec^{t}
London Pub^{d} *May. 6. 1827. by G. Humphrey. 27. St James's Street.*

Engraving (with monochrome and touches of red watercolour). Canning in

a long robe and floating cloak stands on a *Rock of Integrity*, against which huge waves are dashing. He holds out a wand, saying, *The Tempest has to the point obeyed my spells*, | *And cast my enemies within my power*. The enemies are Eldon, whose head and arms emerge from the waves; Melville, leaning against an overturned (timber) *Admiralty Board* at the water's edge, and Wellington, in uniform, riding a prancing horse in the sea; a huge baton inscribed *Com^d in Chief* floats away from him. Two big jack-boots emerge from the water, each clutched at by a drowning man. Near Eldon, a creature (? Caliban) supports above the water the head of a second judge and holds up a (?) mirror. Tossed by great waves at the base of the rock are three open boats, each having a small sail, manned by those who have succeeded the 'enemies'. One is *The Copley*; in it stands Copley (now Lyndhurst) who has just hurled a harpoon which transfixes Eldon's wig. A bird of prey is about to peck the latter's bald head. In an adjacent boat, *The Leach*, stands Leach holding a harpoon. Behind them is a slightly larger boat, *The Anglesea Cutter*, in which are three men: Anglesey in civilian dress holding out a drag-net towards Wellington's back; the (?) Duke of Devonshire holding a grappling-iron, and Scarlett. At the water's edge (r.) stands a glorified Duke of Clarence as Neptune, holding a trident and supported by two tritons blowing cornucopia-shells. He is in full light and towers above Melville, who lies below in shadow. Behind Canning's back a figure kneels imploringly on the edge of his rock, saying, *Oh! take me back to the hospitable shelter of the Duchy*, showing that he is Bexley, who having resigned, withdrew his resignation on 12 Apr. (cf. No. 15391).

On the shore in the foreground (l.) sits the largest and most conspicuous figure, John Bull (not named), with a big burden on his back: *National Debt*. He has a countryman's short gaiters, is ragged, with a broken shoe and bare toes, but has a grog-blossom nose and smiles delightedly towards Canning. From his pocket hang *Petitions for Reform*. Near him stands an elegant Erin, playing her harp, a rose-bush at her feet, emblem of Anglo-Irish conciliation. In the air is a demoniac creature riding a dragon, which breathes flames of *Superstition*. Holding out two firebrands, *Bigotry* and *Intolerance*, he looks down at the unconscious Erin; from his mouth issues a label: *No Popery*. Canning is lit by a beam of light from an irradiated sun containing the head of George IV looking towards his Minister. Behind Canning, among clouds, is a 'wind', a face directing a blast towards him. Near the horizon is a light-house. A little figure (? Cobbett) struggles towards it, holding above the water a large scroll inscribed *My Comments*.

See No. 15371, &c.; for the attitude of the King, No. 15372. The Duke of Clarence's appointment as Lord High Admiral (arranged on 12 Apr.), the first since 1708, was a master-stroke (though it made trouble in 1828); Melville's Lords of the Admiralty were retained: his resignation Canning called 'the basest of all'. Aspinall, *Formation of Canning's Ministry*, pp. 65, 66, 147 f. The Question of Emancipation remained open, see No. 15394, with Canning pledged not to force his views on the King; the situation in Ireland was not improved, bigotry persisted, see No. 15369. Reform, to which Canning was opposed, was no nearer, apart from the removal of die-hards. Events were making Cobbett's diatribes against Canning in the *Political Register* more absurd than ever. 'National Gallery' is here used punningly: no picture similar in title or otherwise had been exhibited[1] in the Gallery (opened 10 May 1824). $12\frac{1}{8} \times 16\frac{1}{4}$ in.

15384 A A later state, aquatinted, and coloured, with an added border. $14 \times 17\frac{3}{16}$ in.

[1] Information from Mr. Martin Davies.

15385 THE THREE GEORGE'S—THE PATRON—THE SOVEREIGN —AND THE PATRIOT.

C. W [Williams] *del[t] et fecit*
Pub[d] May 7[th] 1827 by John Fairburn Broadway Ludgate Hill.

Engraving (coloured impression). Saint George, George IV, and Canning attack a monster inscribed *Conspiracy*, which lies (r.) desperately wounded. St. George (l.), mounted and wearing Roman armour, aims a spear inscribed *S[t] George*, saying, *I Protect England!* George IV, on a horse with trappings inscribed *George IV Rex*, wears a crown and ermine cloak; he raises a sceptre inscribed *Perrogative* [sic], saying, *I assert my Perrogative* [cf. No. 15374]. Canning, on foot, stands over the monster, raising a bludgeon inscribed *Vox Populi Oak*. He says: *I'm my Sovereigns Champion and will conquer or die.* He wears his Chancellor of the Exchequer's gown, and has a round shield inscribed *Pro Patria Pro Rege* with a device of hands holding (?) a flaming heart with the motto *In Hoc Signo Vincit* [cf. No. 15373]. The monster is a four-footed beast with barbed tail and seven heads, the largest and fiercest are Wellington and Eldon, from whom cocked hat and legal wig have fallen. The other heads represent the other resigning Ministers. On a hillock in the background is a crowd of men standing round a flag surmounted by a wig and inscribed *Whigs are ready to Support.* They cheer the fight, waving their hats.

See No. 15371, &c. The King's position is correctly indicated, cf. No. 15374. For the coalition with the Whigs see No. 15378; for Canning and St. George, No. 15377.
$8\frac{1}{2} \times 12\frac{1}{2}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{4}$ in.

15386 ACHILLES IN THE SULKS AFTER HIS RETREAT, OR, THE GREAT CAPTAIN ON THE STOOL OF REPENTANCE!!

J [or *I*] *fec[t]* [? T. Jones]
London Pub[d] May 7. 1827, by, G. Humphrey 27 S[t] James St.

Engraving (coloured impression). Wellington, wearing an enormous cocked hat, boots, and dangling sword, sits with frowning profile, folded arms, and crossed legs, in a small upright chair with his back to the window. On the floor lies his baton, inscribed *Com[r] in Cheif*, and broken with violence. On the table is a large letter: *His M—j—sty accepts the resignation of his Grace the Duke of W—ll—ngt—n with the same regret that it is communicated—.* On the wall above his head is a battle-piece: *Battle of Waterloo.* Outside the window is the Achilles statue (see No. 14376) as if seen from Apsley House though at closer range. Below the title:

> "*here for brutal courage far renowned,*
> *I live an idle burden to the ground,*
> *(others in counsil fam'd for nobler skill*
> *More careful to preserve than I to kill;) Vide Hom.* Ill [sic] *b. 18.*

Wellington followed his resignation of political office, see No. 15371, &c., by (unexpectedly) resigning that of C.-in-C., according to Arbuthnot, on account of attacks in the Ministerial Press. Aspinall, *Formation of Canning's Ministry*, 1937, p. 126. Cf. No. 15397. For the King's letter of acceptance see Wellington's *Dispatches*, 2nd s. iii. 631; its tenor is that of the print with the conclusion: 'The King abstains from any further expression of his feel-

ings.' Rutland reported: 'I hear that the King said . . . I shall keep the command of the Army in my own hands till my friend Arthur recovers his temper.' *Diary of Lady Shelley*, 1913, ii. 156. See No. 15387.

Described, Guedalla, *The Duke*, 1931, p. 354.

$10\frac{3}{4} \times 8\frac{5}{8}$ in. With border, $12\frac{1}{2} \times 9\frac{1}{2}$ in.

15387 THE KING COMMANDER IN CHIEF; OR THE UPSET OF THE WATERLOO-MAN, BAGS & BAGGAGE

Phillips, fec.
Pub . by G. Humphrey . 24, St. James's St. May 8, 1827.

Engraving (coloured impression). Wellington, routed by Canning and the King, capers in dismay; Eldon, chased by Britannia and her lion, flees in terror. Wellington's attitude recalls that of caricatures of Napoleon in 1814 and 1815; he holds up both hands, exclaiming:

O, dear! what will become of me!
O, dear! what shall I do!
I renown'd as the wond'rous Achilles,
The hero of fam'd Waterloo.

Canning, with a pair of pistols in his pocket (signifying his duel in 1809, see No. 11370), holds out a blazing squib, saying, *Don't be frighten'd Arthur, it's only a little powder.* George IV, in military uniform, with boots and gauntlets, and with the whiskers he had discarded, stands stiffly erect on the l., a sword in his r. hand; he levels a baton at Wellington, saying, *I never saw him so pale in all my life.* Behind Wellington a cloud of smoke partly obscures Britannia and her lion; she wears a helmet and her spear transfixes Eldon's wig, while the scowling lion grips his breeches in its teeth. She says: *He goes on much faster than a Chancery suit* [see No. 15139]. Eldon, 'Old Bags', see No. 12883, exclaims:

I doubt, doubt, doubt [cf. No. 15369] *what I shall say,—*
In such plight to go home to my wife:
I can't tell her what's happen'd to-day—
She'll call me a noodle thro' life.
My breeches all tatter'd and torn;
My gown gone! O, what a d—d rig!
This dilemma can never be borne—
She'll ask me what's gone with my wig.

In the background the five other deserters (see No. 15371) flee to the r.

On Wellington's resignation of the office of Commander-in-Chief, see No. 15386, the King decided to keep it vacant, with himself in nominal command, acting through Sir Herbert Taylor, who had been Military Secretary at the Horse Guards since 1820. See Aspinall, *Formation of Canning's Ministry*, pp. 148, 207 f. For 'Waterloo Man' (a term of abuse) see No. 13302; for Eldon and his wife see No. 15380, &c.

$7\frac{7}{8} \times 12\frac{11}{16}$ in. Border cropped.

15388 TO BE OR NOT TO BE, THAT IS THE QUESTION.

H. H [Heath.]
Pub^d^ May . 8. 1827 by S W. Fores, Piccadilly

Engraving (coloured impression). The King sits in his closet while 'Protestant' ex-Ministers scurry from the room. At his r. hand stands a figure representing

the Church of Rome, with a facial mask of smooth insinuating features over a horned and hairy head. It holds a crosier, wears a large mitre and an ermine-bordered robe, but has cloven hooves; its gloves scarcely conceal talons. Canning stands on the King's l., leaning anxiously towards him. Both advisers say: *We promise to be very quiet and harmless for the present.* Lady Conyngham stands behind, looking away as if unconcerned, but saying: *do but try them.* The King, turning to the mitred figure, says: *My opinions on the Cartholic question are as unalterable as those of my late Brother; even as those of my lamented Father,*[1] *& I once desired Fox not to perplex or Irritate him by proposing to admit the Catholics to further power. Rember* [sic] *the Oath, the Coronation Oath.* The fugitives (see No. 15371) are Wellington and Eldon in the foreground. Wellington scuttles off on tiptoe, stooping forward, coat-tails flying and fingers crisped. Beside them are Peel, alarmed, and (?) Bathurst, with hands raised sanctimoniously. These four say: *A Protestant Administration fore ever, No Catholic Manoeuvres.* Nearest the door is Westmorland, top-hat in hand, his dress copied from No. 14265; he is silent. On the wall hangs a framed inscription: *Speech of K××× G××××× III to L^d Grenville Ma^r 1807. I am one of those that respect an Oath; I have firmness sufficient to quit My Throne, & retire to a Cottage, or to place my Neck upon a Block on a Scaffold if my People required it; but I have not resolution to break an Oath which I took in the most sacred manner at my Coronation.* After the title: *Not Satan to the Ear of Eve did e'er such pious Counsel give.*

The Catholic Question was explicitly (by Cabinet Minute of 23 Apr., Wellington, *Dispatches*, N.S. iii. 657) to remain an open question under Canning, as under Liverpool. George IV's words are the tenor of his (lengthy) communication to the Archbishop of Canterbury and Bishop of London, imparted by them to the other bishops. Canning told the King he 'must be free as air' and could give no pledges, except that he would discourage further paliamentary discussion during the remainder of the Session. Aspinall, *Formation of Canning's Ministry*, pp. xliv, 112 f., 149, 211; *Parl. Deb.*, N.S. xvii. 240 (1 May). For Lady Conyngham see No. 15371; for the Duke of York, No. 14768; for George III and Grenville, No. 10709. See also Nos. 15389, 15392. $8\frac{7}{8} \times 13\frac{1}{4}$ in.

15389 A BRITISH BATTERING-RAM PREPARING THE WAY FOR A POPISH BULL

H. H [Heath.]
Pub^d May 10^th 1827, by S W Fores Piccadilly

Engraving (coloured impression). A Jesuit, a monk, and a Catholic priest hold a battering-ram with the profile head of Canning, and are about to drive it against a church door, set in Gothic mouldings (r.). The sour-looking priest tramples on a document: *Coronation Oath*; the Jesuit smiles, saying, *Now we have got the right Tool and we shall soon get possession of all our Own Churches again.* The ram is slung from a tripod. On the l. is a turbulent Bishop or Pope; with a heavy crosier he has dragged from a pedestal a bust of George IV which lies at his feet. The pedestal is in a niche in the wall; at its base lies a naked infant holding out a paper: *I am as unalterable as my late Brother,*

[1] According to Wellington the King 'does not care a farthing about the Catholick question, but he does not like to depart from the example of his Father and the Duke of York, to which they owed so much of their popularity'. Greville, *Memoirs*, 1938, i. 179 f. (5 July 1827).

even as my lamented Father against any further Power to the Catholics. See No. 15388.
$8\frac{3}{8} \times 12\frac{3}{4}$ in.

15390 THE RISING SUN OR FACTION DEFEATED.

H Heath fec^{t}
Pub^{d} May 10 by J. Fairburn Broadway 1827

Engraving (coloured impression). Above the design: *Cabinet IN'S and OUT'S. N^{o} 3* [see No. 15377]. The Tory ex-Ministers flee in confusion to the r., where the Devil holds out a large bag, inscribed *Old Bags* [see No. 12883]; into this steps Eldon, closely followed by Wellington. They are escaping from the rays of a sun enclosing a bust portrait of Canning. The Duke, who is in uniform with gauntlets and boots with huge spurs, says: *I smell Gunpowder, where shall I march to this light blinds me.* Eldon: *I smell Coke—never mind Gunpowder my Lord. I'll introduce you to my Old Friend. he'll find places for us both.* The Devil: *Pop into this Bag my Lords and Gentlemen—I'll take care of you all.* Behind Wellington, Peel kneels on both knees cowering from the rays; he says: *This blaze of Light is more than I can bear.* Beside him lies a curl of *Orange Peel* [to indicate the supporter of the Protestant interest in Ireland, the hope of the Orange Lodges]. Melville (l.), in Highland dress with a short kilt, takes a flying stride, scratching himself and saying, *I smell Brimstone* [cf. No. 14396]. Behind these four are three who are less prominent, and are poorly characterized. First goes Bathurst (r.), saying *I smell a Rat*, followed by the silent Bexley; in the rear is Westmorland in hunting-dress, saying, *I am Thundestruck* [sic]. Above the clouds of flame and smoke surrounding the Devil is the King's arm, inscribed *Prerogative* [cf. No. 15385], clutching in his hand a bunch of thunderbolts. Between the fugitives and the sun is a solid cloud inscribed *Ignorance.*

The circle or sun surrounding Canning's head is inscribed *Astra Castra—Numen Lumen*; the rays from it are *Liberalism, Independence, Loyalty, Patriotism, Magnanimity, Sincerity.* Below them is a sandy shore divided from the foreground by water and inscribed *Holy Alliance* [cf. No. 14113]. On this the sovereigns of Europe, small figures, are posturing, evidently disturbed by the new luminary in England. *France* (r.) falls backwards; *Russia* stands arrogantly, arms akimbo; *Austria* kicks *Spain.* Greece (? Capodistrias) seizes *Turkey* by the beard.

See No. 15371, &c. For the King's position see No. 15374. 'Orange peel' became an ironical sobriquet in 1829. The first appearance of 'Liberalism' in these prints. For Greece and Turkey cf. No. 14783.
$8\frac{5}{16} \times 12\frac{3}{4}$ in. With border (pl.), $9\frac{5}{8} \times 13\frac{5}{8}$ in.

15391 THE NEW LIFE BOAT—GOING ON SWIMMINGLY.—RESIGNATION—A GREAT MORAL VIRTUE—ALL AGROUND

A Bird [W. H. Merle] *inv^{t} Etched by G. C^{k}*
Pub^{d} May 11th 1827 by S Knights Sweetings Alley Roy^{l} Xchang

Engraving (coloured and uncoloured impressions). Nine designs in three rows. The first title (above the design) is that of [1], which fills the whole of the top row. The other relates to the eight small designs in the two other rows. [1] A ten-oar boat, *The Dreadnought*, is stroked by Canning, with a badge on his sleeve inscribed *Floreat Etona.* George IV, dressed like a Thames Water-

man in gala-dress, stands in the stern holding the rudder lines, the badge on his sleeve is the George (St. George and dragon); he says: *Work away my Prime one!* Behind him flies the Royal Standard. Canning says: *Pull away my Boys!—we've an Excellent Steersman!—* The Duke of Clarence in admiral's uniform stands in the bows, holding a *Union Jack* flag. There is a figure-head, an aggressive British Lion. The oarsman just behind Canning is hidden by the smoke which the third man puffs from a cigar. The latter has a bottle labelled *Devonshire Cyder* and is the Duke of Devonshire. The fourth is a barrister who says *I'll pull with all my H*$^{e}_{\wedge}$*art*, showing that he is Anthony Hart who succeeded Leach as Vice-Chancellor. Next is Lyndhurst in Chancellor's wig and gown; he says: *This Wool sack makes a most capital seat!* The head of the next man is hidden; behind him sits Leach, the new Master of the Rolls, fat and drink-blotched; he says: *I'll stick to it like a Leech.* The next man is hidden; behind him sits the unmistakable Scarlett. The last man says: *Let those laugh that Wynn* [altered to] *Win*, showing that he is Charles Wynn. On the back of the (empty) steersman's seat is a device of crown on Bible and cushion, garlanded with rose, thistle, and shamrock. Behind the 'Dreadnought' (r.) a small wherry (sculler) is in tow, tied to Canning's row-lock. In it lies Brougham, much at his ease, holding a broom as if to indicate that he is for sale (cf. No. 14769); he grins up at Lansdowne, who stands in the boat with arms folded saying *Land's down! times will mend—my hour is not arrived.*

See No. 15371, &c. The three unspecified oarsmen, and the presence of others below Cabinet rank illustrate Canning's difficulties, and the slowness with which his Ministry was completed. The concealed head indicates the delayed appointment of Lansdowne as Home Secretary, with Sturges-Bourne temporarily in his place. Dudley was Foreign Secretary, Goderich (Robinson) had succeeded Bathurst as Secretary for War and Colonies. Wynn, see No. 14365, kept his old post at the Board of Control. Devonshire became Lord Chamberlain on 15 May. For Brougham and Lansdowne see No. 15378. Lansdowne did not replace his stop-gap till 16 July, after serving as Minister without portfolio from the end of May. Merle was an Etonian, hence, presumably, this early appearance of the 'old school'. Stapylton, *Eton School Lists*, 1864, p. 56.

[2] *The Ordnance going off & relieving Guard.* Anglesey, in hussar uniform, bestrides the cylinder of the Regent's Bomb, see No. 12799, &c., holding a rein attached to the jaws of the bronze monster. Flames and a bomb shoot from the muzzle; on the bomb sits Wellington, holding his baton, and saying, "*I've done the state some Service—but no more of that.*" He is surrounded with smoke; a tiny figure of Fame flies after him holding out a laurel-wreath. Anglesey's leg terminates in a footless boot transfixed at the base by a giant corkscrew (his leg was lost at Waterloo). Behind (r.) are the Horse Guards with a tiny mounted man blowing a trumpet. (Anglesey succeeded Wellington as Master of the Ordnance.)

[3] *Rara Avis, nulliq; simillima Scoto.* Melville, wearing tam-o'-shanter and tartan stockings, sails through the air astride a broomstick. Behind him (r.) is the telegraph (semaphore) on the roof of the Admiralty; a head at the end of one arm looks down to ask: *Where are you going to Sawney?* He answers: *It wad tak a wiser head than mine to answer that Mon!* (This may derive from Sandby's *The Flying Machine from Edinburgh in one Day . . .*, 1762 (No. 3859) on the flocking of fortune-hunting Scots to England: two Scots ride on a witch's broom.)

[4] *S*^{t} *James's.* The gate of St. James's Palace is closed and placarded: *No Admittance Except on Business by Order of the Chamberlain.* A dwarfish Lord

Chamberlain holding his wand stands outside it, looking at the ribbon where his gold key should hang. He says: *I've lost the Key!! I can't get in!!* The two tall sentries stand outside their boxes, looking down at him. (The Duke of Montrose resigned on Canning's appointment, the Duke of Devonshire did not succeed him till 15 May.)

[5] [No title.] A violently kicking horse has thrown a man in hunting-dress who lies on the ground, saying, *I'm no longer "Master of the Horse" that's clear.* Behind him is a barrel of *Dorset Butter.* In the background Westmorland gallops off, addressed by a fat bystander: "*My good L^d^ of Westmoreland, I cry y^r^ mercy; I thought your honour had already been at Coventry.*" Bexley rides in the opposite direction on a shambling hack; he looks towards Westmorland, saying, *Good bye Galloping Dick!—I'm going back.* Beside him is a notice-board: *a near way from Bexley to Foots Cray.* (The Duke of Dorset resigned his office of Master of the Horse and was succeeded (4 May) by the Duke of Leeds. For Westmorland's resignation see No. 15412. Bexley's seat was Foots Cray Place; for the withdrawal of his resignation see No. 15384.)

[6] No title. Peel, pushing a rod, screws up a press in which comparatively slim volumes labelled *Witchcraft* and *Folly* are being flattened. Beside it lie three books: *Criminal Law*, small, upon two bulky volumes: *Imperial Calf* and *Statutes at large.* He says: *Tho' the Changes have been rung at S^t^ James's, We must not lose our Peel* [altered to] *Peal at S^t^ Stephens.* (A tribute to Peel's legal reforms, notably the consolidation of the criminal law, the mitigation of its severity, and simplification of procedure. Lansdowne carried on the work during Peel's absence from the Home Office in 1827. See No. 15398.)

[7] *Turning out of the Bed Chamber in a hurry.* A man, hastily dressing as he goes, his waistcoat back to front, hurries from crown-decorated bed (l.) to open door; he says: "*I always Prophesied this.*" (Londonderry, one of the two Bedchamber Lords who resigned, was unrestrained in his attacks on Canning; his words summarize his speech of 2 May, when he said that in 1822 he had predicted to Wellington that Canning 'would not be satisfied, but that he would force himself to the head of his majesty's councils'. *Parl. Deb.*, N.S. xvii. 485 f.)

[8] *From the Colonies.* The title is a label on an overturned barrel from which Bathurst, Secretary for War and Colonies, falls on the floor. A negro footman, holding a salver with decanter and glass, stoops towards him, saying, *Neber Mind, Massa—Consola yourself wid de Blacka Strap—*

[9] Eldon stands on a platform addressing four barristers whose heads form the base of the design. In his r. hand is a handkerchief, with the l. he points to an arm-chair representing the Woolsack, its seat inscribed *Wool.* His Chancellor's gown is bordered with (yellow) money-bags inscribed £. Beside him is a gold vase, *Cup of Comfort.* He says: *For once I've made a quick & Good Decision Gent^n^ this parting affects me deeply—I don't care a Straw for losing my place but I won't be find £500—Vide Chancery Reports My old Constitution is breaking up—I can keep it together no longer.* (In his apologia on 2 May, Eldon maintained that concessions to Catholics would threaten the Constitution: 'His whole life had been devoted to the defence of that Constitution.' *Parl. Deb.*, N.S. xvii. 454. On his resignation the King presented him with a magnificent silver-gilt cup. See Twiss, *Life of Eldon*, ii. 602–4, and Nos. 15396, 15420.

Reid, No. 1415. Cohn, No. 1783.

$8\frac{1}{2} \times 13\frac{3}{8}$ in.

15391 A Lithograph (coloured). A close copy, reversed, without signatures. Imprint: *Lith de Engelmann, rue Louis le Grand N° 27 à Paris.* Title begins *Résignation*; other inscriptions, and dimensions, as No. 15391 .

15392 THE CUNNING MAN OF HARROW

[? Phillips.] [May 1827]

Engraving (coloured impression). Below the design: "*If I had a thousand hands, and a thousand sledge hammers in them, I would use them all (I will not mince the matter,) in endeavouring to sweep from the face of the earth that detested and abominable monster POPERY. But I shall be most happy to hail as a brother every one of its professors, and for their welfare, temporal and spiritual, I will never cease to pray Free Masons Tavern Saturday 5th of May 1827.* A parson, wearing a green gown, which swells below the shoulders into a vast bag, is suspended above the ground, held up by the air with which three demons (l.), using bellows, inflate the bag. From the folds of the gown rise many pairs of arms draped in sleeves: the arms terminate in still more hands, a sledge-hammer clenched in each fist. On the ground below, a crowd of tiny Catholic priests, with banner, crucifixes, crosiers, &c., is thrown into confusion, the most prominent being the Pope; some lie on the ground, dead or dying. They are hurrying towards a Gothic church on the extreme r. The wind-bag parson has well-cut features and curly hair; he looks down with an air of grim determination. Above his head a mitre hangs on a cord.

J. W. Cunningham (1780–1861), an Evangelical, vicar of Harrow, 1811–61, see No. 13914, is represented as a canting and time-serving bigot. For the new Ministry and the Catholic Question see No. 15388, &c.

$12\frac{3}{16} \times 10\frac{3}{4}$ in.

15393 IGNIS FATUUS OR A WILL-O THE WISP. A SKETCH FOR A PUBLIC EXEBITION.

H Heath fecᵗ
Pubᵈ May 15 1827 by S W Fores Piccadilly London

Engraving (coloured impression). Canning, naked and emaciated, sits a lean dejected hack which plods through a bog. Behind him is a mass of cloud inscribed *Cabal, Overawing, 7 Resignations altogether, Conspiracy.* He holds out a torch to light a band of eight who are groping through darkness and bog after his (misleading) light. The foremost is the Duke of Clarence in naval uniform; he says: *I can't see at all.* Next is Brougham: *I can scarcely see my Way the light is so dim.* The (deaf) Duke of Devonshire follows, saying, *I can neither see nor hear.* The next man, Burdett, smiles, saying, *This is rather an unpopular Road.* Next comes little Lord Lansdowne in the gown of earlier prints (1806) as Chancellor of the Exchequer (cf. No. 10531); he says: *I do not think I shall venture any farther.* Lyndhurst says: *I shall be a loser by this step* [from Master of the Rolls to Chancellor]. Scarlett, last, says: *All in the dark.* Beside him is a silent and poorly characterized man. The scene is heavily shaded; a sun (r.), partly obscured by cloud, contains the head of George IV warily watching Canning.

The thesis of a cabal to 'force the closet', cf. No. 15374, is represented as a delusion, Canning's supporters being cunningly deluded by Canning and the King. This corresponds with a shift of opinion, see No. 15371. Cf. Eldon, May 1827: 'The newspapers are, after abusing us, the culprits . . . wheeling about, and becoming trumpeters on behalf of us, the acquitted conspirators.' Twiss, *Life of Eldon*, ii. 604. For the will-o'-the-wisp theme cf. Nos. 8792 (Pitt misleads John Bull), 12870 (J. B. misled by Radicals).

$8\frac{3}{4} \times 8\frac{1}{8}$ in.

15394 TRANSUBSTANTIATION—OR SYMPTOMS OF—DICTATING—CABALING—CONSPIRING—OVERAWING &c &c.

H Heath fecit
Pub May. 16 1827 by S W Fores Piccadilly

Engraving (coloured impression). The King (l.), plainly dressed, sits on a chair on a dais, a pillar and curtain indicating the throne. He angrily addresses a band of Ministers (and others) who are encircled by a ribbon inscribed *The Bond of Union*; the end of this is held by the Pope (r.). Raising a document inscribed *Coronation Oath* he exclaims: *Is that your only Bond of Union? Is that the flimsey Thread that Ties this hetrogenous* [sic] *Mass. What? have ye hid your base designs beneath the Cloak of Secrecy? Think ye to Catch your Sovereign off his guard? to tempt him to forget his Solemn Oath? and by one desperate Stroke, destroy the Church & Constitution too?!! begone, and instantly give place to honest Men.* Lady Conyngham peeps from behind his chair, saying, *I do exceedingly Fear & Tremble.* The nine Ministers, closely tied together, advance menacingly, each raising a cross in the r. hand. The Pope, triumphant and sinister, also holding a cross, says: *Strike My Son's Now or never!!* The four nearest the picture plane are (l. to r.) Canning, Brougham, Burdett, and Lansdowne with Scarlett just behind him; the other four are partly hidden and poorly characterized. Lansdowne is copied from satires of 1806–7, when he was Chancellor of the Exchequer: he is dwarfish, and held up by the 'Bond', his legs dangling. Three say respectively: *No bolting when you come to the Scratch*; *Nine to one will certainly be more—than a Match for him*; *Stick together.* Above them flies a demon holding the firebrand of *Discord*, while *Harmony*, a winged child (r.) holding a lyre, flies off discomfited.

The resigning Tories had been accused of caballing and conspiracy 'to force the Closet', see No. 15393: here the accusation is transferred to the 'Catholics'. The title is probably from Wellington's speech of 2 May: '. . . I have been accused . . . of conspiracy, combination, dictation to my Sovereign, and nearly every crime short of high treason, of which a subject could be guilty.' The Cabinet were divided on the Catholic Question, which was left open, see No. 15384; Catholics' were nine to three in the Cabinet (under Liverpool they had been four to eight), but they are not the nine depicted: Brougham and Burdett held no office, Scarlett was not in the Cabinet; Lansdowne had not yet entered it (see No. 15391). Besides Canning and Portland the 'Catholics' were Sturges-Bourne, Dudley, Goderich, Harrowby, Wynn, and Huskisson. See No. 15400, an adaptation.
c. $8\frac{7}{8} \times 13$ in. (cropped).

15395 A GREAT POLITICAL MAGICIAN GIVING THE WAND OF POWER TO HIS CUNNING HARLEQUIN.

Phillips fec.
Pub. by G. Humphrey, 24 St James's St May 19, 1827.

Engraving. George IV, dressed as a magician, rises from the throne (r.) to give a wooden sword to Canning, who is dressed as Harlequin. A clown (intended for Melville) turns his back on Canning and the King, to run off, registering anger and alarm. Wellington stands fiercely, with legs astride, both arms raised, holding his sword; he wears uniform with boots and cocked hat. On the l. Eldon and Westmorland stand together, with flexed knees, register-

ing senile dismay. The latter, dressed as Pantaloon, drops his crutch. The King, in a robe bordered with symbols (serpents, &c.), has the curled wig and whiskers which he had discarded (cf. No. 14637). He chants:

Harlequin! the Gods above have now decreed
That thou and all thy measures shall succeed.
Fear not old El—n, nor that Pantaloon,
West——d, the bold Duke, nor the Scotch Clown.
Who e'er opposeth thee, thou by love shalt thrive;
Thy Genius and my Cunning him shall drive
To H—ll's abyss. Let virtue be thy guide—
This wand I give thee—stick it to thy side.

The four men had resigned, refusing to serve under Canning, see No. 15371, &c. The King's annoyance at this, and at the caballing against Canning which preceded it, gained the latter his full support, see No. 15374. For Canning as Harlequin see No. 12872; cf. Nos. 14199, 14400.
$7\frac{5}{8} \times 12\frac{13}{16}$ in. With border, $9\frac{1}{4} \times 13\frac{11}{16}$ in.

15396 THE MEND-I-CANT'S PETITION.

Phillips sc.
Pub. by E. King, Chancery-lane, May 19, 1827.

Engraving (coloured impression). Lord and Lady Eldon, as beggars, trudge along, each using a staff, Eldon with a sack on his back. They are about to pass a bolted gate inset in a stone archway inscribed *Lincoln's Inn.* Copley, Eldon's successor, leans over to give a coin, saying, *There's a shilling, Poor Devil! I pity you.* Eldon, with averted head and closed eyes, does not see; he says:

Pity the sorrows of a poor old lord,
Whose trembling limbs have brought him to this door;
Who cannot for a Turbot [see No. 14526] *now afford—*
O, let me in, and I shall ask no more
Alas! for me there's neither bit nor sup—
Nor door official to receive my head;
My poor old wife has pawn'd the golden-cup [see No. 15391, &c.],
To get for us a bit of cheese and bread.
Could I repeat to all my sad disgrace;
Did soft humanity e'er touch their brain
They might once more restore me into place,
And give me my employment back again.

A Bow Street officer advances from the l., holding up his constable's staff. He says, with a fierce scowl: *Go about your business, or you shall be sent to the tread-mill* [see No. 14406, &c.].

Eldon mourns his exclusion from the Court of Chancery where, except in 1806–7, he had presided since 1801, see No. 15139, &c. For his resignation see No. 15371, &c. For the (alleged) eccentric parsimony of his wife and himself see No. 15380, &c. The 'Beggar's Petition' is also parodied in No. 13991.
$7\frac{13}{16} \times 12\frac{5}{16}$ in. With border, $9\frac{3}{8} \times 13\frac{1}{2}$ in.

15397 A POINT OF LAW; OR, A GREAT OPINION ON A LITTLE SUBJECT.

Phillips, fec.
Pub. by E. King 25. Chancery-lane [May 1827]

Engraving (coloured impression). Eldon dressed as in No. 14805, but with an ordinary game-bag instead of the Purse of the Great Seal, sits on a shooting-pony in profile to the r., his gun under his arm, with two pointers (r.). Two men lean on a gate (r.), looking towards him. Below the title: "*At his time of life; and with his habits as a Lawyer, he liked to sport in his own way. His custom was to mount his pony, and go out with a couple of dogs. He liked to see their points, and wished to observe their stops; for there were some that knew not when to stop. On one of those occasions, he found two gentlemen shooting on his manor. He told them they had no right to shoot there. The replied; however, only by a round of oaths, saying, at the same time, they were only pursuing their own game. Upon this he gave up the character of the sportsman for that of the lawyer, and told them they had no right to shoot there; their answer was another round of oaths—"Go home to your master, Lord Eldon, and he will set you right on the subject. This put him in good humour, and he told them he was Lord Eldon, saying, at the same time, "I have told you an unpleasant piece of law, and now I wish you a pleasant day's shooting!" Morn. Herald, May 12, 1827.*
$9\frac{3}{8} \times 8\frac{1}{8}$ in. With border, $13\frac{5}{16} \times 9\frac{1}{2}$ in.

15398 THE EFFECTS OF THE NEW ADMINISTRATION—OR— CIVIL AND RELIGIOUS LIBERTIES IN DANGER!!!—

Robert Cruikshank, inv^{t} & fecit 5 Lowndes Terrace Knightsbridge.
Pub^{d} May 1827 by Hunt Corner of York Street Covent Garden London—

Engraving (coloured impression). Two sides are almost equally matched in a tug-of-war for *Power*, a long piece of drapery: a bishop, supported by John Bull (l.) tugs against the Pope, much burlesqued, and Canning to whose back a demon clings. George IV, a fine figure of a man, in field-marshal's uniform, with cocked hat and boots, stands between them, pulling the Pope's long drink-blotched nose, and threatening him with his baton; he says: *I'll put up with no nonsense from any of you, my goodnature shall not be imposed upon; if you advance an other inch I'll knock out your wicked brains, I swear by S^{t} George!!* The Pope has one cloven hoof and one bare sandalled foot, which he raises, shouting, *Oh! lord you have hurt my great toe! by our Lady I'll excommunicate you. let my nose alone, can't you? O! Oh!!! I'd give my eye, to have had my nose prepared with Windsor-Soap.* He wears tiara and robes; huge keys and a cross dangle round his person. The fat pompous bishop, probably the Archbishop, wears mitre and lawn sleeves. He says: *I protest that the Coronation Oath does prvent his Majesty emancipating the Papists.* John Bull, a sturdy 'cit', with rolled-up shirt-sleeves, shouts: *We,ll have no purging or fasting here. Then pull away! pull away, jolly boys! don't be down-hearted yoe ho!* Behind him is a bale of goods addressed to *J. Bull London.* Canning, who wears a court-suit and bag-wig, says: *Confound that letter sent to me April 10th 1818, however I'll work away in spite of every thing.* From his pocket hangs a large purse: *Treasury.* A bystander (? Westmacott) says: *See "The Age of May 13th 1827—for above letter.* The demon on his back, a scaly creature with wings, breathes fire and the words: *Then lustily pull away | Devils Keep up the ball | Never mind whats to pay, | The public pay's for all. | Rum te bum bay! bum te bum te bay!*

Appropriate papers, &c., lie at the feet of the five principals: by John Bull:

Address to the King; by the bishop and the King: *Petitions* (three) and a crosier. The King puts his foot on the Pope's triple cross. By the latter are: *Bulls*, *The Book of Martyrs*, *Bloodshed*, *Civil Wars*, *The Popes Curse*, *Vice*, *Plots*, *Preistcraft*, *Ignorance*, *Superstition*. By Canning: *Intrigue*, *Superstition*, *Spies*, *Torture*, *Corruption*, *Mother Hunn's Amours a little Reddish*, *The Life of an Actress*, *Infamy*. Below the demon: *Perdition*. Behind the King and the two chief combatants soldiers are drawn up at attention with fixed bayonets; behind John Bull are the masts of ships. There are also three subsidiary scenes: [1] The head of the Duke of York in profile to the r., ringed with clouds, looks down to say: *Dear George, you must be decided and maintain with manly firmness the prerogative of the Crown, if the Pope puts his foot in your Dominions, the consequences, in the struggle for power, will be dreadful, Remember me—Adieu.* [2] In the upper r. corner five of the resigning Ministers are grouped in clouds with a sixth, Liverpool, seated in a chair and covering his face with his hand. Wellington, in uniform, folds his arms, saying, *I must be either more or less then man, if I could suffer my character to be villify'd in the manner it has been by the press without coming down to this house to explain my reasons for not joining the present Administration.* The next is not characterized. The third is Eldon, incorrectly wearing a Garter ribbon and star; he says: *I am persuaded, that if the Roman Catholic question is carried; there will be an end to the civil and religious liberties of the country, for Ecclesiastical tyrany, must produce civil tyranny.* The fourth, in profile to the l., is Westmorland. Peel sits pen in hand against a pedestal inscribed *Public Opinion*; under his elbow is a large paper: *Letter to the King on forming a No Popery Administration.* At his feet are papers inscribed *M^r Peel* and *The Prisoners Friend.* Liverpool, on the extreme r., says: *As I was always a True Protestant so I always advocated the cause of Peace.* [3] Four Jesuits dance hand in hand before three naked martyrs, one a woman, burning at the stake. They are presided over by a Grand Inquisitor, also a Jesuit, on a raised chair. Below: *The Holy Inquisition at work* [cf. No. 13009].

A No-Popery print justifying the 'Protestant' resignations on Canning's appointment, see No. 15371, &c., characteristic of the mid-May reaction. In a long speech on 2 May (published), Wellington defended his resignation, which he justified by 'the manner in which I have been treated by the corrupt press, in the pay of the Government'. *Parl. Deb.*, N.S. xvii. 455. Eldon's words in the same debate are also paraphrased. Peel was blamed for his resignation only after he himself carried Emancipation; he was, as Wellington said on 2 May, 'universally acquitted'; for his reforms at the Home Office see No. 15391 [6]. His letter on his resignation was to Canning, not the King (Wellington, *Dispatches*, N.S. iii. 644 f.). For George III and emancipation see No. 10709, &c.; for George IV, No. 15388. The 'letter' to which Canning refers is an anonymous pamphlet of 16 pp. violently attacking Canning, from the Radical standpoint, as a mountebank, and comparing him to Caligula, &c. It was reprinted in full in *The Age* with Canning's answer, &c.: Canning is attacked for his inconsistency in having friendly relations with Burdett, the patron of Hobhouse, the reputed (and actual) author of the pamphlet. Scurrilous attacks on Canning in connexion with his mother had been common in lampoons, see No. 13617; her second husband was Redditch, her third Hunn. Grey said at this time that the son of an actress was disqualified from being premier of England; Londonderry wrote of him to Wellington (13 Apr.) as 'Mother Hunn's offspring'. Aspinall, *Formation of Canning's Ministry*, pp. xlix, 72. The impetus to this pl. was perhaps R. C.'s association with Westmacott (editor of the *Age*), see No. 14922, &c.; cf. No. 15403, also by R. C.
$9\frac{1}{2} \times 13\frac{15}{16}$ in. With border, $10\frac{1}{2} \times 14\frac{5}{8}$ in.

15399 TRIUMPH OF CICERO.

Phillips, fec.
Pub by J. Fairburn, Broadway, Blackfriars May 24, 1827.

Engraving (coloured impression). Canning, dressed as a Roman senator, stands in a triumphal car, decorated with the Royal Arms, drawn by the British Lion and Unicorn, side by side, the Lion's trace inscribed *Constitution*. Chained in single file behind the chariot are (l. to r.) Wellington (in uniform), Eldon, (?) Peel, and Melville (in kilt and tam-o'-shanter), others are cut off by the r. margin. The car approaches a triumphal arch inscribed *Palmam Qui Meruit Ferat* and surmounted by a statue of *Britannia*, seated and holding out an olive-branch. Through the arch is seen a rocky mountain crowned with the irradiated temple of *Immortality*. Canning holds out a scroll inscribed *Good of the Nation*; in his l. hand are the reins. Fame flies above, holding over his head a laurel wreath; the words *Vox Populi* issue from her trumpet. The Lion tramples on the naked emaciated body of Discord, with snaky locks, shrieking mouth, and a dagger in her hand. The route is lined with a cheering crowd shouting *Huzza!* In front, next the arch, is George IV, shouting *Huzza!* and waving a handkerchief; next, a stout John Bull in top-boots waves his hat. Others in the front row are Brougham (r.) and Lyndhurst. A tall Life Guard holds up a banner inscribed *Down with Tyranny, Faction, and Combination* [conspiracy]. Another is inscribed *Canning for Ever*. A man shouts *There go the Conspirators*. A young woman asks *How many are there chain'd to the Car?* A voice answers *Seven*, showing that Westmorland, Bathurst, and Bexley are to be included.

One of many prints illustrating the popularity of Canning's appointment, see No. 15371, &c., and especially No. 15377. Cf. No. 8644 by Gillray, in which Pitt drives the British Lion and the White Horse of Hanover in a triumphal car.
$7\frac{3}{4} \times 12\frac{7}{8}$ in.

15400 TRANSUBSTANTIATION—OR SYMPTOMS OF DICTATING—CABALING—CONSPIRING—OVERAWING. &c. &c

Thos Jones fecᵗ
London Pubᵈ May 25. 1827 by S. W. Fores 41 Piccadilly.

Engraving (coloured impression). An adaptation of No. 15394. The King wears military uniform and leans back with a swaggering gesture. The throne and dais are more important. His words are as before but end *!!!*, and 'Church', 'Constitution', and 'honest' are underlined. The positions of Canning and Brougham are reversed, the former is insinuating, the latter scowls fiercely. The heads are better characterized. Lansdowne stands; his legs no longer dangle in stockings and pumps, but he wears Hessian boots. The nine are silent. The words *Nine to one . . .* issue from the mouth of *Discord* who is a hideous hag with spiky webbed wings and with snakes for hair, holding serpents as well as firebrand, and has a more important place in the design. *Harmony* is a female angel playing a harp. The Pope is of a different type, wearing triple tiara in place of mitre, and holding his triple cross, instead of a small cross like those of the nine; he says: *Strike, strike my Sons, now or never | This Bond shall bind ye well together!!* In a hood at his back crouch three little demons, two with tridents, one with a pitchfork. A larger demon tugs at the end of *The Bond of Union* at which the Pope is straining. Another demon runs forward beside him, carrying on his shoulders a huge volume:

New Edition of the Book of Martyrs. On the r., partly cut off by the margin, is a building inscribed *Office of the Inquisition* copied from *The Curse of Spain*, No. 13009: a narrower section is visible, and the design is slightly simplified; on the roof are two impaled corpses; victims hang from windows, and a body is suspended by the feet. Under the arch at its base a monk and Jesuit roast a martyr on a gridiron.

One of several satires reflecting the stimulus to No-Popery given by bigotry in Spain.

$9\frac{3}{4} \times 12\frac{15}{16}$ in.

15401 WATER WORKS IN DANGER—OR A GRAND CUT AT THE MP FOR WESTMINSTER. *Plate N° 1.*

Peter Wilkins fecit— [R. Cruikshank.]
Pub^d May 1827 by G Hunt Corner of York S^t Covent Garden—

Engraving (coloured impression). Burdett sits in his breakfast-parlour, his elbow on a round table, laid for breakfast, which is drawn up to an open window (r.) through which are seen the trees of St. James's Park with the towers of Westminster Abbey. He sits in profile to the l., holding a book, *Water Works*, from which he looks up to face a hideous water-rate collector, who stands, hat in hand, presenting a bill: *A qarters* [sic] *Water due.* The man is both obsequious and aggressive, with saturnine drink-blotched profile, a large pen behind his ear, and ink-bottle hanging from his neck. Under his arm is a book inscribed *Water Tax*; in his pocket is a large money-bag labelled *Gold* and inscribed *£10000* (reversed). He says: *Well Sir Francis, we must cut your cock off, if you don't pay the four quarters due at Christmass last, it has been so long standing that no mercy can be shewn.* Burdett: *You may cut it off as soon as you please, for my cook declares she can make no use of it, I am determined to resist a demand of so foul a nature. Why I found a dead man's toe in my tea cup, this very morning!!* (the tea-cup, with a spoon in it, is at his elbow). From the table beside him hangs a long scroll: *List of Diseases Typhus, Fever, Gravel, Stone, Dysentery, Liver, Billious, Gangren, Epilepsy, Appoplexy, Cholic, Gripes, Dropsey, Jaundice, Death* (commas added). On the floor bulky papers are heaped: *Grand Junction*; *To Lord Wharncliffe*; *Motions*; *Bills*; *Speeches.* There is also a huge pitcher of *Pump Water.* Against the wall is a large book-case filled with heavy folios flanked by two pictures: (l.) a fountain, a jet of water rising high from a round basin and (r.) *Father Thames*, who reclines among rushes, nude, bearded, garlanded, and spectacled, holding the jar from which water gushes out; he says: *Here's a pretty go! I shall lose my good name.*

On 25 May Burdett, acting on a letter from J. Wright, 30 Dec. 1826, presented a petition to the Commons from inhabitants of the Western Portion of the Metropolis complaining of the London Water Companies, and asking for a Committee of Inquiry. The points were that the Companies had entered into an arrangement to defeat competition, and had established a virtual monopoly (see No. 13196); that the water taken from the Thames at Chelsea was 'charged with the contents of the great common-sewers, the drainings of dung-hills and lay-stalls, the refuse of hospitals, slaughter-houses, . . . and manufactures'; that the Grand Junction Water-works Co., having engaged to supply pure water from a reservoir (&c.), had nevertheless since 1820 taken it from the Thames at Chelsea, supplying 'a filthy fluid'. Lord Wharncliffe presented a similar petition to the Lords. The Grand Junction Co. presented counter-petitions. A Commission of Inquiry was appointed and reported in

1828 (P.P. 1828. VIII). [J. Wright], *The Dolphin or Grand Junction Nuisance*, 1827; *Parl. Deb.*, N.S. xvii. 984, 1026 f., &c.; Richards and Payne, *London Water Supply*, 1899. The signature, connoting Paltock's *Life and Adventures of Peter Wilkins*, 1751, implies a concocted and exaggerated tale; this is also the thesis of *The Water Question. Animadversions on the Reports, Evidence, &c.*, 1829 (B.M.L., T. 1262/8). See No. 15375.
$8\frac{7}{8} \times 14\frac{1}{16}$ in. With border, $11\frac{1}{4} \times 16\frac{1}{4}$ in.

15402 THE CANNING JACKDAW & THE PEACOCKS,—A SKETCH FROM ST STEPHENS FARM-YARD.

T. Jones fec^{t}
London: Pub^{d} June 2nd 1827. by G. Humphrey 27. St James's St

Engraving. A jackdaw, with the head of Canning, is surrounded by seven much larger peacocks with the heads of leading members of the Opposition. Wellington leans from the r., having plucked out a (false) tail-feather inscribed *Catholic Emancipation*. Lord Grey, behind him, is about to remove a feather inscribed *Free Trade*. Two other tail-feathers, still in place, but under Grey's menacing beak, drooping and manifestly bogus, are inscribed *Foreign Policy* and *South America*. Of the other peacocks, only Eldon, in the centre, can be identified. All have well-defined profiles, with the addition of large projecting beaks in the manner adopted by Gillray, cf. No. 10708, &c. Over a low paling looks John Bull (not named), a grinning carbuncled yokel with a pitchfork as in No. 10540; he says: *Ecod they have zuun vownd him out, Ha! ha! ha! they won't leave him a feather to fly with!!!* Below the title: *An ambitious Jackdaw having picked up some feathers which fell from the Peacocks, and stuck them in his own tail, endeavoured to pass for one of those noble birds; they however were not to be so easily cheated, but found him out, stript him of his borrowed plumes, and punished him as his presumption deserved.—Upon this he again wished to flock with his old companions, but they knowing his late duplicity turned their backs upon him and refused to admit him into their company.—Thus having attempted to deceive his neighbours and having feathered his nest with their goods he had nothing to expect when found out but to be stript of his plunder and used like a felonious Rogue into the bargain—Vide Æsops Fables.—*

The Opposition consisted of the Whigs who followed Grey and the ultra-Tories; according to Dudley it was based on 'personal antipathy to the Prime Minister'. *Parl. Deb.*, N.S. xvii. 726. The satire echoes Grey's bitter speech of 10 May, on Canning's foreign policy, claiming for himself the recommendation of the recognition of Spanish America, adopted, he said, by Canning from unworthy motives. Ibid., pp. 726 ff. Mrs. Canning believed that the speech shortened her husband's life. Greville, *Memoirs*, 1938, i. 354 f. It was the thesis of the Opposition Whigs that it was 'delusion' or 'Humbug' 'that Canning was the author of any *new* National Policy . . .'. Creevey (19 Aug. 1827), *Life and Times*, ed. Gore, p. 243. See Temperley, *Foreign Policy of Canning*, pp. 440 f., 449 f. Wellington's appropriation of 'Catholic Emancipation' is prophetic. The fable is applied to Napoleon in No. 12098.
$7 \times 12\frac{5}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in.

15403 THE ROYAL MAIL, WITHOUT OPPOSITION.

Robert Cruikshank. invent & fecit. 5 Lowndes Terrace. Knightsbridge.
Pub^{d} June 3^{d} 1827, by G Hunt York S^{t} Covent Garden

Engraving (coloured impression). George IV drives (l. to r.) a mail-coach,

with Ministers, &c., as outside and inside passengers, and Canning as guard. The horses are galloping, the leaders cut off by the r. margin. John Bull, with his wife and little boy, stands outside his inn, indicated by a sign on a post, the Crown (depicted), *J. Bull*. He holds up a glass to the King, saying, *I say Master! vont you take a drap of brandy? it's good for your Constitution. I hopes you'll dine with us tomorrow, we shall have a fine piece of Beef & a plumb-Pudding*. His buxom wife holds a large bottle of *Cogniac* and a glass; she says: *Here's George! God bless him! he's one of our best customers—he always makes me take a glass of something good, and he's a very devil amongst the girls in these parts. Ha! Ha! Ha! my stars! & garters!!* The child holds out its hands towards the King, saying, *Papa! papa!* The King, who is dressed as a mail-coachman, answers, flicking his whip in a masterly manner, *Can't stop, my tulips* [cf. No. 14320], *besides we've some suspicious chaps on the road who want to get the reins out of my hands, but that won't fit, and the Mail bags must be looked after—but my Guard is up to them. I,ll tell you more about it next time I pass. good bye old leather wig!—yea up!* On the roof-seat behind him sit (l. to r.) Anglesey in uniform with cloak and round cap, Devonshire holding a wand of office, and Clarence, in uniform (incorrectly coloured red). Slung against the coach is a tool-basket inscribed *Lansdown* [see No. 15378]. Canning, dressed as a guard, holds a bayoneted blunderbuss, and smiles down from his dickey at Wellington and Westmorland who run after the coach. Wellington, in uniform with trousers, holds a bag inscribed *Pillage*; he points up, saying, *Can you find a place inside for me?* Canning: *No, we are quite full*. Westmorland (ex-Lord Privy Seal), with an umbrella tucked under his arm, says, *I was Privy to it once*. The shadowy figure of Peel looms through the dust behind the coach. Behind them is an opposition house to The Crown, *The Fox and the Grapes Accomodation for Man & Beast—House of Call for discharged Cabinet makers*; five men watch from a balcony: Liverpool, Eldon with pipe and tankard, saying *I doubt* [cf. No. 15369], and three others whose hair stands on end in surprised alarm; these must be Bathurst, Melville, and (incorrectly) Bexley. Inside the coach are Lyndhurst holding the mace next another judge, evidently Leach. Facing them sits a bishop (probably the Archbishop of Canterbury) holding mitre and crosier. The coach is realistically drawn, with the Royal Arms, *G R* and *Brighton and London Royal* [*M*]*AI*[*L*]. On the roof is luggage: boxes inscribed *Ordinance—G R* (appropriately by Anglesey) and *Treasure* (before Canning). The boot at the back is inscribed *State Papers*. In the foreground stands Brougham, dressed as a German broom-girl as in No. 14769, &c.; he holds up one of his brooms to Canning, saying *Buy a Broom!!* [see No. 15416].

One of many satires on the change of Ministry, see No. 15371, &c. It is in violent opposition to No. 15398, also by R. C. For the coaching theme cf. *Opposition—Coaches* by Gillray, No. 7323; it was much used in 1829.
$9\frac{1}{2} \times 15\frac{3}{8}$ in.

15404 WELCOME HOME.

H H [Heath.]
Pub^{d} June 15th 1827—at 26 Haymarket.

Engraving (coloured impression). The Queen Dowager of Würtemburg (the Princess Royal) stands on tiptoe to kiss George IV, who stoops, incommoded by her vast girth. She wears a tiny crown, with a plume of feathers and a black dress; her plump features are almost youthful. Behind her stands a much-burlesqued gentleman-in-waiting, in hussar uniform, obese and heavily whiskered and moustached; he carries an enormous *German Sausage* across his

shoulder. He fatuously strikes an attitude, saying, *Begar, I am de Baron Von Strongenoff de gran Sausage bearer to her Majesty, aha! by gar I vil live in Angleterre like de Prince, and vil shew all de pritty lady demoselle all my fine Curiosity from Wirtemburg Aha! by gar I vil kiss dem all, Aha! and get de money and Beuf rost.* Behind the throne, from which the King has stepped down, stands a courtier with a wand of office; a second wand on the extreme r. indicates a second courtier. They are presumably the Lord Chamberlain (Devonshire) and the Lord Steward (Conyngham), who were both in attendance.

On 15 June the Queen, a widow since 1816, arrived in England for the first time since her departure after her marriage in 1797. The King received her 'in the most affectionate and interesting manner' as she left the carriage. *Ann. Reg.*, 1827, pp. 112 f. She was dropsical and immensely fat, her visit being partly for medical treatment. 'de Prince' is probably Prince Leopold, cf. No. 12773, &c., established in England as J. B's pensioner. The design seems to derive from Gillray's *Le Baiser à la Wirtembourg*, No. 9006. See also No. 15405. There is also a caricature by Williams, *View of Wirtemburg from Greenwich*, of the Queen being lowered in a chair by tackle from the *Royal Sovereign* [see No. 12804] into a rowing-boat on her arrival (photograph, presented by the New York State Library).
$8\frac{5}{8} \times 14\frac{3}{8}$ in.

15405 KISSING HANDS.

H Heath
Published June 18. 1827 at 26 Haymarket London.

Engraving (coloured impression). The Queen of Würtemburg, dressed as in No. 15404, but with a more lined face, sits on the throne extending her hand to Canning who kneels to kiss it. Behind him are his supporters: Burdett, on both knees, with Lyndhurst beside him. Behind are Brougham and Scarlett, also on both knees. Behind them are Anglesey and three poorly characterized heads. Canning, who like Burdett wears court-dress, with black-bag, sword, and chapeau-bras, says: *We have the honour and glory to Kiss your Majesty's beautiful hand.* She says: *My Lords and Gentlemen, I thank you for this loyal and affectionate instance of your attachment to myself and family, and am glad my Brother has turned away the Rubbish.* Burdett: *Come let us Worship, and fall down, and Kneel before the House of Brunswick.* Lyndhurst: *We approach your gracious reverence with the most loyal congratulations on your welcome return, aware that your goodness ere now has melted the heart of a Stone.* Brougham: *I have long admired your family, I admire yourself, but of all things I admire the Black Silk Gown.* 'Von Strongenoff', see No. 15404, stands behind the throne, below the dais, staring intently; he says: *By gar, you all vid Kiss anything, for von place, a, ha! I vill kiss her, by gar.*

Canning and his followers (see No. 15371, &c.) are depicted as shamelessly careerist and obsequious. For Brougham and his silk gown see No. 14775, &c. He had recently obtained the gown from Lyndhurst (patent of precedence, 31 May), the King stipulating that he should not go to Court and kiss hands, which enraged him, apparently owing to Lyndhurst's indiscretion, see the latter's letter to the King. *Letters of George IV*, iii. 236 f. See, however, Brougham's letter to Canning (27 May) on the King's 'very great kindness and condescension'. Aspinall, *Brougham and the Whig Party*, p. 152; Idem, *Formation of Canning's Ministry*, p. 231. See No. 15406, &c.
$8\frac{13}{16} \times 14\frac{1}{16}$ in.

15406 DISPOSING OF THE OLD STUFF.

Phillips, fec. 16 Brownlow S^t Holborn.
Pub^d by E. King, Chancery-lane, June 18, 1827.

Engraving (coloured impression). Brougham, seated in profile to the r. in a chair inscribed *Place*, makes a bonfire on the floor of documents and his *Old Stuff* gown. This he holds over the flames on a levelled broomstick, the broom being inscribed *Treasury Broom*. Under one foot is a paper inscribed *Opposition*. He says: *I think I shall cut a dash with my new gown; so here goes for the old one—Silk against Stuff for any money. But this worn out concern stinks most damnably: tis true, a great deal of dirty work has been done in it and it was only stuff at first:—it now emits more smoke than flame; yet I can distinguish a magic picture through this volume of vapour. O, glorious precedence! "Tam venerabile erat praecedere" Juv^l*. The burning papers are: *March of Intellect* [see No. 15178], *Liberty* [of the] *Pres*[s], *Blacks, Catholic Emancipation, Mulatoes, Reform*. The smoke from the fire is inscribed *Independence, Patriotism, Public Charities, Vapour, Retrenchment*. Behind him (l.) his new gown hangs on a stand made of an upright which supports his new wig, and a cross-bar inscribed *Treasury*. The gown is *Patent New Silk*. Partly concealed by the smoke is the 'magic picture': *Anticipation*; the Purse of the Great Seal suspended above mace and sword. Below the picture is a big bag stuffed with *Briefs*.

See No. 14775. For Brougham's support of Canning's Ministry, and the silk gown (by a patent of precedence) which was its reward, see Nos. 15378, 15405, 15416. His supposed venality is a recurrent theme, see No. 15431, &c. The Chancellorship prophesied in the 'magic picture' was attained in 1830, but not in return for the disavowal of reforming activities here enumerated. For his educational activities see No. 14788. Cf. Peacock's attitude to Brougham and the Charities Commission in *Crotchet Castle*, 1830.

$7\frac{7}{8} \times 12\frac{11}{16}$ in. With border, $9\frac{3}{8} \times 13\frac{5}{8}$ in. 'Caricatures', vi. 212.

15407 A MEETING FOR THE CONVERSION OF THE BENIGHTED IRISH.

H. Heath fec^t
Pulished [sic] *June 21. 1827. by Tho^s M^cLean 26 Haymarket.*

Engraving (coloured impression). The platform extends across the centre of the design. Below are the audience, T.Q.L. and H.L., standing and seated. A man in patched clothes stands in the front of the semicircle of men seated on the platform, holding out his empty breeches pockets. With sanctimonious melancholy he says: *Oh! my Bretheren! in that black and benighted land of Ireland have the Servants of the Lord fought the good fight! For behold! we have wrestled lustily with the Wh—re! Yea, with the Scarlet Wh—re! and behold, from the pestiferous abominations of papistry, Millions have we gather'd to the fold, of Starving Souls who yearned for the Word!—but yet my Bretheren! 6 times 999000 still worship in the temple of Dagon!—still dwell in the tabernacles of the Enemy!—still hang over the Gulf! and shall they Tumble therin? even into the brimstone and the desolation & y^e Confla=ge=ra=tion? No! No! No!—but alas! the Vinyard of the Lord is deserted, for the labourer lacketh his hire! Open thy purse strings Oh Israel! and let y^e Mamon of the World be converted into the Sweet Manna of Justification! for lo! there is no Corn in Egypt, and the pockets of the faithful are lank and unreplemished* [sic], *yea even as the Udders of the Seven Starving kine in the Vision of King Pharoah!!!* Those on the platform listen in pious gloom. In the centre are two stout bishops with

a lean minister (? Irving) between them, dressed like a minister of the Scottish Church. The others are gaunt, elderly, in plain old-fashioned dress with knee-breeches. One (l.) (who resembles Liston as Maw-worn in Bickerstaffe's 'The Hypocrite'), with lank hair resting on his shoulders, fingers clasped and thumbs together, says: *That Man's a Saint, if ever there was a Saint.* Another says *oh! oh!* The rest listen in silence. On the platform is a pile of books, three inscribed *Bible*, two *Tracts*, one *Prayer*. A man brings in on his shoulders a large basket inscribed *Food for the Starving Irish*, heaped with similar books, with a great preponderance of Bibles. Among the audience stands a man with a collecting-plate heaped with sovereigns; coins and a note are contributed. The audience listen intently or converse gloomily. A paper hangs from the platform: *Paddy, Mullagan Converted by a Pair of Leather Breeches—Biddy Quin by a Peticoat and a Pair of Shoes.*

Probably a meeting of the British and Foreign Bible Society which had active Auxiliaries in Ireland, or a synthesis of that and the Religious Tract Society, see No. 15362. An attack on No-Popery and on the bigotry of Evangelicals, cf. Nos. 14815, 15172.
$9\frac{7}{16} \times 11\frac{1}{2}$ in. With border, $11 \times 13\frac{1}{2}$ in.

15408 THE CITY ADDRESS.

H Heath
Pub^d^ June 22 1827. at 26 Haymarket

Engraving (coloured impression). The King, plainly dressed in black, tries to hide, ostrich-like, from the two Sheriffs of London, who kneel before him, holding their wands of office. The foremost, on both knees, his hand on his heart, says: *We are deputed by the Corporation to wait upon your M——ty most humbly to know when it will be convenient to receive the dutiful address of your M——tys ancient and loyal City of London.* The second sheriff, less obsequious, says: *The Citizens are suprised at y^r^ M——tys Backwardness, the Corporation looks blue, and the Lord Mayor is in a Brown Study.* The King, poised on his toes, stoops over the throne, a plain arm-chair, as if to take cover, looking behind him from the corners of his averted eyes. He says: *I'm not at home.* An elderly Lord Chamberlain, also in black, leans forward on tiptoe, supporting himself on the back of the throne, one arm held out above the King's bent back with a gesture of negation to the Sheriffs and protection to the King, saying, *He say's "he's not at home!* The title is centred by two heraldic turtles and the City's motto: *Domini Direge Nos* [sic].

In May the Common Council had passed a resolution in favour of Emancipation and for an Address to the King congratulating him on his change of Ministers. The King refused to see the Sheriffs to fix a time for receiving the Address, on the ground that his health precluded him from receiving an Address on the throne. This information was received in Common Council (31 May) 'with marked silence'. *The Times*, 1 June. The Mayor was Anthony Browne, the Sheriffs were Charles Farebrother and Henry Winchester. The Lord Chamberlain has no resemblance to the Duke of Devonshire.
$8\frac{5}{8} \times 13\frac{3}{8}$ in.

15409 LES RUSES DE GUERRE; OR, THE GENERAL OUT-GENERALLED;

Phillips, fec. 16 Brownlow S^t^ Holborn
Pub by S. Fores, Piccadily, June 23, 1827.

Engraving (coloured impression). Below the title: *An unpopular Entertain-*

ment lately performed at the Theatre Royal, S^t Stephen's, and d—d the first night. Wellington, flourishing a document inscribed *Corn Bill*, leads *Whig Blocks* against the Ministry, represented by Canning and Goderich, who stand close together on the l. The Duke, who wears uniform with hat, gauntlets, and spurred boots, kicks violently towards his opponents, saying to his wooden supporters: *Stand stifly, my boys; the Corn Bill must be carried or we shall never floor him. O, petty! petty! bring up some more blocks.* Two blocks with the features of Lansdowne (Petty) and Grey respectively, tilt forward so that they rest, one against Wellington's posterior, the taller against his shoulders. The former says: *They may laugh at my Petty efforts; but I'll prove myself a fundamental supporter.* Grey: *Try it on again Arthur; my Grey block, and the block of the little Marquis will stick by you to the last.* The other five, who are stiffly erect and blockish, say: *O! my dear Arthur! we'll all come to your support.* Goderich, pointing to Wellington, says, *This Opposition is most appalling—your squibs will not even singe their whiskers. You'd better make Field-marshals of them.—I oppose the third reading.* Canning, with a mocking smile, says: *That's a Good and rich idea; they'll make excellent Marshals—their heads will need little protection.*

The Corn Bill, for which Liverpool's Ministry had been responsible, was wrecked by an amendment in committee proposed by Wellington and carried by three votes, on 1 June, which destroyed the principle of the Bill, i.e. the substitution of sliding-scale duties for virtual prohibition. *Parl. Deb.*, N.S. xvii. 1096–8. Thereupon Goderich announced on 13 June that he should not proceed with the third reading. A temporary corn measure was passed without opposition. Grey supported the Duke in 'a most violent speech' (cf. No. 15402), and justified his vote by saying that he would maintain in a contest with 'a great portion of the people . . . that order[1] to which I belong . . [and] the privileges and independence of the House [of Lords]'. Lansdowne rose in support of Goderich to close the debate; he did not support Wellington as the artist supposes. Ibid., 1258–61, 1325–31. Among Whig lords supporting him was Lauderdale. Aspinall, *Formation of Canning's Ministry*, Appendix II; Barnes, *Hist. of the English Corn Laws*, 1930, pp. 197–9; *Diary of Lady Shelley*, ii. 156 f. See Nos. 12503, &c., 15414, 15415, 15418, and vol. xi.
$7\frac{7}{8} \times 12\frac{3}{4}$ in. With border, $9\frac{9}{16} \times 13\frac{3}{4}$ in.

15410 THE VIRGINIA FISHING SMACK!!!

[? W. Heath.]
Pub June 26 1827 by S W. Fores Picadilly [sic]

Engraving (coloured impression). George IV, dressed as a fisherman, sits in a flat-bottomed boat bobbing for eels, his l. arm round Lady Conyngham, to whom he gives a smacking kiss (the last word of the title is in large letters). In his r. hand is a 'bob', a short stout rod, the line terminating in a bunch of threads baited with lob-worms which are under water. He wears a conical red cap, blue coat and striped jersey, apron, and boots to the thigh; she has a scarf tied over her curls, and a sprigged handkerchief over her bare breast; both are bulky and proletarian. She holds a fishing-rod, her l. hand on the

[1] Much was to be heard of Grey's 'Order', especially in 1831. Praed's poem on the death of Canning (*Sphynx*, 12 Aug. 1827) ends:

> But none are glad, save the Turk's Serai,
> And a few of Lord Grey's "Order"!

line from which dangles a small flat fish. The words of a song float from their completely occupied lips:

O the gallant fisher's life,
It is the best of any;
'Tis full of pleasure, void of strife,
And 'tis beloved by many:
Other joys Are but toys;
Only this Lawfull is;
For our Skill Breeds no ill,
But content and pleasure.
Lady C.: *And though we display*
All our arts to betray
What were made for man's pleasure and diet,
Yet both princes and states
May for all our quaint baits,
Rule themselves and their people in quiet.

The boat is *The Piscator of Virginia*; holding the tiller and seated astride it, facing the fishers, is a small plump boy in jacket and breeches with the butterfly wings of Cupid. Beside him is a flagstaff topped with cushion and two superimposed crowns; from it flies a large Union flag inscribed *S^t George's Union.* The tiller terminates in a small rampant lion. In the bows is a mast and sail below which are a big glass jar containing worms, and an open book: *Broad Grins | Like some Fat Gentleman who Bobs for Eels.* The boat is decorated with figures in relief: a frieze of fish, and plump naked figures. There is a realistic background of water and trees.

For the King's fishing in Virginia Water see No. 15126, &c.; for Colman's 'Broad Grins', cf. No. 11963.

8 × 12⅜ in.

15411 KING HENRY IV.

(Paul Pry)[1] *Esq^r Del.* [W. Heath.]
Pub by Tho^s m^clean 26 Haymarket [? *c.* June 1827]

Engraving (coloured impression). George IV, as Falstaff, sits in a high-backed chair with a grotesquely fat Doll Tearsheet (Lady Conyngham) on his knee. He holds a large glass of wine and looks at her with appraising melancholy. She pouts her lips to kiss. Their words are engraved below:

Falstaff—Thou dost give me flattering busses.
Doll—Nay, truly; I kiss thee with a constant heart.
Fal—I am old, I am old.
Doll—I love thee better than I love e'er a scurvy young boy of them all.—
vide Shakspeare ['II Henry IV', II. iv.]

Behind (r.) stands Bardolph, with the head and nose of Curtis, talking to a lean Mrs. Quickly, who has the unmistakable profile of Lord Conyngham, behind whom a huge antlered stag's head looks down from the wall. Both women wear steeple-crowned hats, but the dress of one is flamboyant and ornate, of the other demure. A man looks in cautiously from the doorway. On the wall is a hanging on which is depicted the Prodigal Son turning his back on trough and swine to receive his father's embrace.

[1] Depicted: a tiny W.L. figure with his umbrella, cf. No. 15138.

For George IV, once Prince Hal in these prints, as Falstaff, cf. No. 10625. He is the Prodigal Son in No. 10283, &c.
$12\frac{5}{8}\times8\frac{13}{16}$ in. With border, $14\times9\frac{1}{2}$ in.

15412 THE FLYING PRIVY. FROM WESTMORELAND

R. C. [Cruikshank] *fecit.*
Pub^d by G Humphrey 24 S^t James's S^t June 1827

Engraving (coloured impression). Lord Westmorland flies in profile to the l., clutching a closed green umbrella. To his shoulders spiky, umbrella-like wings are strapped. From between his legs a large (gold and onyx) seal, labelled *Privy Seal*, falls to the ground. His profile and dress (top-hat, leather breeches, and top-boots) are copied from Dighton's portrait (No. 14265). At the base of the design and backed by trees are the heads and shoulders of two men and a woman gazing up. Each top-hatted man scowls, holding his nose with a gloved hand; one says *What is that?*; the other, *There he goes!* The woman, pleasurably amused, exclaims: *Ha! Ha! Oh! My!*

For Westmorland's resignation see No. 15371. He was admittedly no loss, and his office incited to puns. Canning had called him 'le sot [sceau] privé'. See No. 15391 [5].
$12\frac{1}{8}\times8\frac{7}{16}$ in. With border, $13\frac{5}{8}\times9\frac{3}{8}$ in.

15413 A FISHING PARTY, *What great enjoyments rise 'from trivial things'*"

[? W. Heath.]
Pub. June 27^th 1827 by S W Fores Pciadilly [sic]

Engraving (coloured impression). Pushed by Knighton and pulled by Lady Conyngham, George IV, more corpulent than in other prints, walks in an ornate circular stand or support on castors (as used for toddling children, cf. No. 7497) towards Virginia Water (r.), his fishing-rod against his shoulder. He wears a hat with a wide curving brim inscribed *á la Townsend* [cf. No. 10293], double-breasted tail-coat, breeches, and pumps; his r. arm rests on the ring of the stand, in his hand is a small book: *Old Izack* [Walton]. From the stand dangles an ornate reticule: *Fish Bag*; the base is decorated with two fat squatting mandarins. Lady Conyngham looks over her r. shoulder at the King, puffing from her effort, but singing *Rule Britannia*; the cross-bar at which she tugs is a sceptre. She wears an enormous ribbon-trimmed bonnet and décolletée dress; the hook from the King's line has caught in her dress which strains across her vast posterior as she leans forward. Knighton wears a court-suit with bag-wig and sword. He pushes with both hands with great concentration, singing, *Send him Victorious.* In his coat-pocket are clyster-pipe and a paper: *Petition of the Unborn Babes.* A signpost terminating in a realistic hand points *To Virginia Water.* There is a background of trees and water.

See No. 15126, &c. The King is depicted as a puppet in the hands of his mistress and Knighton, who constitute the power behind the throne. See Aspinall, 'George IV and Sir William Knighton', *Eng. Hist. Rev.*, lv. 57 ff. (Jan. 1940); *Diary of Henry Hobhouse*, 1947, pp. 94, 104, 125, 142. Greville writes, 17 June 1827, '. . . he governs everything about the house, and cannot endure anybody who is likely to dispute his Empire'. Knighton began his medical career as an accoucheur: 'Petition of the Unborn Babes' is probably

the book illustrated in No. 8376 A, an attack on the Man Midwife, written by S. W. Fores, see vol. ix, p. lix.
$7\frac{5}{8} \times 12\frac{1}{8}$ in.

15413 A A later impression (uncoloured). A scroll has been clumsily added beside Knighton's coat-tails inscribed with his 'places of profit': *Clerk of Stannaries Rec^r Gen^l Duchy of Cornwall, Privy Purse &c &c &c.* See *Diary of H. Hobhouse*, loc. cit. A border has been added, $8\frac{3}{4} \times 13$ in.

15414 RAISING BREAD. AN AMENDMENT—*Vide Tale of the Cat & the Monkey*

Rob^t Cruikshank fecit. Lowndes Terrace Knightsbridge.[1]
Pub June 27 by G Hunt York S^t Covent Garden.[1]
London pub by S W Fores 41 piccadilly 1827

Engraving (coloured impression). Wellington stands on a small platform, l. hand on hip, holding high above his head a loaf transfixed on a cross-hilted sword. He wears uniform, with cocked hat and Hessian boots with spurs, a sabre, two ribbons and the collar of the George, a star, and another order. He is gaunt, handsome, and grim, staring over the heads of the starving wretches whose heads and shoulders surround his platform, and who clutch and point, and raise skinny arms in menace or entreaty. They shout: *We are all starving*; *Bred! Bread!*; *Give us Bread!* [twice]; *Bread! Bread!* From Wellington's coat hangs a list of names: *Eldon. Bathurst. Westmoreland. Melville. Sidmouth. Montrose. Dorset. Colchester. Shaftsbury. Londonderry. Winchelsea.*

For Wellington's amendment to, and consequent defeat of, the Corn Bill see No. 15409. The names are those of leading peers voting for it, most of whom had recently resigned, see No. 15371, &c. Colchester, a strong anti-Canningite, spoke emphatically against the Bill and for the Amendment. The allusion to the fable implies that Wellington is a cat's paw (cf. No. 14131); whose, is not clear. Greville wrote (1830): 'His opposition to Canning's Corn Bill was too gross to admit of excuse.' *Memoirs*, 1938, ii. 79. The price of wheat had been rising steadily all the year but there was a good harvest.
$12\frac{1}{2} \times 8\frac{3}{4}$ in. Border cropped.

15415 THE RATS AT THE CORN!!!

T. Jones fec^t
London Pub^d July 1^st. 1827. by. G. Hunt Corner of York [sic]. *Cov^t Garden.*

Engraving (coloured impression). Canning brings on his shoulders a huge sack of *Bonded Wheat* and pours its contents into a sack inscribed *J B.* held out by John Bull (r.), who is surrounded by a rejoicing family. Behind him (l.) is a large barn-like warehouse, *House of Bondage*, beside which stands Wellington, plunging a sword inscribed *Revenge* into the sack, so that some corn streams down to a circle of hungry rats. Wellington wears uniform with jack-boots and has a long erect rat-like tail. He says: *You shall not have it all your own way; I thought to starve them out a little, to teach them a great moral lesson, but my Generalship has failed in this case, however I will still endeavour to secure some of the Corn for my own family!!* Canning: *There, John, I have procured its release for you at last; some of your old friends would have*

[1] Address and imprint are almost obliterated, and intended to be illegible.

starved you, but I shall take care that that shall never happen while I am Steward of your Estate; I can tell you that there are a many noxious Vermin about, & we must destrey [sic] *them or your property will be destroyed!!!* J. B., a drink-blotched countryman wearing wrinkled gaiters, answers: *Long life to your Honour! open the ports & down with the Rats Canning for Ever!!! Out with the Varmint!* His buxom wife holds out her apron; a lanky youth echoes *Canning for Ever!* A young boy turns to a girl to say *Hurra! now Sister, we shall have plenty of Bread & shall never be hungry again!!* A bull, emblem of J. B., whose head projects from the r. margin, bellows: *Hurra! Hurra!* They are outside a rustic inn from which hangs a sign of *Brittannia* (seated with lion, olive-branch, cap of Liberty, and shield), *J. Bull.*

For the wrecking of Canning's Corn Bill by Wellington see No. 15409. Canning is here bringing his temporary measure (till 1 May 1828), the Warehoused Corn Bill, for the release of foreign wheat in bonded warehouses on the same terms as if his Bill had passed, together with Canadian corn in bond or shipped on faith of the Bill. It was unopposed, but some peers signed a protest. Smart, *Econ. Annals of the Nineteenth Century*, ii. 422. The 'Rats' may connote both the Tories who had deserted Canning, see No. 15383, &c., and sinecurists, cf. (e.g.) No. 15363.

$8\frac{1}{4} \times 12\frac{5}{8}$ in.

15416 THE BROOM SOLD!!—

Rob^t Cruikshank fecit
Pub^d July 1827 by T M^cLean Hay-Market

Engraving (coloured and uncoloured impressions). Canning (l.), in a court suit with bag-wig and sword, stands outside the door of the *Treasury* completing a bargain with Brougham. The latter is dressed as a German broom-girl as in No. 14769, &c., with legal bands and a little cap perched on his barrister's wig, and very clumsy legs and feet. He has handed Canning his broom and takes in return a bag of *Gold*; his new silk gown is in his l. hand. Canning says: *Here's Money, and a hansome* [sic] *Silken Gown.* Brougham watches Canning with a penetrating appraising smile; he answers: *For my Proom, I could not take mush less.*

For Brougham's support of Canning, which was ostentatious and embarrassing, see No. 15378, &c.; for his silk gown No. 15406, &c. The broom, see No. 14769, &c., is doubly an emblem of sale and purchase, being tied to the masts of ships to show that they were for sale. Cf. T. Hook on Brougham in 1820: "who offered to bilk | For a gown of silk | The Queen—and her whole Opposition', and who 'would sell the whole squad for a gown'. ('Opposition' and 'Gaffer Grey', *Humorous Works*, 1872, pp. 167, 179.)

Reissued, *Cruikshankiana*, 1835, with the same publication line.

$11\frac{11}{16} \times 8\frac{5}{8}$ in. With border, $13\frac{1}{2} \times 9\frac{1}{2}$ in.

15417 THE GREAT UNKNOWN. AND THE GREAT CAPTAIN CUTTING UP NAPOLEON THE GREAT

R. C. fecit.
July 1827. Pub^d by J Fairburn Broadway Ludgate Hill.

Engraving (coloured impression). A scene in Scott's study. Wellington (r.) lunges fiercely towards Scott, holding up in one hand a torn copy of *Scots Life of Napo[le]on Bonaparte*, in the other a fragment of paper inscribed *Napo . . .* He says: *Do you mean to libel me Sir by this work? cut every paragraph*

out that tends to exalt the character of Bonaparte & lower mine in the estimation of the Public— He wears uniform with cocked hat, cavalry boots, gauntlets, the collar of the George, &c. His scabbard is empty. Scott (see No. 14825) bestrides a tub inscribed *Errata*, heaped with pages from his book. In his r. hand is a *Pruning Knife*, in his l. he supports on a small table an open volume of his *Napol*[*e*]*on* on which he is operating. Looking warily towards his visitor he answers: *Faith Mon, I described him true enough but if your Grace desires it I'll cut him up and dissect him so that neither you nor the devil himsel would ken him again—But what will John Bull say? Oh? Mon!!*— He wears Highland dress with plaid, a tam-o'-shanter, and sporran. A clumsy shoe on the r. foot indicates his lameness. On the small plain table are ranged nine volumes of his new book, numbered and each with one letter on the spine to form *Bonaparte*. There are also inkstand and pens, with a ram's-horn mull. On the wall are small shelves on which large volumes are piled: *Guy Man . . .*, *Pirate*, *Monestery* [sic], *Rob Roy*, *Lady of the Lake*, *Waver*[*ley*], *Logic*, *Politics*, *Olden Time Vol 620*, *Fairy Tales*. Behind his head: *Tales of my Grandmother*, *Marmion*. Behind Wellington: *Old Songs* (many volumes) and *Waterloo*, *Chevy Chase*, *Don Rodrick*, *Lady of the Lake*. The last four rest on an inscribed panel, prominent in the design: *The only correct & impartial | Life of Napoleon | written by W. H. Ireland. | Is Published | By John Fairburn | Broadway Ludgate Hill | Illustrated | With Beautiful | Engravings | of his | Different Battles | &c &c.*

Behind Scott is a small, high arm-chair in which sits a cat playing a fiddle: *Should auld acquaintance be forgot and never brought to mind!!* Beside it are a small cask of *Toddy*, and bagpipes inscribed *Last Minstrel*. On the floor are also torn papers: *Nap . . .*, *Naport . . .*, *Scots Wha Haw*, *Vicar of Bray*. Under the table is a bowl inscribed *Brose*, with a ladle inscribed *Prose*.

Scott's *Life of Napoleon Buonaparte*,[1] *Emperor of the French . . .* was published in June 1827. Lockhart wrote, 3 July, 'I hear nothing but praises of Napoleon, and the high interest excited is clear from your monopolizing *all* the *newspapers*'. *Letters*, x. 236 n. The object of the print, besides (baseless) disparagement of Wellington, is probably to advertise S. W. H. Ireland's *Life* which came out in parts and then in four volumes from 1823 to 1828. The first three volumes were published by Fairburn. Its value depends on plates by G. Cruikshank (Reid, Nos. 1185–1211; Cohn, No. 435). Wellington gave information to Scott for the work. See Scott's *Journal*, 1927, pp. 307, 310, 348; Wellington, *Despatches*, N.S., 1868, iii. 1–53, 590. 'Tales of my Grandmother' anticipates Scott's *Tales . . .* (Dec. 1827). Scott's only direct intervention in politics was in his *Letters of Malachi Malagrowther*, 1826, on the Scottish banking system, see No. 14812. See No. 15440.
$8\frac{5}{8} \times 12\frac{7}{8}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in.

15418 A GREAT CAPTAIN'S SOLILOQUY.

[H. B.]
London Pub[*d*] *by T. M'Lean, 26, Haymarket, 1827.*

Lithograph (coloured impression). Wellington, in cocked hat, stands directed to the l., looking down at his raised r. hand in gloomy meditation. Under his caped cloak the tip of his sword is visible. Below the title:

Here wrapt in roquelaure up to the eyes,
Hear me a while good folk soliloquise!

[1] The spelling was an error of the press for which Scott apologized, *Letters*, ed. Grierson, x. 224.

In two columns:

A Soldier I whom fortune smil'd upon,
Who lov'd his trade and many a battle won,
My King he called me friend—with honours crown'd,
My gen'rous country made my wealth abound.
But him, when foes insidious vext, I fled,
And when my country starv'd, I rais'd the bread!
Such arts I learn'd, you all know when and where,
And of such Arts I'm tir'd, 'fore God, I swear—
They're not a Soldier's game—I'll pitch them from me
Damme 'tis worse than playing "hell and Tommy"!
Well—I'll be good again—and 'fore the nation;
I'll penance do thro' all this long vacation!
And then who knows?—who knows?—Oh cursed Stars!
Do then the hopes of me, The mighty Mars!
Hang on a vile "who knows" ha!;—od. rot'it,
I'll cut—but no—I'll yet spare my carrotid!
Oh that "Great Captain" should commit such blunder!
Zounds! fire and fury! death! hell! blood and Thunder!!

For Wellington's resignation see No. 15371, &c.; for the corn question No. 15409, &c.; for 'Great Captain' cf. No. 15417.

$12\frac{3}{8}\times7\frac{11}{16}$ in. 298. c. 12.

15419 THE LAMENT OF LORD BAGS.

[H. B.]
London, Published by Thos M'Lean, 26, Haymarket, 1827.

Aquatint (coloured impression). Eldon stands in deep dejection, hands thrust in his breeches pockets, head slightly tilted. He wears plain dark suit with knee-breeches and buckled shoes, legal bands, and small wig. Below the title in two columns:

Do I then dream, in sooth? or can it be?
Am I foreclos'd from "mine own Chancerie"?
Oh! senseless Woolpack! hoary-headed Sot!
To think George R—x would bow to Johnny Scot!
This fatal once, I dared to do, not doubt [cf. No. 15369],
He took my proffer—and he turn'd me out!
Ah! had I guessed that for my hasty Nonsense,
He'd spurn the keeper of his Royal conscience,
I'd let Bob P——l and all his Tory gang,
As high as Haman, in terrorem, hang!—
—Then fare ye well lov'd idols of mine age,
Fees, Sal'ry, perquisites and Patronage!
A long farewell! (weeps) now spleen o'erflows my Mind,
Tow'rds placemen, pensions, Kings, & all mankind!
I ne'er shall smile again! no! never! no!
Here stand I, aye, a monument of Woe!
Oh Bags! Bags! Bags! O! O! O! O! O! O!

For Eldon's resignation see No. 15371, &c.; for his reluctance to abandon the Seals he had held so long, No. 15139; for his tears, No. 15380; cf. Nos. 15373, 15420. George IV's name for Eldon was Bags, see No. 12883.

A small woodcut copy, reversed, headed 'OUT' (combined with Wellington as 'IN') is in G.o.C. xxxvi, 29 June 1828.
Pl. *c.* 13×9½ in. (cropped).

15420 THE GOLD CUP.

Phillips, fec. 16, Brownlow S^t Holborn.
Pub. by E. King, Chancery lane, July, 1827.

Engraving (coloured impression). In a small barely furnished room Lord and Lady Eldon, plainly dressed, sit facing each other across a table on which is a large gold vase, at which both gaze, he apprehensively, she with delight. He: *I doubt, and yet I scarce can doubt 'tis gold.* She (a spectacled hag): *I say it must be either pawn'd or sold.* Behind her (l.) a piece of meat roasts on a string, before a fire on which is a saucepan. By the fire, in place of poker, leans the mace, as in No. 12883. A lean cat watches the meat. The walls are high in proportion to the floor space; a long notice is pasted up behind Eldon: *List of Articles the property of a Bankrupt to be Sold by Auction without reserve—A large quantity of Doubts* [cf. No. 15369] *and Hesitation. A lot of Parsimony Do Dupticity Do. Imbecility Do. Chicanery Do. Intolerance Do. Malignity 1 Wig, 6 Wig boxes, 1 Wig block, An old Mace used as a poker. A wool sack much worn. An old fowling piece* [cf. No. 14805], *2 Volumes of Burn's Justice* ['of the Peace and Parish Officer']. *and an immense quantity of Old Parchment. May, 1827.* A large picture is high above the pair: *The Miser*: a man with Eldon's features sits at a table, clutching at money-bags and heaped coins, beset (l.) by the Devil, who tempts, and (r.) by Death, a skeleton who grips his shoulder. Over the fireplace is a picture of *Wisdom*, a big burlesqued owl. Outside an open door or window (r.) is seen, across a narrow alley, the corner and sign of a pawnbroker's shop, placarded *Money Lent* and *Simon Screw Pawnbroker.* Below the title:

Old John and Joan, an aged pair,
Nearly worn out with sin & care,
Liv'd in eternal war;
When, lo! to make the quarrel up,
The K—— sent John a golden cup
Engraven with G. R.
Old John wished much the cup to keep,
And o'er the gift began to weep;
For John had been a sinner;
When Joan quick from the fire did start,
Where she an old tough bullock's heart
Was roasting for his dinner.
"You fool!" she cried, "give me the cup;
"I'll go and safely lock it up.—
"Have you no resolution?
"For who could have so little nouse
"As keep a gold cup in a house
"When there's an execution.
"Over the way I have a friend
"Who quickly will it's value lend,
"The cup he will take care of;
"The cash, my better stars I thank,
"May then go in the savings bank,
"And thus we'll hum the Sheriff."

One of several satires on the (supposed) parsimonious ménage of the wealthy Eldon and his lady, see No. 15380, &c. For the silver-gilt cup presented to Eldon on his resignation see No. 15391. For Chancery delays and arrears see No. 15139, &c.
$9\frac{7}{8} \times 8\frac{1}{4}$ in.

15421 CERTIORARI AND CADETSHIP OR ROGUES IN RUFFLES!!
Dedicated to the Directors & Dons. of great House in Leadenhall St.

[? H. Heath.]
Pub^d by [sic] *July. 23 1827 by J Fairburn Broadway*

Engraving (coloured impression). A demon stands before an arched doorway inscribed *Court of King's Bench*, tugging at a heavy chain to which a line of culprits is attached; in his l. hand is an axe. He has a large grotesque head with glaring eyeballs, webbed wings, and is naked except for a loin-cloth. He says: *I am the Genius of this Court my Name is Certiora—ri, down with the blunt, and I'll use you well.* Brougham marches pompously before the prisoners, saying, *Friend Certiorari we move in here for a Special Jury.* He carries a placard on a pole: *Sale of Cadetships True Bill 49th Geo 3rd.* The first man on the chain is a fat East India Director with a ruffled shirt; he says, looking over his shoulder, *I am a Director and therefor should go before the Skipper.* Close behind him walks a man in naval officer's uniform carrying on his back a cask of *Tripe* and sacks inscribed *Ham.* He says: *My Rank entitles me to precedence altho I have no objection that the greatest Rogue should go first.* These two walk at ease though the chain encircles their wrists. The last three, top-hatted vulgarians, are bunched together, their arms chained behind their backs. One says: *O lord. O lord we are only the unfortunate Agents, and we suffer the greater punishment.* Another: *Such practices were as notorious as the Sun at Noonday!!* Behind the procession walks an Indian holding up a tall pole from which hangs a banner with the arms (burlesqued) and motto of the East India Company: *Auspicio Regis et Senatus Angliæ* He says, looking towards the Director with a sly grin: *No Matter Massa got plenty money, make good Job for Lawyer.* From a hill in the background John Bull scowls at the Director, a hand resting on a club; he says: *I would rather punish one Rogue in ruffles than ten in Rags.*

A satire on R. *v.* Sutton and others. By 49 Geo. III, c. 126 (Perceval's Act) the sale or brokerage of offices (Army Commissions excepted) was made a misdemeanour; on 4 July Brougham moved for a writ of certiorari to remove an indictment (for conspiracy) under the Act, at the instance of the East India Directors, from the Middlesex Sessions to the King's Bench, where it was tried on 6 Mar. 1828. The sale of a cavalry cadetship for £800 was proved, and of eight defendants six pleaded guilty, the seventh was found guilty. The crux of the matter was the eighth defendant, Charles Elton Prescott, an East India Director since 1820, who was charged with the lesser offence of aiding and abetting. At the request of the chief defendant, Sutton, to whom he had obligations, he signed the letter of recommendation, in which he was required to say that he gave it gratuitously; the letter was irregular and incorrect as to his personal knowledge of the cadet and in other ways. He was defended by Brougham and acquitted on evidence as to character and lack of proof that he had acted 'knowingly and corruptly'. *The Times*, 5 July 1827; 7 Mar. 1828. The words '. . . notorious as the sun at noonday . . .' are from Castlereagh's defence of his gift of a writership in the E. I. Co. to Lord Clancarty to enable him to buy a seat in Parliament, see No. 11329 (1809).

They had recently been quoted in a debate in the East India House on the patronage of the Directors. *Asiatic Journal*, xxiv. 124.
$8\frac{5}{16} \times 13$ in. With border, $9\frac{1}{8} \times 13\frac{5}{8}$ in.

15422 INSTALLATION OF THE NEW DEPUTY GRAND MASTER OF THE MOST VERITABLE ORDER OF THE RED HALTER—*Vide Morning Post July 10th & 19th*[1] [? 1827]

Engraving (coloured impression). A horseshoe table covered with a white cloth surrounds a broad pillar, *Taylor's Pillar*, which supports a pulpit in which is a bishop in back view who holds a *Bible* in a pair of shears, saying, *I am their Bishop and Consience Keeper*. He dominates the ceremonial, the centre of which is Burdett, seated in a chair while Hunt kneels at his feet blacking his shoe. The latter says: *With my Blacking they shall shine!* His blacking-pot (cf. No. 15150) is *City Auditors Blackg*. Unlike the others present he wears his ordinary dress, with breeches and top-boots. Like the others he has a red rope round his neck, from which dangles a tiny puppet wearing the helmet of the order. This resembles a Life Guards' helmet, the horses' tail represented by a long bunch of (?) tow, as worn in Crossing the Line ceremonies. A short red cape is worn by the company, Burdett's being longer than the others. Burdett, who is bare-headed, says: *this Collar sits uneasy on my Neck tis neither fast nor loose*. Behind him stands (?) the Duke of Devonshire wearing, with the cape of the order, trunk-hose, slashed blue and buff. He holds out a dish on which is a calve's head. His cloak is inscribed *Ich Dien* (? an allusion to his office of Chamberlain), and under his foot is a paper: *Thoughts on matrimony*. Similar dishes are on the table. Just behind him is Mathew Wood, holding a tankard inscribed *Sir absolute* ['Wisdom', see No. 13899]. Behind is Whitbread holding his helmet, beside a cask of *Whitbread Porter*. Behind the cask and evidently standing on a chair is Lansdowne, saying, *When I consented to succeed Cang as Deputy grand, I was also to succeed him as Premier—I have not been well treated*. Beside him, standing behind the table, on some higher seat, is Brougham, wearing the helmet and halter of the order and a gown, but otherwise dressed as a broom-girl, see No. 14769. He holds up his broom and a large frothing tankard, saying, *I did all I could for you, but don't interrupt me & the Noble Champion at this important Crisis!!* On the r., behind Hunt, and facing Brougham, is the 'Champion', a Don Quixote in armour, with the barber's bowl helmet, on an absurd wooden horse (he is quite unlike Hobhouse); he stands in his stirrups, arms extended, a tilting-lance in his l. hand. He grins, saying, *I am ready at your call, to Challenge all, both great and small, but not Small Beer*. Behind him stands impassively a man wearing a cape and striped tunic, and a grotesque crown, a wand of office in his hand. Next him is a debased little figure, his cape inscribed *Sr J. Ketch*. He holds his 'Red Halter', saying, *If they're hopstropilous turn them over to me*. Behind the table and in the background are many helmeted figures, poorly characterized except Cobbett, who flourishes his gridiron (see No. 15119), shouting *I'll rattle the Rogues over my Gridiron*. From the 'bishop' (Robert Taylor) in his pulpit dangles the red noose; his pulpit is hung with a similar noose, from which is suspended, besides the puppet, a three-pointed star, centred by a circle and motto *Non est . . .* [illegible]. A similar device is on Devonshire's cape, and on the cloak or

[1] This reference has not been traced in the *Morning Post* under these dates for the years 1824–32 (though the allusion to Canning shows that the pl. is not earlier than 1827).

(?) silk gown (see No. 15378) worn by Brougham, behind whom is a barrister in back view.

Burdett (see No. 15383) and Hobhouse were being violently abused by Cobbett in his *Political Register* (21 July) as Don Quixote and Sancho for their adherence to Canning, at whose death he exulted (11 Aug.). On 23 May, at the annual Westminster dinner to celebrate Burdett's election in 1807, Hunt and Cobbett, recent enemies, combined in a demonstration against Burdett, which resulted in an uproar and free-fight. Patterson, *Burdett and his Times*, ii. 561–3. Robert Taylor (1784–1844) preached deistical sermons in episcopal dress. He had been arrested and indicted, Jan. 1827, for blasphemy in a sermon at a chapel which he had purchased. Hunt (later) called him the Devil's Chaplain. See *D.N.B.*

$8\frac{1}{4} \times 12\frac{3}{4}$ in.

15423 THE PILOT LOST AND THE NATIONAL STEAMBOAT IN DANGER.

[C. Williams.]
Pub^{d} August 1827 by S Knights Sweetings Alley Royal Exchange.

Engraving (coloured impression). A small vessel, *The Britannia*, flying an Ensign flag of *Distress*, steams away from an open boat containing a boarding-party (l.). John Bull, a sailor, stands on deck shouting through a speaking-trumpet: *Stand off you set of lubberly Pirates d'ye think I'll suffer such mutinous dogs to come on board? No! although our poor Pilot is overboard our Captain is strong in heart and hand, and will get safe into port without your assistance for which you want such enormous Salvage so back water you dogs or I'll sink you—!!* The captain, George IV, looks from the cabin window immediately below J. B. to say: *Bravo John rake them fore and aft let them know that depending on you I have never been decieved!!* In the bows of the boat is Eldon in his Chancellor's wig and gown, holding a boat-hook menacingly above the Britannia's poop, but saying, *I think we had better Hesitate!* [cf. No. 15420]. Behind him stands Wellington, sword in hand, pointing imperiously, but restrained by Westmorland who exclaims: *Fair and softly Mates, she makes a strong swell and may upset us, who would hav though* [sic] *he would have been so obstinate, we must persuade him he is in great danger and get the honor of saveing him.* There are four others in the boat, poorly characterized but clearly the other four of the 'Seven Sages', see No. 15371. Two sailors on deck peer towards the advancing boat; one says: *I'll be d——d Tom if thes arnt the wery same lubberly crew as wanted to capsize our Pilot ven he first com'd aboard us!!* The other: *I'll be D——d if it arnt Ben!* The vessel is perilously near the *Rocks of Tory Island* (r.) against which waves are dashing.

The pilot, Canning, died on 8 Aug. George IV was anxious for the continuance of the Ministry, reconstructed with as little change as possible, 'upon the basis, thus framed by Mr. Canning'. *Letters of George IV*, 1938, iii. 276. Cf. Brougham's hope 'that the King & the country are compleatly in the same boat, and that we shall be saved now as before by his firmness, from the worst of fates' (i.e. the dominance by the Tory seceders). Ibid., p. 274. The Tories expected office under Wellington, but the King sent for Goderich. See Greville, *Memoirs*, 1938, i. 182, 183. Wellington returned to the command of the army, see No. 15429.

$8\frac{1}{2} \times 13$ in. Border cropped.

15424 A GREAT ACTOR (NOT LISTON) IN THE POPULAR FARCE OF— | 'TWOULD PUZZLE A CONJURER.

Seymour Del^t Shortshanks[1] *sculp^t* [? Aug. 1827][2]

Engraving (coloured impression). George IV, dressed in Liston's part, as the Conjurer, looks askance at John Bull (r.) who presents a lengthy petition headed *The Humble Petition of John Bull.* The King wears a wig of many curls resting on his shoulders, quasi-seventeenth-century dress, with a steeple-crowned hat, sash, and very baggy breeches with pockets from which the sceptre and crown project. He takes one end of the scroll held by J. B., who says: *My Name's Bull, Sir, and if it may please Your Worships Glory, to spare a moment from Your pastimes, and read how bad times are with Us, perhaps You'd have the goodness to Mend 'em.* The King, disconcerted, answers, with a puzzled frown: *Mend 'em indeed it's easily said mend 'em!!* J. B., a plainly dressed fellow, has gaunt cheeks, his pocket hangs inside out. Behind him, his starving wife, in red cloak, crosses her hands on her breast, curtseying; a gaunt ragged boy plucks a forelock, two other boys register hunger, anxiety, or despair. Lady Conyngham has thrust her l. arm through the King's and points with jaunty insouciance to the l., where the newly arrived giraffe is waiting, with a royal crown poised on its horns. On the beast are two saddles, one for the King in front, a side-saddle behind (see No. 15425). One African holds a rope attached to its head, another places a ladder against its side. A background of trees indicates Windsor Park.

The farce was played in July 1827; the King's giraffe arrived in August, see No. 15425. In 1827 industry revived, employment and wages improved, the harvest was good. Canning called it 'hopeful but not confirmed convalescence'. Smart, *Econ. Annals of the Nineteenth Century*, ii. 431 ff.

$8\frac{5}{8} \times 12\frac{13}{16}$ in. Border cropped.

15425 THE CAMELOPARD, OR A NEW HOBBY

[? W. Heath.] [? Aug. 1827]

Engraving (coloured impression). George IV sits jauntily astride a tall high-stepping giraffe, at the base of the neck, hands on hips. Lady Conyngham (l.) sits sideways on the sloping back, close to the tail, her vast posterior projecting. She smiles over her shoulder. He wears a straw hat with wide curving brim. She is décolletée, with large gigot sleeves and feathers in her hair. Four Nubians (r.) bow obsequiously.

The giraffe, with two Nubian attendants, was a present to the King from the Pacha of Egypt. It was conveyed to Windsor on 13 Aug. *The Times*, 14 Aug. Lord Maryborough wrote, 14 Aug., 'everybody was so much engrossed by talking of the cameleopard who has just arrived, that nothing else seemed to be thought of. Wellington, *Despatches*, N.S., iv. 94. Until after its death in 1829, see vol. xi, the animal figures much in satirical prints on George IV. A giraffe was presented at the same time to Charles X, and in De Vinck No. 11019 it symbolizes the French king.

$12\frac{1}{4} \times 8\frac{5}{8}$ in.

[1] Pseudonym of Seymour, soon dropped on account of a protest by G. Cruikshank.
[2] Dated July 1827 by E. Hawkins.

15426 THE AMOROUS TYROLESE; OR, ROYAL VIRTUE IN DANGER.

Phillips, fec.
Pub. by E. King Chancery-lane, Sept^r 2, 1827.

Engraving (coloured impression). Four Tyrolese watch with consternation the woman of their troupe, who throws her arms round the King's neck and is about to kiss him. He leans back in his arm-chair, alarmed and annoyed, r. leg raised, shouting *Help! help! I shall be smother'd, suffocated, strangled!* A courtier with a wand of office (not resembling the Duke of Devonshire but perhaps intended for him) shouts *Treason! Treason!*, ineffectively extending his l. hand. Another horrified courtier, with both hands raised, exclaims *Oh! fie! fie! fie!* Behind them stands Lady Conyngham, wearing a coronet; she scowls ferociously, saying, *Give her an inch and she'll take an ell.* The four performers stand together (l.); they wear green suits with knee-breeches, green hats with red feathers, and short laced boots. Their companion wears a similar hat without feathers, a white dress trimmed with green, and flat slippers. Behind the King is a folding screen decorated with Bacchanalian scenes. Below the title: *The Tyrolese minstrels had the honor of performing before his Majesty at Windsor: After they had finished, his Majesty very graciously put out his hand for the Lady of the Tyrol, as she is called, to kiss it, when, lo! instead of bending on one knee, she threw her arms around the King's neck, and kissed his cheek. His Majesty was a little disconcerted, but speedily recovered his good humour.*

The Tyrolese were a family group from the Zillerthal, Maria, Felix, Anton, Joseph, and Franz Rainer, *Morning Post*, 3 Sept. 1827. Greville records (17 June) that the Tyrolese were brought to the Cottage in June by Esterházy to dance and sing: 'The woman kissed his face and the men his hands, and he talked to them in German. . . .' While the Tyrolese were dancing and singing, and there was a sort of gay uproar going on, with which the King was greatly delighted, he said 'I would give ten guineas to see Knighton walk into the room now'. Queen Victoria annotates: 'This [the King's delight] is quite true. He ordered them clothes and belts like those they wore with the Royal Arms in silver.' *Memoirs*, 1938, i. 178, 517. Caricature and incident are mentioned by Prince Pückler-Muskau, *Tour in England*, 1940, p. 160. See No. 15427.
$7\frac{3}{4} \times 12\frac{3}{4}$ in. Border cropped.

15427 THE ROYAL SALUTE!! OR A TYROLESE SQUEEZE!

[? W. Heath.] [*c.* Sept. 1827][1]

Engraving (coloured impression). Four Tyrolean minstrels (r.) stand together (r.) singing, while their female performer, wearing peasant costume, takes a flying leap towards the King to kiss him, her arms round his neck. He draws back, arms flung wide. On the l. stand ladies of the court, registering shocked dismay. In front of them Lady Conyngham, grossly obese, darts forward in a fury. Beside her stands her daughter, eyes turned up in angry disgust. Those behind cry *Murder*. See No. 15426.
$8\frac{1}{4} \times 13\frac{1}{4}$ in. Border cropped.

[1] Imprint cropped.

15428 POYAIS ROYALTY IN QUAD, OR THE CACIQUE WAITING FOR BAIL

[W. Heath.]
Pub Sept 8th 1827 by J Fairburn Broadway Ludgate Hill.

Engraving (coloured impression). Gregor Macgregor, in exotic uniform, sits in a prison cell, on a block of stone, his feet upon straw. He wears a *Crown of Straw & Smoke* [so inscribed], the circlet of straw, the superstructure of smoke. On its apex sits a tiny demon blowing soap-bubbles, the biggest inscribed *Bubble*. In his l. hand is a sceptre terminating in a ball inscribed *G.I* [Gregor Imperator], on which a little Mercury is poised holding out a purse, and, above the demon, a caduceus. A jailer, with hideous features, enters (l.), a large bunch of keys slung from his arm, a jug of *Aqua* in one hand, a minute loaf inscribed *Twopenny Burster*[1] in the other. The prisoner asks: *Is the Bail come?* Jailer: *No your Highness I've only brought your Dinner!!!* G. M. wears a green and gold uniform with large high epaulets, tight collar and ruff, and many orders, including a large Maltese cross inconspicuously inscribed *Lies*, *Deceit*; this hangs from his neck on a wide ribbon: *Christian Order Green Cross*. Besides the stars on his breast there is a large one on his breeches. At his feet are bulky documents. To one a huge seal is attached: *Great Seal of Poyais M.G Rex*, with a device of a crowned giant (H.L.) swallowing a human being, each hand clasping another victim. This is a (torn) *Procla*[*mation*] . . . *Signed by The Most High & Mighty Monarch G—g—r— Mc G—g—r by the Grace of the Devil, of the Kingdom of Poyais Grand Cacique defender of the Faith Grand Master of the Green Cross Arch Treasurer Protector of Widows & Orphans Father of his Country & Emperor of the Humbugarians*. Three other scrolls are: *Code of Laws Poyais*; *Loan*; *The Army of Poyais*. His shadow falls on the wall behind him, in the form of a devil with horns (reversing a print of Napoleon, 1814, as the Devil's shadow, vol. ix, p. xvii); the surprised features and down-drawn mouth of the original are transformed into a sideways grin. Through a small barred aperture (r.) are seen a gaunt angry face, and two raised arms. A clamour of creditors is represented by a label floating into the cell: *Give us our Money and Take back your rubbishing Notes*; two notes are flung through the opening, inscribed *Bank of Poyais* and *National Bank of Poyais*. Under the window a man hanging from a gibbet is scrawled on the wall.

For 'His Highness, Macgregor, Cacique of Poyais' and the loan which he floated see No. 14669. In Dec. 1825 he was in prison, apparently in France, it was presumed at the instigation of Ferdinand VII, 'under suspicion of organizing an auxiliary force to co-operate with the [projected] expedition . . . of the Columbian Government for the attack of Cuba'. *Letters of George IV*, 1938, iii. 505.
$11\frac{5}{8} \times 8\frac{1}{16}$ in. With border, $12\frac{7}{8} \times 9\frac{1}{8}$ in.

15429 THE · TWO · HAPPIEST · MEN ALIVE *Vide John Bull Sep 30 1827*

(Paul Pry) *Esqr Del*— [W. Heath.]
Pub by McLean 26 Haymarket London [Oct. 1827]

Engraving (coloured impression). Below the title: *A Friend in need is a Friend indeed*. George IV, a crutch under his l. arm, takes Wellington's l. arm, looking up at him with a pleased smile, which Wellington returns. He says: *This*

[1] Bread. Partridge, *Slang Dict.*, citing 'Ducange Anglicus'. See No. 14758.

is not the only time that you have Lent me a helping hand!! The Duke answers: *Proud to be Your ——tys Staff.* The King, plainly dressed but with the Garter ribbon and star, has a much swathed gouty leg supported in a sling from the neck. Wellington wears uniform, with orders, white satin breeches, and pumps; on his garter the word *Honi* is conspicuous. On a table (r.) are decanters labelled *Brandy* and *Whiskey.*

On the formation of the new Ministry, see No. 15423, the King wrote, 15 Aug.: 'My dear Friend, I write for the purpose of again offering to you the command of my army. . . . Always, with great truth, your sincere friend, G.R.' The Duke's acceptance was at once answered by a cordial letter affirming 'the happiness I shall have in receiving you'. Wellington, *Despatches*, N.S., iv. 96. For the Duke's resignation see Nos. 15386, 15387. See No. 15430.
$11\frac{13}{16} \times 8\frac{7}{16}$ in. With border, $12\frac{7}{8} \times 9$ in.

15430 A WELLINGTON BOOT OR THE HEAD OF THE ARMY

(Paul Pry) *Esq^r del.*
Pub by Tho^s M'Lean 26 Haymarket London. [Oct. 1827]

Engraving (coloured impression). Wellington's head, in profile to the r., projects from a huge spurred boot, showing the upper part of his embroidered collar. He wears an enormous field-marshal's cocked hat. He has a satisfied smile, the eyes turned towards the spectator. On each point of the large star-shaped spur is a letter, to indicate some of his many orders: *K.G. C.H. G G. C.B.* Behind is Horse Guards Parade; a sentry stands in front of a cannon; men are drilling in the background.

See No. 15429. The design probably derives from No. 9755 by Gillray. For the Wellington boot (invented by Wellington for the Army) see W. Fraser's *Words on Wellington*, 1900, p. 52 f.
$12\frac{3}{8} \times 8\frac{1}{2}$ in. With border, $13\frac{3}{4} \times 9\frac{3}{8}$ in.

15431 OLD HARRY LOOKING OUT FOR A WARM BIRTH OR A PEEP IN TO THE OVEN!!! *Vide Morning Herald Thursday Oct 18^th 1827*

(Paul Pry) *Esq^r Del.* [W. Heath.]
Pub by M^cLean 26 Haymarket London [Oct. 1827]

Engraving (coloured impression). Brougham (l.), a broom-girl (cf. No. 15416), with barrister's wig and bands, stands on the toes of his buckled shoes to bend eagerly towards a batch of rolls in a baker's oven (r.) inscribed in large letters *Rolls.* He holds two brooms and his dress is more coquettish than in No. 14769, with full skirt and tight bodice laced over a coloured handkerchief. He says: *I should like to Master this batch—there are so many Crumbs to pick up—besides it does not take away one's eyes* [altered to] *ayes or one's nose* [altered to] *noes—like some of the titbits—this would realy be a prime little Crust—*

While Brougham was boasting of his disinterestedness in having refused (in July) an offer of the office of Chief Baron of the Exchequer, by which Canning hoped to shelve a dangerous ally and rival, he was actually mortified at exclusion from office. He was not offered the Mastership of the Rolls, but continued to covet the office which carried a good salary without removal from the Commons. Aspinall, *Brougham and the Whig Party*, pp. 152, 153. Cf. No. 15406, &c.
$12\frac{5}{8} \times 8\frac{11}{16}$ in. With border, $13\frac{13}{16} \times 8\frac{1}{2}$ in.

15432 WHERE THE CARCASE IS, THERE WILL THE EAGLES [altered to] BIRDS OF PREY BE GATHERD TOGETHER. OR SYMPTONS [*sic*] OF TERM TIME

H Heath Sc
Pub[d] Nov[r] 1827. by. S. W. Fores, Piccadilly

Engraving. Lawyers with the beaks of birds of prey added to their own profiles, fly, supported by their inflated gowns, swooping down on a pile of briefs outside Westminster Hall (r.). Each has a brief-bag slung from the arm. Some have already filled their bags and soar up and on towards the Hall. Brougham (r.) stands facing the onrush, which he fends off with a broom. His bag is full; he holds one brief, *Action . . . Lible* [sic], under his arm, another inscribed *Crim Con* in his hand. In the upper l. corner the swarm is thicker and closer, the barristers merely indicated, some of them resembling demons. The briefs on the pile are inscribed: *Injunction*, *Action* [several times], *Action for Slander* [twice], *Perjury*, *2.. 1. 0*, *3.. 4.. 0* [twice], *Crim Con*, *Trespass*, *for Stealing a Sheep when being Dead as Mutton*, *Picking a Pheasant*, *for Seduction*, *for Abduction*, *Kicking a Dog*, *for having a Hare*, *Shooting a Cat*, *Shooting on Mannor*, *for aiming at a Duck.*

One of many attacks on lawyers; No. 12862 is a similar satire; the attack on the Game Laws is exceptional, not so that on Martin's efforts against cruelty to animals, see No. 14798, &c.
$8\frac{1}{8} \times 12\frac{7}{8}$ in.

15433 SAILORS ON SHORE AT NAVARINO

(Paul Pry) *Esq Del* [W. Heath.]
Pub by T McLean 26 Haymarket London [*c.* Nov.–Dec.1827]

Engraving. A British sailor stands between a grateful Greek family (l.) and a French sailor arm-in-arm with a Russian. The Greeks, in fantastically theatrical Greek costume, are man, woman, and child; the woman kneels, holding a cross. The man says: *Thanks noble Friends for this assistance are we to count upon your further aid.* He clasps the Englishman's r. hand in both of his. The sailor smiles towards his companions, taking the Frenchman's l. hand; he answers: *To be sure you are—and here's my Messmates who will stick to you as long as we have a Timber afloat—we had a bit of a Squall our selves a little while ago—but that's all over now an't it Mounsear.* Broken fetters lie at his feet. The Frenchman, who is thin and foppish, with a long pigtail, raises his little high-crowned hat, answering, *Oui Oui, Monsieur.* The bearded Russian sailor gazes with intimidating goodwill towards the Greeks. All three wear swords. The Englishman is short, whiskered, and jovial, wearing a top-hat, and a belt in which are two large pistols. In the middle distance is a fort flying the Union Jack between a French and a Russian flag. A wrecked Turkish ship is burning. On the horizon are other vessels.

News of Navarino (20 Oct.) reached England 20 Nov.; it was received with enthusiasm by liberals in Europe and America, with disapproval or mixed feelings by Tories and Whigs. Cf. *Diary of Princess Lieven*, ed. Temperley, 1925, p. 130 f. A moving panorama of the battle by David Roberts was part of the Covent Garden pantomime. *Observer*, 30 Dec. See vol. xi.
$8\frac{1}{2} \times 13\frac{1}{8}$ in. With border, $9\frac{9}{16} \times 13\frac{7}{8}$ in.

15434 SCHEDULE PENCHOORAHAN CONTINENTAL. 1827.—

[R. Cruikshank.]

Engraving. Scene in a large warehouse stacked with East India goods on

which pilferers are at work. In the foreground a fashionably dressed Englishman with a wooden leg sits on a chest or cask of *Old brown Java*, pointing with his cane at a pile of goods on the floor which a man is sweeping into a square pit. Beside him lies an open book: *The Forty Theives a Tale.* He says: *Sweep up the goods, on the floor, that no particle may be seen, and fill the hole.* The man answers with a knowing smile: *How can I sweep it clean when the Bags are still running out.* Beside him stands a foreigner stuffing plunder into his pocket; he says: *I vill fill mine pouch. ah! ah! ha!* The goods on the floor are *Nankeens, Lace, Muslin, Spoilage, Cocoa, Spice, Cinnamon.* Near the first speaker stands a stout Scot, with a paper inscribed *Wha wants me!* [see No. 10249, &c.] hanging from his pocket. He says slyly: *Hem! Hem! my worthy friend you are rare and busy the day mon.* A woman in Dutch peasant costume drapes a shawl over the shoulders of a Dutch woman wearing a wide-brimmed straw hat, saying, *You'll charm the heart of Mineir Strick van Doobeelldoo Doordeopen Fillpocketdesteelgoodsawaytaake, in this Shawl and de silk stocking &c &c.* The other answers: *You have some silk for a gown.* A Dutchman kneels, gleefully slashing a sack of *Coffee* (r.) and catching the beans in a basket; he says: *Donder & Blexem! dis is fine Durkey Coffee.* On the extreme r. stands a top-hatted man holding a handkerchief in both hands. He says: *They do not do these things in Hambro. Get me snuff out of yonder package.* A woman kneels on a package of *Precious Stones & Pearls*, throwing (?) jewels into a dish held up to her by a delighted Dutchman. He says: *Vat fine large Nutmegs dese be, mine frow is very fond of dem moine dere Pocaohoo.* She answers: *A slice off a cut loaf is never missed; mine old mon.* Beside her is a cask inscribed *Nutmegs.* A woman cuts a length of patterned material with scissors, saying, *This Damask will not be missed, it is short packed in India.* A man with a projecting posterior inscribed *The Dutch Organ of Space* stands on a cask to break open a hogshead of *Sugar*, chanting: *At Rotterdam when we go dere, We cheat a de Debil and dat's all fair! Wid my Slick Sleck, Slether ick e itee!* Bales and casks are stacked high. From the highest piles two spectators look down, one is an Indian, leaning on a bale marked *India Muslin Bombay.* He exclaims in horror: *Babri Bob! our Dustooree is nothing to this. no wonder remittances turn out so bad. I now see clearly why the Rupee brings only Sixpence instead of two Shillings.* The other is Paul Pry, see No. 15138, &c., his umbrella under his arm. He says: *I'll just drop in and see what's going on. I think they intrude most considerably. M^r K. may trouble some folks with a line.* From the roof *rainwater* (in reversed characters) deluges a bale inscribed *Country damage.* Other bales, packages, and casks are inscribed *Hemp, Cotton, Hides, Wax, India Silk Bengal, Pepper, Chin[a] Crape, Spices, Sago, Rice, Cinnamon, Cubebs.*

Allegations of the wholesale pilfering of goods from the warehouses of the East India Company, in which the Dutch are chiefly implicated. 'Penchoorahan' is a Javanese word meaning 'thieving' or 'riff-raff'.[1]
$8\frac{1}{16} \times 13\frac{7}{8}$ in. With border, $9\frac{1}{4} \times 14\frac{1}{2}$ in.

15435 FRAGMENT OF A NEW FARCE.

[H B]
London, Published by Tho^s M'Lean, 26, Haymarket [? 1827]

Lithograph (coloured). Vignette above a verse dialogue. Title and inscription engraved on a separate plate (dialogue in three columns). Below the title: *Scene—Interior of a Palace—Archbishop seated,—noise & confusion without—*

[1] Information from Professor C. H. Phillips.

door bursts open—enter Bishop. Manners-Sutton (l.), seated by a writing-table, receives with dismay Bishop Blomfield of Chester (r.) who stands over him to give him dreadful news, in lawn sleeves, hat in raised hand:

Arch..... *Angels and Ministers! ist thou?*
Dear saint of Chester? what? how now?
Thine eye distort—thy lip of blue—
That haggard cheek—that deathlike hue—
Each starting hair upon thy wig—
Some deed proclaims, with horror big!
Speak!—dread forebodings sieze my soul,
Of Papists—or, some new Old Noll!
Speak!—I conjure!—thy tidings tell!

Chestr *O! hor.... O, horri..... horri-ble!—*
No—no! no—no! most rev'rend brother!
Papists were not so bad!—nor tother!—
Becket and Anselm, they were good!—
And Noll—O! he had sanctitude!
E'en York who sunday journey sped,
And spurn'd me, is out-Herod-ed!
For O! the church a monster bears,
With mitred head and hoary hairs!
The gates of hell thro' him prevail,
And th' beast with all the heads & tail!
Our truth—our holiness—are gone—
And we, are she,—of Babylon!
Then hear, what well may make thy soul,
Be wither'd like a parchment scroll!
List!—if thou hast an ear—O! list!
Nor....ch!—old Nor....ch—plays at Whist!!

Arch..... *Ha! says't thou so?—insulted heaven!*
Can such things be—and be forgiven?
Shall scandal come to the church and shame,
For Sin, the declogue doth not name!
Give me my Crozier! such a rubber I'll
Lend th'old contumacious Liberal!
That cards—so help me! he shan't play
From this unto his dying day!—
And Thou! O! youth immaculate
Hear, what rewards thy zeal await—
On earth—thy wig at rubber horrified
With mightier mitre shall be glorified!
And heaven shall greet you when you die,
The Church's canonized Pry!

Henry Bathurst (1744–1837) was considered for many years the only liberal bishop in the Lords; he was notoriously easy-going and neglected his diocese. S. C. Carpenter, *Church and People, 1789–1889*, 1933, pp. 55, 90, 255. Blomfield (1756–1857), who became bishop of London in 1828, was a disciplinarian, but though objecting to fox-hunting parsons, he tolerated cards and dancing. Matheson, *English Church Reform 1815–1840*, 1923, p. 169. A satire on the puritanism which accompanied the rapid growth of evangelicalism, seemingly misdirected but based on a newspaper story headed 'More Cant'.

The Bishop of Chester 'has complained to the Archbishop . . . that the venerable Bishop of Norwich, a Prelate full of virtues and years, (now in his 86th we believe,) has exhibited the vicious example of playing a quiet rubber of whist in the evening! And the Archbishop, thus dragooned into a species of petty meddling, quite foreign to his Grace's own disposition is compelled to communicate the unfriendly story to the Bishop of Norwich . . . what a condition of ecclesiastical polity, that must tolerate such a pious busybodiness!' *Bell's Life in London*, 2 Dec. 1827.

c. $7\frac{1}{2}\times 8\frac{1}{2}$ in. Sheet, $16\frac{1}{2}\times 11\frac{1}{2}$ in. 298. c. 12.

PERSONAL AND SOCIAL SATIRES

15436 YOUNG COLIN.

Drawn & Etch^d by Rich^d Dighton.
Pub^d by M^cLean. Jan^y 1827. Haymarket.

Engraving (coloured impression). Major-General Sir Colin Campbell (1776–1847) walks or stands in profile to the r.; he wears top-hat, high stock without visible collar, buttoned frock-coat, and plain narrow trousers. He uses an umbrella as a stick.
$9\frac{3}{8} \times 6\frac{7}{8}$ in.

15437 SUITING THE ACTION TO THE WORD

[? G. Cruikshank.] [? 1827]

Engraving (coloured impression). H.L. portrait of a lecturer, standing behind his table, on which is an open book: *Botanical Specmen* [sic]. Raising both arms he takes his nose between l. thumb and forefinger. Below the title: "*So I held the Man by the Nose 'till he gasped & then I popped the three drops of Croton down his throat.*" He wears an absurdly large star and two orders resembling the Saint Esprit, and hanging by coloured ribbons from his lapel.

An excessive dose of a violent purgative from the seeds of an Indian tree, one of the Euphorbiaceae. Title adapted from *Hamlet*, III. ii.

Reid, No. 1369. Cohn, No. 2013.
$6 \times 4\frac{1}{4}$ in. (pl.).

15438 THE RAKES . PROGRESS . FROM HOGARTH'S ANALYSIS OF BEAUTY!!

H Heath
Pub^d March 16 [1827] *by S. W. Fores Piccadilly London.*

Engraving (coloured impression). After the title: *A Sketch at Brookes's!* Brougham (r.) in wig and gown sits at one end of an oval table covered with a green cloth, over a bowl of soup and a document. He looks up angrily, r. arm dramatically flung out, at Thomas ('Dandy') Raikes, who has entered from the l., wearing a hat and threatening him with fist and a huge cudgel. Raikes (his pock-marked profile apparently copied from No. 13018) shouts: *Consider your self Caned, Insulted, Thrashed, beat, bruised, Shot, Killed, Dead, and Buried. I'll,—I'll,—I'll!!* Brougham: *This ill-timed blustering, bobadil false Plea, | Will ne'er convince or tend to frighten Me | My Motto's, Suaviter in Modo, fortiter in re!* An amused member peeps round the door (l.); Fox's H.L. portrait (r.), holding a dice-box, looks down in quizzical surprise. Below the design:

Beauty in every Shape | Age in his Eye
In every gesture | Tallow makes him Shy
[a parody of Milton on Eve, *Paradise Lost*, viii. 488].

Lady Holland writes that on 5 March 'the whole town was in a ferment' over this affair. Brougham, defending the *Age* for a libel on Raikes, chiefly

for his ugliness, commented 'with drollery . . . but in no way whatever injurious to his character, only to his personal want of beauty'. Raikes (the diarist) burst into Brooks's on 4 Mar. and made a scene. *Lady Holland to her Son 1821–1845*, ed. Lord Ilchester, 1946, p. 60. See also Creevey, *Memoirs*, 1904, ii. 106–9, and No. 15439. For tallow see No. 14538.
$8\frac{1}{2} \times 12\frac{7}{8}$ in.

15439 A BROOM AGAINST RAKES!! OR THE RENCONTRE AT BROOKES'S.

[? H. Heath.]
Pub[d] March 26. 1827 by John Fairburn Broadway Ludgate Hill.

Engraving (coloured impression). Brougham (in wig and gown) and Raikes confront each other, prepared to fight, one with a big broom inscribed *King's Bench*, the other with two damaged rakes. They stand on each side of a fireplace; in a large mirror above it is a paper headed *Apology*. Brougham: *I'll Broom him throug* [sic] *Westminster Hall and shew him the courage of a Barrister at Chalk-farm!!* [a resort for duels]. Raikes: *And I'll Rake you and your Stuff Gown from S[t] Jame's Street to the Royal Exchange, and teach you a lesson not to travel out of the Record to animadvert on the beauty of a Gentleman of my consequence!!* He wears a top-hat to which is tied a bill headed *The Age*. Each has a second, holding a pair of pistols, and a bottle-holder (thus combining the duel with pugilism). Brougham's second (actually Sir Robert Wilson) is an elderly naval officer, saying, *that's right serve the Lubber out Mesmate*. The bottle-holder is a severe-looking Scot in Highland dress; he says: *Contrive to let the Magistrate know of this affair*. Raikes's second (actually 'Kangaroo' Cooke): *The Bishop of Bow Street will soon seize Old Harry!* His bottle-holder is Ball Hughes who says: *O, let them fight they'll not Use Ball.*

See No. 15438. Raikes sent an apology to the club. A duel was prevented by the Bow Street magistrates. Both men were taken into custody by Bow Street officers, Brougham by Bishop, and gave bail at Bow Street. *Bell's Life in London*, 11 Mar. 1827. For the end of Brougham's stuff gown see No. 15406, &c.
$8\frac{5}{8} \times 13\frac{1}{4}$ in.

15440 THE BALANCE OF PUBLIC FAVOR.

[H B]
London. Published by Thomas M'Lean, 26 Haymarket, 1827.

Lithograph. A pair of scales hangs unevenly. In the upper scale (l.) sits Scott, one leg across the other, supporting on his knee the nine volumes of his 'Napoleon'. He looks down, absorbed and melancholy. His dress is informal and countrified, with checked trousers. In the other scale sits Thomas Moore, small, dapper, and jaunty, wearing tight-fitting coat and trousers; he holds up a small volume towards Scott which outweighs his rival's bulky compilation. The beam of the scale is inscribed: (l.) *Napoleon*, (r.) *Epicurean*.

For Scott's *Napoleon* see No. 15417. The *Epicurean*, a prose tale based on the unpublished poem *Alciphron*, was to appear on the same day. Moore said: 'I found my little cock boat (the "Epicurean") would be run down by the launch of the great warship (Napoleon). . . .' He managed to get his book published the day before Scott's (whose work he had disparaged). *Diary*, 25 and 26 June 1827.

Described by Lady Holland, 22 Oct. '. . . The likenesses are very strong & good; the joyous air of Moore is very well represented.' *Lady Holland to her son*, ed. Earl of Ilchester, 1946, p. 70.
$11\frac{3}{8} \times 8\frac{3}{4}$ in.

15441 "IT WAS THE FIRST AND LAST TIME I WAS EVER ON A CAYMAN'S BACK."

Capt: Edw: Jones del^{t} Robert Cruikshank fecit.
Pub^{d} Jan^{y} 1827 by G Humphrey 27 S^{t} James's Street.

Engraving (coloured impression). Below the title: "*Vide "Wanderings in South America by Charles Waterton Esq^{r} page 232.*" Waterton (r.) sits erect and composed astride a Cayman (South American alligator) holdings its forelegs twisted backwards as a bridle. He is barefooted, wearing white shirt and trousers, with a knife in his belt. Four Indians and three negroes haul at the rope attached to the bait which the creature has swallowed. Behind is the river with a long canoe lying against the shore. On the opposite bank are dense trees, some with hammocks slung between them.

Waterton's *Wanderings in South America* . . . appeared in 1825; it was reviewed by Sydney Smith in the *Edinburgh Review*, Feb. 1826, where the passage illustrated was quoted. Actually, a desperate struggle took place between beast and rider. The print, though closely copied from a pl. (reproduced, P. Gosse, *The Squire of Walton Hall*, 1940, p. 72) to the *Wanderings* . . ., recalls Gillray's "*L'Insurrection de l'Institut Amphibie*, . . ., No. 9356.
$7\frac{7}{8} \times 14\frac{5}{16}$ in. With border, $9\frac{1}{16} \times 15\frac{1}{16}$ in.

15442 VICE AND PROFLIGACY, EXTINGUISHED BY EQUITY.

Q *fecit* [? T. Jones.]
Pub^{d} Feb^{y} 1827 by G. Humphrey. 27. St James's St London.

Engraving (coloured impression). Eldon, in wig and gown, seated in an armchair, on which are the Royal Arms, leans forward to place a paper folded to form an extinguisher and inscribed *Judgment* over a tiny man who leans back, terrified. Eldon gazes sternly down at the mannikin, Wellesley-Pole, who holds out a large paper: *Purity of my Morals—Constancy Shewn to my Wife*. On the floor (l.) is another paper: *Grounds on which I claim the Education of Childr*[*en*].

Wellesley-Pole (1788–1857), nephew of Wellington, debauchee and spendthrift, petitioned for the custody of his children, wards in Chancery. Eldon delivered a long judgement, castigating the petitioner's life and conduct, and rejecting the petition. *Ann. Reg.*, 1827, pp. 297–310. In 1831 he abducted his daughter and was committed to the Fleet for contempt by Brougham. See vol. xi. For his marriage with the heiress, Miss Tylney-Long, see No. 11744, &c. See also No. 15443.
$11\frac{1}{16} \times 8\frac{1}{2}$ in. With border, $12\frac{15}{16} \times 9\frac{1}{2}$ in.

15443 THE EFFECTS OF A BLIGHE T W RIDING ON A LONG POLE.

R. Cruikshank. fecit.
Pub^{d} Feb^{y} 1827 by J Fairburn Broadway Ludgate Hill London

Engraving (coloured impression). A see-saw formed of a pole balanced on an up-ended trunk inscribed *Letter Box* bumps the ground, dislodging Wellesley-

Pole (r.). On the upper end a flamboyant woman, Mrs. Bligh, sits sideways; she throws up her hands, an oddly shaped reticule (as in No. 15455) dangling from her wrist. She says: *I sit very uneasy on this delightful Pole. I shall certainly be thrown off into the dirt and then what will become of me!* Wellesley-Pole, about to fall, scowls, saying, "*I would have taught my Sons to play hell and the devil; to make as much row as their lungs would let them; to chase all the cats, dogs, bulls, and women, both old and young, that they could meet.*" Behind and between them is an Irish watchman, holding up a pole on which is a placard, topped by his lantern: *Beware of a Bad Woman.* He looks up at Mrs. Bligh, saying, *Arrah my jewel! so we have caught you at last, have we? your a nice woman I dont think*[1] *Keap of my beat thats all, or I'll just be after taking charge of you.* From the box supporting the pole letters have fallen to the ground: *Secret Correspondence*; *Mother Conway* [cf. No. 11949]; *Mrs Bligh*; *Mother H——s*; *Private Communications*; *To Long Pole*; *I'll meet you at the Spring Garden Brothell.* Behind Mrs. Bligh stand two courtesans looking up at her. One says: *I say you hav'nt paid your footnig* [sic]*! we'll hunt you out of St Johns Wood. ha! ha! ha!!*— Behind are trees with a fence placarded *Rubbish may be laid here.* Behind Pole (r.) stands Eldon in Chancellor's wig and gown; with him are two little boys and a little girl, whose hand he clasps, together with the Purse of the Great Seal. He points sternly to the falling man, saying, "*I should deserve to be hunted out of society if I were to hesitate one moment, whether I should permit these children to go into the hands of a Father who had the slightest connection with so abandoned and infamous a woman as Mrs Bligh has proved herself to be.*

See No. 15442. Wellesley-Pole's words are from depositions by a surgeon and a doctor who had attended the family. Eldon said that he could not allow the girl to be under the care of Wellesley 'so long as there is any association between him and a woman so abandoned as Mrs Bligh appears to be. I cannot consent to separate the boys from the daughter'. In 1828 Wellesley-Pole married his mistress, Helena, daughter of Col. Thomas Paterson, widow of Captain Thomas Bligh of the Coldstreams. For the warning placards held up by watchmen outside brothels cf. (e.g.) No. 11246.
$8\frac{3}{8} \times 12\frac{15}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{1}{2}$ in.

15444 SURGICAL OPERATIONS—OR A NEW METHOD OF OBTAINING SUBJECTS.

[? H. Heath.]
Pubd Decr 16 1827 by S W Fores Piccadilly

Engraving (coloured impression). Scene in a dissecting room; medical students watch with amusement their instructor kick a sheriff's officer down a flight of stairs (r.). The enraged man, identified as Dr. Carpue, has a surgeon's knife in his hand; clenching his l. fist he says: *I'll break your Neck and your Masters too!* He kicks with a fashionable Hessian boot. The victim (one Selby) makes off in frantic haste, losing his hat; he grasps a constable's staff, exclaiming, *Felony felony.* The medical students wear white aprons and over-sleeves; the most prominent has a large up-turned moustache, and holds a knife. They say: *This is a ready way of obtaining Subjects for us, and a cheap one too*; *Aye and a Capital Subject he would be*; *theres the organ of Destruction with a witness*; *Aye but not of Cautioness* [sic]; *but Immense Individuality*; *there's Combativeness*; *A Furor Cerebellum*; *A feverish sensibility*; *Spasmodic*

[1] An early use of this catch-phrase, the first recorded example being by Sam Weller (*Pickwick Papers*, 1836).

affections; *Symptoms of Muscular Irritation*. A skeleton standing against the wall behind the fugitive raises a hand. On the table are surgical instruments.

Carpue (1764–1846) was the head of a great private school of anatomy in Dean Street, Soho. He obtained Mary's head in Hood's comic poem 'Mary's Ghost a Pathetic Ballad'. Sprigge, *Life and Times of Thomas Wakley*, 1897, pp. 17, 27. For attempts to obtain bodies for medical schools cf. No. 15054, &c. The scarcity of subjects in London was discussed in an article in the *Lancet*, 10 Nov. 1827. Burke and Hare had just begun their grisly traffic, see vol. xi. The students use phrenological terms, cf. No. 15191.

$8\frac{1}{2} \times 13\frac{1}{4}$ in.

15445 ANOINTING OR CIVIC UNCTION.

Shortshanks [Seymour] *Del et Sculp^{t}*
Pup [sic]—*by E King Chancery Lane* [Nov. 1827]

Engraving (coloured impression). The head of the table at the Guildhall dinner on Lord Mayor's day, with the Lord Mayor and his wife seated full face in the centre of the design. A large board falls towards their heads, from which fairy-lamps shower down, shedding their oil. The pair look up, terrified. On the Mayor's r. sits the Duke of Clarence in melancholy apprehension. Next him sits Lyndhurst with Scarlett on his r., both in wig and gown. On the Mayor's l. Wellington stands, angrily drawing his sword. On the Duke's l. are Curtis, raising a spoon, and Wood in court dress, both terrified. The Lord Mayor's footmen stand in ranks behind; one is struck on the nose by a corner of the board. Behind the board are the colossal figures, Gog and Magog (destroyed by enemy action in 1941; cf. No. 14014), grimacing at each other slyly.

This accident interrupted the dinner, which was of unusual magnificence, those at the head of the table, including the Duke of Clarence, suffered in person or dress. *Ann. Reg.*, 1827, p. 182; *Gent. Mag.*, 1827, ii. 458. The new Mayor was Matthias Prime Lucas.

$8\frac{11}{16} \times 12\frac{3}{4}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in.

15446 ONE OF THE BROWN RATS,—DISCOVERED IN THE CELLAR OF THE MANSION HOUSE ON LORD MAYORS-DAY.

[C. Williams.] [Nov.] *1827*

Engraving (coloured impression). A huge rat, with prominent ribs, stands in a cellar, looking at the door, which a man holding a tankard marked with the City Arms cautiously opens. Two casks stand on trestles; one of *Small Beer* is tilted to let the dregs reach the tap under which stands a cracked dish. The other of *Ale* is carefully sealed, with one plaster, marked *B*, across the tap-hole, another over the vent-hole. From a nail in the wall hangs a sealed bag labelled *Vent Pegs*. On a shelf are two chests, both padlocked; one inscribed *Can*[*dle*]*s*; the other, covered with a cobweb, *SO*[*A*]*P*. There is also a meat *Safe* closed by a huge padlock, containing large joints, a chicken, and a trussed bird. The rat has been reduced to nibbling at a book of *House Accom*[ps]. Below the design: *What a dose for Doctor Brown.*

The outgoing Mayor, Anthony Browne, is accused of parsimony.

$7\frac{1}{2} \times 10\frac{7}{8}$ in.

15447 SWEET WILLIAM & GRIZELL—OR—NEWINGTON NUNNERY IN AN UPROAR!!!

Robert Cruikshank. Fecit.
Pub^{d} Feb^{y} 1827 by T M^{c}Lean Haymarket London—

Engraving (coloured impression with additions in pencil and watercolour). Scene in a Friends' Meeting House. On the l. William Allen holds the hands of a stout Quaker lady, Grizell Birkbeck, in bonnet and cloak. She asks: *Is there no hope for me Dear William?* He answers: *Yes sweet Grizzle I have felt deeply for thee, & thou wilt find abundant consolation in the 21st Chapter of Genesis* [on Abraham, Sarah, and Isaac]. Against the wall is a pew in which are three women (l.) and three men (r.), all in Quaker dress, and all elderly; they watch Allen and Mrs. Birkbeck disapprovingly, and say respectively (l. to r.): *The spirit's willing but the flesh is weak*; *I wish Friend William would avoid vain Sports*; *I must feel for the situation of the five young women*; *In the provident care of our friend I hope he will not neglect to secure ample means for a numerous progeny*; *Indeed I fear our friend has turned his attention too much to analysing Gold*; *O! yes!* On the r. is a throng of young Quaker women who crowd from a door inscribed *Nunnery* to watch one of their number who faints in a chair, attended by two who try to revive her, one with a tubular bottle of *William's dops* [sic], the other with water which she sprinkles from a bowl. The fainting girl exclaims: *Ah! cruel man I would never have thought he would have served me so—pray support me. Oh! Oh! I shall faint Oh! O!!!* [added in pencil:] 'the flesh is weak'. The other two say: *O! dear what can the matter be* and *Send to Plough Court for hartshorne* [altered to] 'Sal . . .'. Another young woman has fallen to her hands and knees on a book inscribed *Piety Promoted.* She says: *Oh! dear this book has thrown me down and hurt my knee.* A girl behind cries *O! dear! O dear!*

Allen wears a very wide-brimmed hat and half-boots. He is surrounded by big coloured jars as displayed in chemists' shops, and by books: *Lectures on Drugs*; *Lecture on Chymistry*; and papers: *Trip to S^{t} Petersburg*; *Lectures*; *Experiments on the Philosophers Stone.* Between Mrs. Birkbeck and the women on the r., leaning against the pew is a huge open book, the centre of the design, inscribed with 20 lines of verse which begin and end:

No hopes! quoth Grizell—as her spouse
Looked on her face divine
No hopes quoth he I'm fifty five
*And thour't but Sixty Nine.**
When little Isaac first saw light—
(Translators can't have blunder'd)
His own Mama was Ninety years
And his Papa one hundred.
Cupid perhaps thour't growing old . . .
She doats upon the very Man
He doats upon her Gold.
** Aged 72*

Through the window behind Allen is seen the roof of a house in *Paradise Row* on which two cats are caterwauling: *Mew! Mew! Row! Mow! wow!* On the wall behind the pew are two pictures: [1] *Emancipation of Slavery* [the last two words altered in pencil to 'a farce']: In a snug parlour a Quaker lady resembling Mrs. Birkbeck is embraced by a negro in Quaker dress; a kettle boils over; on a table are lighted candles, decanter, and glasses. [2] *The fall*

of Man. The temptation of Adam is watched by animals, while a cock crows *Cock! a doodle doo!!* The nude figures are partly hidden by green water-colour.

On 14 Mar. 1827 William Allen (1770–1843), the noted Quaker philanthropist, scientist, and chemist and druggist of Plough Court (now Allen and Hanbury's) married, as his third wife, Grizell (1758–1837) *née* Hoare, m. (1) 1801 William Birkbeck of Norwich (d. 1812). He wrote to a friend: 'Should this step appear singular, let it be remembered, that the dispensations through which I have had to pass have been singularly afflictive.' Soon afterwards he moved to Paradise Row. 'Newington Nunnery' is the Quaker boarding school for girls at Stoke Newington (founded 1824) at which Allen gave lectures. He had twice visited St. Petersburg, having affectionate interviews with Alexander. *Life of William Allen*, 1847, ii. 386, 394, 437. Cf. E. C. Cripps, *Plough Court, 1715–1827*, 1927. Quakers were a favourite subject of vulgar scurrility, but the attacks on this marriage (which was in 1827 according to the *D.N.B.*, on 14 Mar. 1828 according to *Burke's Peerage*, s.v. Templewood) have allegedly a Quaker source, see No. 15452. See also Nos. 15448–51. $8\frac{5}{8} \times 13$ in. With border, $9\frac{5}{8} \times 13\frac{1}{2}$ in.

15447 A A copy, uncoloured, reversed, signed *H.H* [Heath]: *Pub^d March. 5^th 1827—by S W Fores. 41 Piccadilly London.* The position of the pictures on the wall is not reversed, one, as in No. 15447, is *Emancipation a farce*; the other is reversed and altered: the nude traditional figures of Adam and Eve are Allen and Mrs. Birkbeck, the former naked but wearing a broad-brimmed hat, the other wearing a Quaker bonnet and a short petticoat. The inscriptions are as in No. 15447, with its pencil additions and corrections: 'hartshorne' becomes *sal volatile*. R. C's script is imitated.
$8\frac{1}{4} \times 12\frac{5}{8}$ in.

15448 YEA! VERILY . THE SPIRIT . MOVETH, OR THE WEDDING DAY OF WILLIAM & GRIZZELL.

[? H. Heath.] [1827]

Engraving (coloured impression). Perhaps the origin of No. 15447: the design is simpler, the figures larger. Scene in a Friends' meeting house. A large book rests against a pew as in No. 15447, and with the same inscription. On the l. Mrs. Birkbeck (l.), with a lined and leathery profile, and Allen sit on two stools facing each other; he holds both her hands against his chest. She says: *Kiss me with the kisses of thy mouth, oh! my beloved! for thy mouth is most sweet; Yea! it is altogether lovely!—Thy name is as Ointment pourd forth, therefore do the Virgins love thee!! Thy left hand should be under my head, and thy right hand should embrace me, Dearest William!!!* He says: *Sweetest Grizzey! thy Neck is like a tower of Ivory! thy Teeth are like a flock of Sheep that are even Shorn! thy lips are like a thread of scarlet! The Spirit moveth to make thee bone of my bone, and flesh of my flesh!—How pleasant art thou for delights! thou fairest of Women!!* A Quaker's head, chest, and shoe project into the design from the l. margin; with surprised disapproval he says (incorrectly): *Beware friend! She has buried two already.* On the floor are large druggist's jars, a measuring-glass, and bottle; papers: *Lectures on Magnetic Attraction*; *S^t Peter[sburg]*. The pew of No. 15447 runs along the wall with two women gossiping sourly; the third woman and two men stand with fingers and thumbs primly together (cf. No. 12954); the third man stands in front in profile to the l., on tiptoe, thumbs and forefingers together; he watches the

couple grimly, saying, *Plough up the Fallow "Ground friend, perchance it may be fruitful.*
$8\frac{1}{2} \times 12\frac{7}{8}$ in. Pl. $9\frac{3}{4} \times 13\frac{13}{16}$ in.

15449 RACING INTELLIGENCE—OR—MONEY, MAKES THE MARE TO GO."

Robert Cruikshank Fec^t.
Pub^d March 8^th 1827 by R. Cruikshank 5 Lownds Terrace Knights Bridge And at 24[1] *Princess S^t Licester* [sic] *Square—*

Engraving (coloured impression). Mrs. Birkbeck seated astride a thin whitish horse, which she spurs and lashes savagely, races (l. to r.) William Allen, who is a neck ahead on a chestnut. They have almost reached a Friends' *Meeting House*; a signpost points to *Winchmore Hill.* Outside the door are three Quakers; one capers in wild delight, holding up his hat and exclaiming: *Huzza! Huzza! friend William is in for the Plate.*[2] A prim companion standing on tiptoe, his thumbs together, exclaims *O! yea!* A woman stands in a similar attitude. Another signpost behind the racers points (l.) *To Wisdom* (in reversed characters). Raffish men on horse and foot run after the couple, shouting, *Bravo! Bravo!* and *Keep the tail up lad.* Below the title: *A heat extraordinary will take place on Winchmore Hill, between the favourite high mettled racer Alchemist, and D^r Syntax's old-mare Grizzle* [cf. No. 11507]*: each carrying feather weight; Alchemist was got by Cooper out of Lady Chab, and has been in training many years, Grizzle was got by Banker out of Quakeress, she has been long noticed for steady paces, never having run a heat for many years. This race has caused great speculation, the winner who is expected to be Alchemist will pocket many thousands by the days sports; he formerly won the maiden plate against Hamiltonian out of Mary and also the Tottenham purse against Capel out of Hannel Pure—.*

See No. 15447, &c. Mrs. Birkbeck was the daughter of Samuel Hoare, banker, and Grizell, d. of Jonathan Gurney. Allen was the son of Job Allen and Margaret *née* Stafford; his first wife was Mary Hamilton, his second Charlotte Hanbury. His daughter Mary (1797–1823) married Cornelius son of Capel Hanbury (the business becoming Allen and Hanbury).
$6\frac{3}{4} \times 10\frac{3}{4}$ in. With border, $9 \times 11\frac{7}{16}$ in.

15450 HUMMING ALL THE TRADE IS—OR | THE MODERN ALCHYMIST.

T. J. [Jones] *fec^t*
London. Pub^d March 8. 1827. by G. Humphrey, 27 S^t James's St.

Engraving. The alchemist (Allen) stands, spade in hand, in his laboratory, l. arm extended oratorically. He is a paunchy fellow, in old-fashioned dress, wearing top-boots and a broad-brimmed hat. He declaims: *Verily I have at length discovered the Grand desideratum the Goose that layeth golden eggs—She shall be my household deity, hum! Let the ungodly laugh—and all other experiments be forgotten hum!!* The room is lined by brick furnaces, on each of which, surrounded by flames, stands a steaming (or smoking) vat. There is

[1] Words (? 'sold at') have been erased and 'at 24' written in pen.
[2] See Partridge, *Slang Dict.*

also a central, larger, and circular furnace on whose vat (inscribed *Matter O' Money*) is a large retort, containing the head and shoulders of a witch-like old woman (Mrs. Birkbeck) from whose upturned mouth issue the word *hum!* and a stream of gold coins. The coins pour through a pipe into a tub close behind the Alchemist. The other vats (l. to r.) are inscribed: [1] *Lectures*; this is filled with books, and its smoke is inscribed *Mistification, hum!* [2] *Slavery*; containing a negro, from whose lips issue smoke and the words *Civilization, hum!* [3] *Mor*[*alit*]*y*, emitting *Smoke hum!* [4] *Impurity* in which is a pretty woman, from whose mouth issue smoke and the words *Virtue hum!* From the last [5], *Religion*, rises smoke inscribed *Humbug*. On the ground are stoppered jars, bag and tub of coins, a big jar containing *Leeches Wholesale*, another of *Cantharides*, and a chest of *Cash*. See No. 15447, &c.
$8\frac{1}{4} \times 12\frac{7}{16}$ in. With border, $9\frac{1}{4} \times 13\frac{1}{8}$ in.

15451 THE LOVES AND WEDDING OF WILLY AND GRIZZY.

H. H [Heath.]
Published by John Fairburn, Broadway, Ludgate Hill. [1827]

Engraving (coloured impression). Heading to verses printed in two columns [tune]: '"Merrily danced the Quaker's wife"'. William Allen and Mrs. Birkbeck rollick along, hand in hand, and hand on hip, stepping high. They are followed more staidly by two Quakers, one carrying a large cradle and a small infant's commode; the other flourishing a coral and bells. Five weeping young Quakeresses (from Stoke Newington) are at the back of the procession. Behind them (l.) is a church. The first, third, and twelfth of twelve verses:

O! Willy was a brave bold man,
Of *fifty years and more*;
When he encounter'd Grizzy Prim,
Near *seventy and four*.

Quoth Will: "Friend Grizzy let us love,
"Tho' all our friends do scold;
"Mine heart thou can'st not doubt, for oh!
"Thou knows thou hast got old."

Said she—"Two husbands I have lost,
"Their place, love, thou shalt fill;
"And as I'm getting into years,
"Thou shalt be my *last Will*!"

See No. 15447, &c. The verses are incorrect as to the bride's age and three husbands, while nothing is said of Allen's two former wives. He writes (1823) of Mrs. Birkbeck as his cousin. *Life*, 1847, ii. 367.
$4\frac{3}{8} \times 8\frac{1}{4}$ in. (pl.). Broadside, $14\frac{1}{2} \times 9\frac{1}{4}$ in.

15452 WILLY THE LION—INSULTED BY ASSES. A FABLE ILLUSTRATED

[C. Williams.] [1827]

Engraving (coloured impression). Mrs. Birkbeck, in Quaker dress, holds a ribbon inscribed *Union* loosely round the neck of a lion with the head and hat of William Allen. Both turn their heads in profile towards two asses (r.) with human profiles above ass's muzzles and broad-brimmed Quaker hats.

One faces the lion, braying *Ick Augh! Ick Augh! ha! ha! ha!* The other, who wears four top-boots, kicks at the lion, turning his head to scoff: *Ha! Ha! Ha! Ha!* Mrs. Birkbeck, her l. arm extended, says: *Bray on! we heed thee not! neither can we call thee Friends!* Allen says: *Well! Jeer on! and be Asses still!* Below the title: *Two Asses were so hardy once, as to fall a mobbing and braying at a Lion: the Lion began at first to shew his teeth and stomach the affront; but upon second thoughts; Well (says he) jeer on and be Asses still I can but treat you with the contempt you deserve—vide Esops Fables—Moral—It is below the dignity of a great mind to entertain contests with people that have neither quality nor courage, besides the folly of contending with a miserable wretch where the very competition is a scandall——Sir Rob[t] L'Estrange—.*

See No. 15447, &c. The same fable is illustrated in Nos. 10421, 11306, 11314.

8 × 12 13/16 in. With border, 9 1/8 × 12 15/16 in.

15453 THE WEDDING DAY.

H Heath Del[t]
Published June 23. 1827

Engraving (coloured impression). The fat, moustached, Duchess of St. Albans and the slim Duke dance with vigour and agility, each poised on the l. toe, arms interlaced, and hands meeting above their heads. From the Duchess's small coronet rise giant ostrich feathers which curve above the heads of both and above which a big ducal coronet is suspended. He sings: *My Wife shall dance, And I will sing so merry we'll pass this day.* She: *For I hold it one of the wisest things to drive dull care away—.* The musicians are two cynical cupids; one (l.) sits on large sacks of sovereigns inscribed *Cash*; coins pour from a slit in a sack and lie on the carpet with a banker's money-scoop. He fiddles: *Money in both pockets.* The other (r.), seated on the apex of a huge melon from which a slice has been cut, plays bagpipes: *And auld Robin Gray* [Coutts] *was a gued Old Man to me! with variations.*

The long-expected marriage of Mrs. Coutts, *née* Mellon, see No. 14874, &c., took place on 16 June. See C. E. Pearce, *The Jolly Duchess*, 1913, pp. 262 ff., and Nos. 15454–62.

9 × 13 1/4 in.

15454 THE PLAYTHING.

H Heath
Published June 25 1827

Engraving. The Duchess of St. Albans sits like a children's nurse holding a little boy, the Duke, on her knee. On a round table is a bowl of *Spoon Meat*, she offers him a spoonful. He holds out a melon from which a slice has been cut, as in No. 15453. She says:

Eat your breakfast pretty Boy,
Such nice Spoon Meat cannot cloy
Or, that Melon you may eat
Such a Melon is a Treat
Then wee'l ride within the Ring
That you know will be the thing
Afterwards my little Duke,
You may go and read your book.

He answers:

I can't eat the Spoon Meat because I'm not thirsty
And I'm sick of the Melon because its so Musty
But if you'd indulge me and give me my way
Pray give me the Counters—and let me go Play.

On the floor: a book, *Memoirs of Nell Gwin* [see No. 15455]; a round board inscribed *Counters* on and beside which are coins. Below the title: "*All the World's a Stage And all the Men and Women merely players*" *Shakespeare.*

See No. 15453, &c. 'Ring' (in Hyde Park) and 'thing' have double meanings, see Partridge, *Slang Dict.*, and *O.E.D.*

11×8⅞ in.

15455 A SKETCH AT ST ALBANS—OR—SHAVING THE NEW MAID DUTCHESS!!!

R.C. [Cruikshank] *fecit. Peter Wilkins del*^{t}. [cf. No. 15401]
Pub^{d} *June 1827 by . . .* [obliterated, ? Humphrey]

Engraving (coloured impression). The Duke of St. Albans (l.) stands over his wife who is moustached, holding her chin, a razor in his r. hand. He wears a coronet, a short striped jacket, knee-breeches, and a barber's apron with comb, curling-tongs, &c., in the apron-pocket. Behind him on a stool are a jug of shaving-water and a bowl of lather with a brush. Mrs. Coutts looks up at him with appraising affection; in her r. hand is a cheque for *£50,000*, in her l. a *Cheque Book*. She wears a frilled cap topped by a small coronet, and an elaborate morning gown with jewels. From the back of her chair hangs an oddly shaped bag (as in No. 15443) inscribed *Philosophers Stones*. She says: *My dear young Shaver, here's £50.000 for you but you must dress my Beard once a day at least, do whatever I desire you, and never dare to contradict me.* He says: *My dear Dutchess your chin wants mowing sadly, and you should be properly lather'd first, but I fear I have not strength to do it.* On the extreme l. is a wig-block, carved to represent the head of Coutts; from its mouth issue the words: *When I bought that Melon, I never intended any one to taste it but my-self.* On the wall behind is a cuckoo clock, the bird saying *Cook Coo! Cook! Coo!* Above the Duke's head are antlers. On the r., with his back to the couple, a stout masked parson in a surplice sits at a table covered with money-bags, one inscribed *5000*. He clasps them with gloved hands, and looks over his shoulder, saying: *I've brought the Match about, and I've got a good sum for selling the Boy. Oh! Lord! what a lucky Beau of a Clerk am I. A! Men!*— Under his arm is a book: *Marriage Ceremony*. Beside his table stands a chest of *Gold Bars*; coins lie beside it. On the floor by the Duchess is a book: *Raymond and Harriot*. Two pictures are on the wall: *Charles II and Nell Gwyn* [the Duke's ancestors]: T.Q.L. portraits, Nell with her arm round the smiling King, pulls his beard. *The Golden Calf*; the calf, with the head and hat of the Duchess, stands on a pedestal surrounded by kneeling men and women who make gestures of passionate supplication.

See No. 15453, &c. Lord Frederick Beauclerk, see No. 14832, &c., performed the marriage ceremony at Mrs. Coutts's house in Stratton Street. The Duchess is said to have told the Duke immediately afterwards that a Mr. Parkinson had her wedding present to offer him, which proved to be £30,000. Raymond, Manager of Drury Lane Theatre, see vol. ix and No. 15458, was gobetween in the marriage of Harriot Mellon and Coutts, and was the sole witness at the first (irregular) marriage, fourteen days after Mrs. Coutts's

death. C. E. Pearce, *The Jolly Duchess*, pp. 205 ff., 262 f., 320. One of a set of scabrous prints on the marriage, by R. Cruikshank, probably inspired by Westmacott, whose close association with R. C. is illustrated in the *English Spy*, see No. 14922, &c. Westmacott scurrilously attacked her in the *Age*.

Reproduced, Pearce, op. cit., p. 256.

$8\frac{3}{4} \times 12\frac{3}{4}$ in. With border, $9\frac{7}{16} \times 13$ in.

15455 A A lithographic copy (coloured) having the same title and inscriptions: *Connor Del^{t}, Pub^{d} by Holbrook & Son 15 Anglesea S^{t}.* [Dublin].

$9 \times 12\frac{15}{16}$ in. With border, $10 \times 13\frac{7}{8}$ in.

15456 THE MORNING AFTER MARRIAGE—OR THE NEW MAID DUTCHESS DELIGHTED.

Red Herring [cf. No. 15457] *fecit.* [R. Cruikshank.]
Pub^{d} by G Humphrey 24 S^{t} James's S^{t} June 1827

Engraving. After the title: *A Scene in the new Farce of the Honey Moon, now performing with unbounded applause at Highgate Places taken at y^{e} Horns.* The Duchess, moustached, and dressed as in No. 15455, puts her arms round the Duke; they sit on a sofa beside a round breakfast-table. The Duke wears a night-cap from which small horn-like tufts of hair project, a patterned dressing-gown, and slippers. He is languid and vacuous, one hand on his breast. She says: *My charming lovely Duke, cheer up your spirits and give me another Kiss, see I've ordered Jellies & new-laid Eggs to comfort— & strenthen* [sic] *you—Oh! that I had but known these pleasures years ago! come my duckey hold up your beautiful head!* He answers: *Ah! me, I am so faint my dear Dutchess, I never pass'd such a restless night in my life, I am quite worn out and exhausted for want of sleep. Oh! my! Oh! la! give me an Egg to suck. don't squeeze me hard. Oh!!*— A negro page, elaborately dressed and wearing a jewelled turban, enters (r.) with a tray on which are four boiled eggs and three jelly-glasses: *Please Massa. take de Jelly & de Egg Missa order to be laid for you.* A pretty young woman, elegantly dressed (? the courtesan of No. 15457), holding a decanter, holds out a glass on a salver: *Will your Grace be pleased to take a glass of your favourite Cogniac, this morning.* The Duchess holds a similar glass. On the table besides coffee-cups, &c., are a cheque-book: *Coutts & Co* and a paper of *Isinglass.* On the floor is a large *Plan of a Gold Mine in the Strand* [Coutts's Bank], inconspicuously signed *RC* [Cruikshank]; by the Duke are big money-bags inscribed *Gold* and *Silver.* On the l. a round pedestal topped by a cushion supports a ducal coronet. Through a doorway or window (r.) are seen trees and shrubs. On the wall are three pictures: [1] *The World Up-side down*: a terrestrial globe between a sun and crescent moon, each enclosing a grinning face. On the globe a naked man stands on his head, blowing soap-bubbles. [2] *A Toy.* The new duchess sits playing with a puppet (pantin), pulling a string to move its arms and legs; beside her on a table are decanter and glass. Cf. No. 12280. [3] *The Highgate Dairy.* A cow looks over a wall, on which stands a cock crowing *Cock a! doodle do!*

See No. 15453, &c. The Duke is called 'The Duke of Suck-eggs' in verses in *The Age*, 1828 (quoted Pearce, op. cit., p. 278), cf. No. 15455.

$8\frac{3}{4} \times 12\frac{7}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in.

15457 A NEW FARCE IN HIGH LIFE

Lord Noodel inv^{t} Squire Doodel fecit [R. Cruikshank.]
Pub^{d} June 1827 by G Humphrey S^{t} James s Street

Engraving. The title continues: *Principal Characters—The Duke, by M^{r} S^{t}*

Albans. The Dutchess, by Miss Melon. The Dandy Barber, by Mr Frisby. The Dukes Mistress, by Fanny, Wagtail. Between the Acts, Mr St Albans will dance the Highgate Hornpipe. In the centre a handsome well-dressed barber and the Duke of St. Albans (r.) face each other in profile, both bending forward. The Duke (r.) holds out a purse, and thumbs his nose, raising first and fourth fingers as if to avert the evil eye. He wears top-hat, tail-coat, trousers, and pumps; in his pocket is a paper: *The Rakes Progress.* He says: *Frisby, here's £250 to furnish the house in a better style. Mum. don't say a word about it to my old Dutchess. Take the Gig & drive off immediately, tell my dear Girl I'll fly into her Arms as soon as possible—away my Barbatum! away!* Frisby wears an apron with the tools of his trade in its pocket; he answers: *Your Grace shall be Obeyed Ill pocket the Balls for you.* At his feet are playing-cards and papers: *Cheating made easey or the Black-leg's Assistant*; *Pockets and Heads shave at a Short Notice.* Both smile slightly. Behind them is a console table with cabriole legs issuing from a satyr's head and terminating in a cloven hoof. Through a French window (r.) the Duchess enters, wearing a big feathered hat and carrying a coronet on a tasselled cushion. From her wrist hangs a large reticule decorated with the St. Albans arms: royal quarterings with bar sinister. She says: *Poor Boy! I will allow him to indulge his Fancy the Title is all I wanted, indeed it is all he could do for me. however he must mind his P.'s, & Q's—or I'll Cut him off with a shilling. I wonder what keeps my dear! dear! Captain D— so long? I must send my Toad-eater after him Heigh! Oh!*

In the garden (r.) a satyr poised on a hoof, like the table-leg, stands on a pedestal as a terminal figure, cf. No. 15458. In an alcove draped with curtains (l.) an elaborately dressed courtesan sits on a sofa holding an open book: *The Young . Mans best Companion, in one part* [the last three words almost obliterated]. At her feet is another book: *The Woman of Pleasure with a Cut.* She says: *I wish my dear Duke would come Heigh Oh! What can the matter be!* She wears evening dress, with paradise feathers in her hair, ringlets, long gloves, frilled drawers to the ankle. Beside her is a cut melon with a knife sticking in it, ticketed *A stale Melon.* Above this is a picture, *Herring Pinxt* [cf. Nos. 15160, 15456], topped by a coronet: *A Sea Peice, with Coots* [Coutts] *in a Squall*; a vessel tosses in waves from which a post projects and over which birds are flying. See No. 15453, &c.
$8\frac{3}{4} \times 13\frac{1}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{5}{8}$ in.

15458 THE RIPE MELON!!—AND MUSTY PUMPKIN!! *Dedicated to the New Maid Dutchess!*

Mr Snooks, fecit. [R. Cruikshank.]
Pubd by J Fairburn Broadway Ludgate [Hill] *July 1827*

Engraving (coloured impression). Two designs side by side: [1] Harriot Mellon, a mature and moustached beauty, sits on an ornate sofa holding large bags of *Gold* on her lap. She puts a hand on the shoulder of Mr. Coutts who kneels on the sofa, kissing her with senile passion, his skinny arms round her neck. He says: *take all my bags of Gold, my love! but let me enjoy the Melon ripe and plump!* She answers: *My dear old Man, you may do what you please with it, I'll play with your Old bags, and rummage thy musty parchments over.* She wears semi-transparent evening dress, with feathers in her hair and gloves. Books and papers lie beside her on the floor: *Raymond & Agness or the Bleeding Nun*; *Life of Harriott*; *Plays.* Sovereigns pour from a slit in a large money-bag inscribed *12,000.* On the wall are three pictures: [1] *The Goat and*

Melon. An aged goat contemplates a big melon. [2] *Danae* [cf. No. 15085]: a courtesan receiving the golden shower. [3] A terminal figure, as in No. 15457, poised on a hoof in a garden; from the satyr's mouth issue the words *T'is Love . . .* [thrice].

[2] Harriot, now fat, elderly, and plainly dressed like a child's nurse, sits on a low chair, holding the Duke of St. Albans, a young but large boy, on her knee. The slight moustache of the 'Melon' has become heavier. She holds up a bag of *Gold*, saying, with a coaxing smile, *Here's a Gold Plumb for you my dear Boy, only put that Coronet on my head, my darling! beauty!* He wears a coronet and a pinafore or smock over trousers. With an eager smile he reaches for the bag, while in his r. hand is a (gold) cock standing on a pair of breeches. He says: *Oh! Crimine, Crykey! you shall have my Ginger-bread Crown, for that nice Gold Sugar Plumb, and my Cock-a-Biddy into the bargain, Oh my!!* Beside her chair, with a bottle of *Gin* and a glass, is a letter: *My Dear Frisby* [see No. 15457]—*The Boy wants a new Toy to play with and want shaving immedately* [sic] *don't forget Cap^in P—— I shave at . . .* On the l., from behind a semicircle of big money-bags, the head and shoulders of the ghost of Coutts appear; it holds up skeleton-hands, saying, *Fee, Fau, Fum! | Oh! this is pretty fun | As sure as a Gun, | Who could have thought it | That a Boy would have got it!* In the foreground lies a paper:

Ride a Cock-Horse to Waltham Cross
To see an Old Woman upon a young Ass
Gold at her fingers, Gold at her Toes,
She can have Money where ever she goes.

See No. 15453. A 'plum' = £100,000. In Westmacott's *Gazette of Fashion* (cf. No. 15456) had appeared the first two numbers of Mitford's *Secret Memoirs of Harriott Pumpkin . . . Ripe Fruit and the Money-bags . . .*, C. E. Pearce, op. cit., pp. 254 f.; Lowe, *Bibliographical Account of English Theatrical Literature*, p. 237.
Each design, $8\frac{7}{16} \times 6\frac{1}{4}$, $8\frac{7}{16} \times 6\frac{7}{16}$ in. With border, $9\frac{3}{8} \times 13\frac{7}{16}$ in.

15459 THE HONEY MOON AND THE MAN IN THE MOON.—OR A PEEP THROUGH A HOLLY-BUSH.

R. C. fecit
Pub^d by G Hunt July 1827 York Street Covent Garden

Engraving (coloured impression). The Duchess and Duke of St. Albans, interrupted among money-bags and coins in the garden of Holly Lodge, recoil in horror from a vision in a large disk, like the projection of a magic lantern. The disk is backed by dense hollies, and contains the (H.L.) ghost of old Coutts, wearing a shroud, hands raised in angry protest. He says: *So that's the way my money goes, is it!—Oh! cruel Harriott, I can't sleep in my grave quietly, set a beggar on horseback and—you know the rest.* The Duchess, seated in a low chair, wearing a coronet, and with purse and coins on her lap, exclaims: *O Lord! who would have thought the Old fellow, would have come after us, but he never was of much use when alive, and he can only pinch me a little when he's dead. Git up you fool are you afraid of a ghost.*— The Duke is on both knees, hair on end, hands raised; he says: *O, Sir—good old Gentleman my poverty consented, not my will.* Two frogs look towards the Duke. See No. 15453, &c.

Reproduced, Pearce, op. cit., p. 264.
$8\frac{5}{8} \times 12\frac{15}{16}$ in. With border (in pen), $9\frac{3}{4} \times 13\frac{13}{16}$ in.

15460 ONE OF THE GRACES MAKING A MAN; OR, FRANKENSTEIN OUTDONE.

Phillips, fec.
Pub. by J. Fairburn, Broadway Blockfriars [sic] *July, 1827.*

Engraving (coloured impression). The Duke of St. Albans stands cheerfully complacent, legs astride and arms akimbo, while his wife (r.), taking him by the chin, puts a large ostrich feather in his cap. A tailor (l.) kneels to measure his leg. A footman stands in the doorway (l.), saying, *Your Grace, Mr Tight-fit, the Staymaker, is here.* The Duchess, stout, cheerful, masterful, and moustached, wears a coronet and spreading hooped petticoats. She says: *O! my dearest Billy Beau! 'Tis money makes the man you know.* He wears a large round cap with peak, shirt-sleeves, and striped waistcoat. At his feet are cards, dice-box, and dice. On the extreme r. are large money-bags, one inscribed *£30,000*, and a comic mask. On a table are an open box of *Jewels*, a melon, and a knife. Above it are T.Q.L. portraits of *Charles 2 & Nell Gwyn* [cf. No. 15455]. On the l. a pedestal supports a coronet on a tasselled cushion. Above is a picture of Mrs. Coutts in bed: *Heigho for a husband.* Below the title:

Kings may boast of their efforts in making of Dukes
But those sages may try if they can,
With their planning and scheming and practice to boot,
Without money to make me a Man.
No, no! the wise elves to my Duchess must bow,
One and all must acknowledge her plan,
That with Staymakers, Tailors, and money, she now
Most completely has made me a Man.
And how wisely she's acted we very well know;
'Twas a Man that she wanted, she said
And the thing when once wanted, amongst high or low
Must be had, and the price must be paid
So with heart like a hero, & face like a Turk
She (her mind fully bent on the plan)
Mustacheo'd & whisker'd went boldly to work
And thus you see made me a Man.

See No. 15453, &c.; for Frankenstein, No. 14311.
$7\frac{1}{2} \times 12\frac{5}{8}$ in. With border, $9\frac{9}{16} \times 13\frac{11}{16}$ in.

15461 THIS IS NO CARICATURE.

[H B]
Pub[d] by Tho[s] M[c]Lean 26 Haymarket Oct[r] 1[st] 1827.

Lithograph (coloured). The new Duchess walks with the dejectedly passive Duke of St. Albans, possessively taking his l. arm. Both are full-face. She is in white with a large hat and holds a small parasol; he wears top-hat, blue coat, and white trousers. See No. 15453, &c.
$11\frac{1}{16} \times 6\frac{7}{8}$ in. 298. c. 12.

15462 FEASTING . DURING . PLEASURE.

[? W. Heath.]
Pub by A Pumpkin S[t] Albans

Engraving. The Duke of St. Albans sits at a dinner-table on which is one

large dish supporting a giant melon, at the apex of which is the head of the Duchess. She wears a coronet from which hangs a transparent veil; she looks down at her relatively small husband, her curls resting on the melon. From her neck three labels hang down the fruit: *Hereditary Grand Falconer* [see No. 14876]; *Court Yard*; *Privilege to drive up Rotten Row.* From a slit in the rind project papers: *Cash, Bills, Bank.* The Duke plunges a fork into the fruit, causing a flow of large seeds (coins) which he spoons into his mouth, saying, *Tis rather tough but the sauce will make it go down.* He wears a coronet and court dress; on the back of his chair is a hooded falcon, emblem of his office. Behind him stands a big money-bag from which emerge the legs of Cupid who is plunged head downwards in coins; on the bag is his unstrung bow and an arrow blunted by *X*; *£30,000 Pr An during Pleasure—No Longer Pipe No Longer Dance.* Above is a H.L. portrait of *Nell Gwyn*, with bared breast, saying *Charley is my Darling.* On the floor is a paper: *Pray Remember the Poor.* On the wall (r.) hang two tattered *Old Coats*, one with a pocket inscribed *Full.* Below the title: *For Money is your Friend is not* [sic]*—Money Money Money is your Friend.*

See No. 15453, &c. The Duchess kept a tight hold on her money; a clause in her will declared the annuity of £10,000 and the life bequests of houses should be forfeited if the Duke permitted his uncle or brothers to live with him. Cf. No. 15082. Pearce, op. cit., p. 305 f.
8 × 11½ in.

15463 RIDING A ROEBUCK.[1]

Don Juan fecit. [R. Cruikshank.]
Pubd July 1827 for the Auther [sic] *26, Haymarket London*

Engraving (coloured impression). A fashionably dressed man rides a stag with the head and bust of a pretty young woman with dark ringlets and roses in her hair. A lean German runs after him, holding out a pair of large antlers, saying, *O, ho! my-lor, here de Horn my-lor—she friget* [sic] *de horn, take dem, A, ha! par-blue, by Gar I vil have de damage.* The rider, turning his head in profile, and warding off the gift, answers: *No. No. Baron. you may keep them yourself, and welcome. the horns become you; my dear can do without them.* The German wears flat fur cap with peak, tight fur-bordered coat. The other wears bell-shaped top-hat, blue frogged coat, and white trousers. His rein is a scarf inscribed *£2,500* round his mount's chest. The animal, its hind-legs splashing the German with mud, reaches a high wall fringed with spikes inscribed *Bancus Regis*, resembling that of the King's Bench prison, but here indicating the Court of King's Bench. On it, below a large inscription: *Hunts Matchless Blacking* [see No. 15150] are many bills: [1] *Coy of Sussex stolen or strayed a handsome Doe of the Roebuck breed, with black hair and scut, is supposed to be stolen by some poacher. Her owner a poor foreigner says her value is £10.000—.* [2] *Just Published—Crim Cram.* [3] *The Prodigal a New farce.* [4] *—Theatre, Chip of the Old Block or the Amours of one of the Peers.* [5] *Richmond Steam Boat the Venus with excellent accomodation & a high Poop:—16 Horse power.* [6] *Astley's, The Dejected Baron after which Mr Ducrow will manage His Celebrated Horse Pegassus.* [7] *Try Dr Eady* [a notorious quack]. [8] *Sermons By the Revd Mr Irvine.* [9] *Just Published, A Moral Lesson, or the Horn Book for the rising generation by a young lady.*

A satire on the suit of crim. con. brought by Michael Henry, Baron

[1] An 'E' is faintly indicated under the 'U'.

de Robeck, against Lord Sussex Lennox (1802–74). His wife, Mary Margaret, 2nd d. of Valentine Browne (who had married him in 1820 when under fifteen), married Lennox, Apr. 1828, on the dissolution of her first marriage. $8\frac{5}{8} \times 13$ in. With border, $9\frac{1}{2} \times 13\frac{5}{16}$ in.

15464 MODERN TOURISTS.

Phillips, fec.
Pub. by G. Humphrey, 24, St. James's Street Sep. 25. 1827.

Engraving (coloured impression). Three separate scenes blend into a single design. The dialogue is etched in the lower margin. On the l. a young girl sits on the knee of her father, a stout drink-blotched man wearing a plain old-fashioned wig, breeches, and top-boots. She takes his chin, saying insinuatingly: *Lord, Papa! you must let us go to the Continent; M^rs Thingamary says we shall never be accomplished till we have seen the Paris manners and customs.* A round mirror is topped by a coronet. In the centre two dandies stand on a London pavement, against a background of tall houses. One, dressed in French fashion, with a moustache, a small hat perched on curls, and trousers pinched at the knee, stands with folded arms and a theatrical scowl. The other, wearing strapped trousers, tail-coat, and bell-shaped top-hat, smokes a cigar and holds a riding-whip; he asks: *Well, Charles, where are you off to?* Answer: *O! moy dear feller, to Paris—to Paris, moy dear feller; nothing like Paris —there you have the—the—the—Je ne sçais quoi, moy dear feller, the—the every thing the every-thing!!*— On the r. two ladies sit facing each other across a small round table. One wears a huge hat with broad flat brim trimmed with ribbon loops and streamers, the other a hat with wide brim bent bonnet-wise; both have big gigot sleeves, and full skirts. Below: *Lord, ma'am! you are not serious,—you can never think of going to Margate—it is so common every tailor, shoemaker, and linendraper goes to Margate—No, no ma'am; Paris is the great resort of pure gentility, I assure you.—I always goes to Paris.*

Cf. No. 15465; for Margate as the cits' watering-place, No. 10351, &c. Reissued, *Cruikshankiana*, 1835.

$7\frac{7}{16} \times 12\frac{11}{16}$ in. With border, $9\frac{1}{2} \times 13\frac{11}{16}$ in. 'Caricatures', iv. 128.

15465 THE RETURN FROM THE CONTINENT; OR, THE FAMILY PUZZLED.

Phillips, fec
Pub. by G. Humphrey 24 St. James's St. Oct. 12, 1827.

Engraving (coloured impression). A stout lady pours tea on to a plate, missing the cup, in her amused astonishment at the appearance of her very fat and jovial husband who sits opposite her, wearing a hat burlesquing the French fashion, coat open over a wide expanse of horizontally striped waistcoat, and plain white trousers. She exclaims: *Lord, my dear! the French folks have quite transmogrify'd you. What, is that a French collar? why, it sticks out like two large horns; and they've stuck a sugar-loaf on your head—and what have they been doing with your small cloaths? and where's your wig, my dear?* He answers: *O! all a mode! all a mode!* His daughter, who leans on the back of her mother's chair, says with a quizzical smile: *All a mode! all a mode! Why, Papa, you seem to have forgot all your English. You'll have all the customers take you for*

a French Mounseer. Both ladies are dressed in the fashion, with huge gigot sleeves. The daughter's dress is patterned with huge checks. Behind the traveller are his caped greatcoat, portmanteau, and a clipped poodle, surprised and resentful. Cf. No. 15464.

Reissued, *Cruikshankiana*, 1835.

$8\frac{3}{16} \times 12\frac{3}{4}$ in. With border, $9\frac{1}{2} \times 13\frac{5}{8}$ in. 'Caricatures', iv. 129.

15466 CAN SUCH THINGS BE! AND OURCOME US LIKE A SUMMER'S CLOUD, WITHOUT OUR SPECIAL WONDER? *vide Mackbeth*

[? W. Heath.]

Pub^d Sep 4 1827 by J Fairbourn [sic] *Ludgate Hill.*

Engraving (coloured impression). In the centre of the design a lady stands full-face, wearing a gigantic hat whose brim extends beyond her much-inflated sleeves and immensely wide skirt. It is trimmed with loops and streamers of ribbon, feathers, flowers, and ears of corn. Under the shelter of the brim stand a ragged boy, and a man, out-at-elbows, but foppish, who gesticulates theatrically to express astonishment. The boy holds a *Song* and yells: *Will you come to the Bower I've Shaded for you.* A dandy, arm-in-arm with a lady wearing an almost equally large hat, draws her towards the spreading shelter. Another couple (r.), similarly dressed, walk away in back view. The ladies have wide skirts as if over super-crinolines, trimmed and flounced, tiny waists, and huge sleeves. One dress has broad stripes; another, large checks. Below the title: *You bid me make it orderly and Well—According to the Fashion of* [sic] *the Time.* [*Taming of the Shrew*, IV. iii.]

One of many caricatures, from *c.* 1826, on huge hats, sleeves, &c. For similar satires on enormous brims and inflated petticoats see No. 7105, &c. (1786). Cf. *Such Things are*, No. 7252, &c.

$8\frac{3}{8} \times 12\frac{15}{16}$ in. With border, $9\frac{5}{8} \times 13\frac{7}{8}$ in. 'Caricatures', iv. 110.

15467 MONSTROSITIES OF 1827.

Robert, Cruikshank. del et fecit, from M^r B. Reads fashions.

Engraving. Reissue in *Cruikshankiana*, 1835. A satire on the fashion-plate as well as on extravagant costume. A crowded promenade just inside Hyde Park Corner, the gateway and pillars forming a background (r.). Grotesquely pinched waists and inflated sleeves are worn by both sexes. The women's hands and feet are absurdly small and elegant; they wear hats with huge brims and towering crowns, trimmed with feathers, lace frills, stiffened ribbon bows, and floating streamers, and carry reticules of varying patterns. Skirts are bell-shaped and flounced or have a fur border. Two wear sharp-pointed epaulets, embroidered and projecting horizontally far beyond the shoulders. The skirts of the men's coats are bell-shaped from the small waist. There are three couples in the foreground; advancing from the middle distance is a lady with a little boy wearing military costume, with wide trousers, coat braided to the tight waist, and an absurd helmet topped by a huge round plateau; the child has a sword and grasps his mother's hand. A man wearing a round cap and a cape with a high fur collar smokes a cigar. A dog shaved in the French manner rushes angrily towards an obese but aggressive pug.

$8\frac{3}{4} \times 14\frac{15}{16}$ in. With border, $9\frac{3}{4} \times 15\frac{1}{2}$ in. 298. d. 20.

15468 THE GIPSEYING PARTY ALARM'D AT THE UNINVITED GUEST!

A Crowquill Esq^r del^t Etched by C. C^k
Published August 7^th 1827 by J. Fairburn Broadway Ludgate hill— London—

Engraving (coloured impression). A bull (l.) bellows angrily over a dilapidated paling at a picnic-party of 'cits' whose feast is spread on the grass under trees. An elderly lady remains seated, putting her hand on a pie; a younger one throws her arms round a man's neck, knocking off his hat; a plump lady, chicken-bone in one hand, fork in the other, clasps the second man; he, interrupted in drawing a cork, tramples on a fourth lady who clasps his legs. A little girl clutches the latter. An infant falls backwards, a little boy, seated with plate and knife in hand, looks at the bull. The men are vulgarly dandified, the women gaily dressed. All register terror. Behind (r.) is the Thames, with St. Paul's, smoke, &c., in the distance.

Verso: pencil sketches by G. C. including studies for the head of 'Mr. French' (Reid, No. 1418), and a profile of (?) R. Cruikshank. There are also men in armour and ornate architectural designs; above: 'Diorama | Martins Temple— | or for Magic Pallace.'

Reid, No. 1417. Cohn, No. 1161.
$8\frac{3}{8} \times 12\frac{5}{8}$ in. With border, $9\frac{13}{16} \times 13$ in.

15469 ILLUSTRATIONS | OF | TIME. | BY | GEORGE CRUIKSHANK.

London | Published May 1^st 1827 by the Artist 22 Myddelton Terrace Pentonville.—Sold by J^s Robins & C^o—Ivy Lane Paternoster Row.

Engraving (coloured and uncoloured impressions). Frontispiece, the title on a background of symmetrical but dilapidated and grass-grown masonry. On the summit stands a little laughing gnome, with a wide hat and a body formed of an hour-glass. Inset is an oval bordered by a serpent with its tail in its mouth (emblem of eternity), in which is an aged and all-devouring Time (bald except for a forelock), seated behind a table whose surface is the base of the design. He puts to his mouth a fork on which is speared an elephant with a castle on its back containing tiny figures with spears (? British rule in India, cf. No. 12718). In his r. hand is a spoon containing a country church. His table is covered with dishes, and at his r. hand is a sickle. The central and biggest dish is heaped with a jumble of tiny objects: crown, table, chair, wheelbarrow, picture; round the room sit little figures: a soldier, parson, lady and child, &c. The ten other dishes contain: an antique glass coach with horses and footmen; an overladen camel beside a palm-tree; ruins of a castle; a farmhouse; a shepherd and sheep; a dismantled cannon and balls, cattle, a man-of-war in full sail; a ruinous Gothic cathedral; a clump of trees (the last two are dominated by a large decanter). Below Time are two (Egyptian) pyramids. Above: *There Is A Time For All Things*; below: *Tempus Edax Rerum.* (For the symbolical dishes cf. Nos. 8318, 10072, by Gillray and No. 15337.)

The other plates (coloured and uncoloured) are Nos. 15470–5 (Reid, Nos. 1409–14), all with publication line as No. 15470. All are arranged as No. 15191, &c.: a centre vignette, described first, and four or more smaller vignettes.

There are paper wrappers with printed title, imprint, and price: *Price 8s Plain, 12s Coloured, and large paper India Proofs, 15s.* (All three sets in Print Room.)

This set was often reissued: a reissue of 1854, intended to be Part I of a series including No. 15191, &c., and *Scraps and Sketches*, has a lithographic cover, showing the shop of Kent & Co., 86 Fleet Street. (Reid, No. 2795.)

A pencil sketch, signed and autographed 'Original Sketch for Frontispiece'. Binyon, i. 290 (199. c. 2/186).

Reid, No. 1408. Cohn, No. 179. John Wilson (Chr. North), 'Cruickshank on Time', *Blackwood's Magazine*, June 1827.

$10\frac{15}{16} \times 14\frac{13}{16}$ in. (pl.).

15469 A A proof with pencil corrections; inscriptions as No. 15469. In place of the cannon and balls is a stone bridge; the gnome has a winged head in place of a hat.

15470 PL. 1

Designed Etched & Published—by George Cruikshank—May 1st 1827— See No. 15469. [1] *Time—Called &* | *Time—Come.* A prize-fight, the background, behind the ropes, is a dense crowd with carriages. Bottle-holder and second try to lift one man to his feet, the other lies dead, surrounded by agitated and raffish backers, including a negro. ($3\frac{1}{16} \times 5\frac{5}{8}$ in.) [2] *A Long Time—Waiting.* A tall lank dandy, seated on a bank, fishes, his back to driving rain, and a plump gaitered friend under an umbrella, who asks: *No Fish yet!! —why I say Popjoy—hav'nt you had a bite all day?—!!!* Answer *NO!* ($2\frac{7}{16} \times 3\frac{1}{4}$ in.). [3] *A Long Time—to wait.* In a farmhouse kitchen a big raven stands on the hearth beside which sit the farmer's wife, an hour-glass beside her, and an elderly friend, who asks: *Dear me!—Mrs Popps, what do you do with that great ugly Raven?!!* Answer: *Why, you see, we have heard as how they lives for a Hund-erd years; so, My Husband & I have got one—to see—if so be they do!—* ($2\frac{7}{16} \times 3\frac{1}{2}$ in.). [4] *A Short Time—going of an Errand.* Oberon gives orders to Puck, who floats away, laughing. Above: *Fetch me this herb . . .* [&c.] and *I'll put a girdle round about the earth . . .* [*Midsummer Nights' Dream*, II. i] ($3 \times 3\frac{7}{8}$ in.). [5] *A very Little Time—getting an Answer.* A startled pilferer, half through a gap in a garden paling, steps back. The gardener shouts: *Hullo! you sir, where are you going to?!!* Answer: *Bock o'gen!* ($2\frac{7}{8} \times 3\frac{15}{16}$ in.).

A sheet of pencil sketches with additional anatomical studies, &c.; two versions, one reversed, of [2]. An additional design for a yokel at a street door: '. . . be Mister O.N. [Owen] at home'. Footman: 'N.O.'. Also a rough pen sketch for [1]. Binyon, i. 290. 199. c. 2/187, 188.

A crude woodcut copy of [2] in *G.o.C.* (9 Sept. 1827, the first of the series). Also of [1] (28 Oct. 1827).

$10\frac{15}{16} \times 14\frac{13}{16}$ in. (pl.).

15470 A A proof; the raven in [3] is differently etched and altered in pencil. There are pencil corrections and remarques, including an etching of Oberon.

15471 PL. 2

See No. 15469. [1] *Behind Time.* Scene outside a country inn. The host, bland, fat, and knock-kneed, answers a traveller, cumbered with baggage and umbrella, and with un-strapped trousers: *Coach Sir?!!—The Coach has been gone about Three quarters of an hour Sir—They Start Sir—to their Time—Sir—to a minute—Sir!* From the middle distance a fat woman, dragging a protesting child, is running frantically. Over the door, *T. Tapstave*, are a picture of a mail-coach and a board: *The Times Coach every Tuesday to Llanbigwigdiggingden at 12 o'clock.* An oafish-looking youth plies a watering-can, gaping at his master. Behind is an ancient church. ($3\frac{1}{2} \times 5\frac{1}{4}$ in.) [2] *Killing Time.* With an exaggerated swagger a military officer pinks with his rapier a grandfather clock to which a shako above and cavalry boots below give a

remote semblance of life. ($2\frac{3}{8} \times 2\frac{3}{4}$ in.) [3] *Taking Time—by the Forelock.* A fat pedestrian is robbed of his watch: one ruffian pulls at his fob, another drags him back by the hair, kicking him. ($1\frac{3}{4} \times 2\frac{3}{4}$ in.) [4] *Too much Time.* A top-hatted dandy sits by the bed of a yawning friend, saying, *I can imagine any one lying a' bed in the Winter! but my dear Tom: What the Duce! can induce, you to lie abed in the "Glorious Summer Time?!!!!* Answer: *Why, my good feller the days are so dreadfully long!* On the floor is a book: *Ennuie.* ($2\frac{3}{8} \times 2\frac{7}{8}$ in.) [5] *Trifling Time away.* Three men play bagatelle with a concentration more appropriate to billiards. ($2\frac{3}{8} \times 3\frac{1}{4}$ in.) [6] *Time & Tide wait for no Man.* A traveller and a porter with baggage stand on a jetty watching a steam-packet on the horizon. ($2\frac{1}{2} \times 3$ in.) [7] *Idling Time away.* A fat man sprawls in a chair, teaching a dog to hold a stick in its paws. Another man leans on the window-sill, gazing out. ($3\frac{5}{16} \times 3\frac{1}{8}$ in.)

A sheet of pencil studies (with a little pen) for the designs, with tentative captions. On it are also a study (reversed) for the fat man in [7], and a slight pen drawing for [1]. There are also anatomical studies, and a head of R. C. (or perhaps G. C.). Binyon, i. 290. 199 c. 2/190–2.

Woodcut copies in *G.o.C.* of [1] (30 Oct. 1827) and [3] (4 Nov. 1827). $10\frac{15}{16} \times 14\frac{13}{16}$ in.

15471 A A proof with pencil corrections, remarques, and pencil drawings.

15472 PL. 3

See No. 15469. [1] *Time thrown away.* Four ugly old women try to scrub a negro white with brushes, a kettle of boiling water, &c. A fifth brings buckets of hot water. A sixth, dimly seen through clouds of steam, drinks gin. The negro squats in a big tub. (A folk-theme for labour in vain, cf. Nos. 8667, 11272.) ($3\frac{3}{16} \times 4\frac{13}{16}$ in.) [2] *Pastime.* A country fair-ground. A man throws sticks at an hour-glass fixed to a post, while a man with two peg-legs, supported on crutches, shouts *Now's your Time to make your Fort'un! only a ha'penny a Throw—!!* Behind are the booths. A woman falls from a swing-boat with a pennant: *None but the Brave deserve the Fair.*; a prize-fight is going on in front of a curtain placarded: *To be seen here, the River Styx.* ($2\frac{5}{8} \times 3\frac{5}{8}$ in.) [3] *Time gone, past recalling!*— Time, emaciated and dead, is in a chair, his feet in a foot-bath, while a doctor bleeds him, saying, *All too late!*—, and an old nurse puts salts to his nose, saying, *Poor Soul!—how he is wasted away!!!* An elderly woman and a man register despair; the former: *Oh! My Time, My Time! Oh! if I had but my Time again.* A second nurse turns on her angrily: *Ah!—you are sorry enough now he is gone! but recollect how shamefully you treated the poor Gentleman when you had him—slandering & backbiting & minding every body's business but your own has been the Death of him.* The man: *O! my Precious Time.* On the floor, by Time, lies his broken hour-glass; by the woman a book, *Tatler*; by the man dice and dice-box with the *Idler.* ($2\frac{5}{8} \times 4\frac{9}{16}$ in.) [4] *Time Lost.* Diogenes enters a prison-cell, turning his lantern on four ruffians. ($2\frac{9}{16} \times 3\frac{1}{8}$ in.) [5] *"Time, was made for Slaves"*[1]*—ie Flogging them by the Hour*— An overseer lashes three negroes shackled to the wall of a shed, watched by a planter, who sits under a tree, smoking. ($1\frac{1}{2} \times 2\frac{1}{8}$ in.) [6] *Making up for Lost Time.* Two fat women-servants and a famished footman at dinner. Having taken off his coat and tucked the cloth under his chin he gorges, with a spoon in each hand. One says: *La! Muster John, how you do eat!!* He answers: *Eat!—Aye, & so would you eat—too, if you had been out of place—as long as I have!!* ($3\frac{1}{2} \times 3\frac{5}{8}$ in.).

A sheet of pencil sketches, signed, for all designs, with many studies for

[1] In Benham's *Book of Quotations,* 1924, this is derived from J. B. Buckstone's play, *Billy Taylor,* 1829.

the villainous profile of a prisoner in [4], and with other studies for [6]. Binyon, i. 290. 199. c. 2/193.

Woodcut copy of [1], *G.o.C.* (13 Apr. 1828).
$10\frac{15}{16} \times 14\frac{7}{8}$ in.

15472 A A proof with pencil corrections to [1] and marginal remarques in dry-point, including a handsome profile self-portrait of G. C.

15472 B A proof with pencil corrections etched, and *Pl 3* added; remarques almost as before.

15472 C A proof, with marginal remarques, of a larger etching, uniform with No. 15476, for [1].
$5\frac{5}{8} \times 8\frac{1}{4}$ in.

15473 PL. 4 HARD TIMES | *Worse & Worse. Semper idem!!*
See No. 15469. [1] *Term Time.* In an open space between law-court and debtors' prison an official with a brief-bag containing papers in *Noodle v Doodle* extends his arms wide, holding out half an oyster-shell to each dismayed litigant: *Gentlemen—It was a very fine Oyster!—the Court awards you a shell each.*[1] Behind (r.), debtors crowd to a prison-window with its begging-box and placarded *Pray Remember the Poor Debtors.* On the ground is a paper: *Pray remember the Poor Creditors.* Near by, a bailiff with a writ claps a man on the shoulder. On the l. barristers hasten towards the gateway of a palatial version of Westminster Hall. A stock subject, cf. No. 3048. ($3\frac{9}{16} \times 5\frac{1}{2}$ in.) [2] A stout woman turns a grindstone while a lean virago presses a man's nose against it. ($2\frac{7}{16} \times 3\frac{1}{16}$ in.) [3] Three frozen-out gardeners (cf. No. 13507) hold up sticks to which greenery is attached. Behind, boys slide on a pond. ($2\frac{11}{16} \times 3\frac{3}{16}$ in.) [4] Two men break stones on a road. One wears the tattered dress of the dandy; the other has the wig, spectacles, and gouty foot of a 'cit'. ($2\frac{3}{8} \times 3\frac{1}{4}$ in.) [5] A butcher sleeps on his block outside his stall, which is placarded *This Shop To Let*, and is empty except for one small rib of beef, watched by a starving dog. An emaciated ballad-woman with three famished children bawls *Oh! The Roast Beef of Old England—*". Behind is a shuttered and dilapidated shop: *I. Duff Baker—This House To be Let or Sold.* ($2\frac{3}{8} \times 3\frac{3}{16}$ in.)

A lithographic impression of [1], Thackeray, *Essay*, p. 38. Woodcut copies in *G.o.C.* of [1] (2 Dec. 1827); of [4] (16 Sept. 1827).
$11 \times 14\frac{3}{4}$ in. (pl.).

15473 A A proof with pencil corrections and additions, and dry-point remarques, the second title added in pencil. Three small additional vignettes are sketched: a pair of horses drawing a carriage or cart; a man in the pillory; another in the stocks.

15474 PL. 5
See No. 15469. Five vignettes and a figure of Time, flying, and blowing through a trumpet the words *—Time Flies.* He holds a scroll: *Tempora mutantur nos et mutamur in illis.* [1] *Time Badly Employed.* A dense crowd watches a balloon ascent; roofs and windows in the background are filled with spectators, and a scaffolding collapses, men and women falling on to the heads below. A coal-heaver and (?) a fire-engine man induce two tiny boys to fight with fists. Two boys help themselves from the pails of an absorbed milkman; two others tie a kettle to a dog's tail ($3\frac{11}{16} \times 5\frac{5}{8}$ in.). [2] *Summer Time.*

[1] An illustration of

> Two trav'lers found an oyster in their way, . . .
> 'There take', says Justice, 'take ye each a *shell.*
> 'We thrive at Westminster on folks like you,
> ''Twas a fat oyster.—Live in peace.—Adieu!'
>
> Pope, *Verbatim from Boileau.*

A coquette sits on a garden seat smiling at the attentions of a languid cavalry officer, and disregarding the nosegays eagerly profferred by two civilians. On the ground is a book, *Loves Labour Lost.* ($2\frac{1}{2}\times2\frac{3}{4}$ in.) [3] *Winter Time.* The coquette, now old, sits by the fire surrounded by the attributes of spinsterhood: a monkey sits on the back of her chair, holding a fire-screen in imitation of its mistress; another pulls a cat's tail. She holds one dog on her lap, a bloated pug turns its back on her, a second cat watches the fire. A parrot is on a perch. On the chimneypiece: a clock supported by Time holding a sickle; a vase containing peacock's feathers. On the wall is a portrait of her former self, as in [2]. ($2\frac{1}{2}\times3\frac{1}{8}$ in.) [4] *Time Was.* A dandy drives a dashing gig in Hyde Park, with a woman beside him, a footman behind; a poodle runs in front. In the background is the Achilles statue. ($2\frac{1}{2}\times3\frac{1}{4}$ in.) [5] *Time is.* The same dandy, seedy and dejected, walks in the yard of the King's Bench Prison, poodle at his heels. Men play rackets against the high spiked wall, others smoke. ($2\frac{1}{2}\times3\frac{3}{16}$ in.)

A sheet of sketches in pencil, pen, and wash with additional designs and studies. Binyon, i. 291. 199. c. 2/124.
$10\frac{7}{8}\times14\frac{7}{8}$ in. (pl.).

15474 A A proof with remarques and pencil corrections.

15474 B A proof with pencil corrections etched; remarques almost as before.

15475 PL.6 CHRISTMAS TIME [on scroll]
See No. 15469. Above, under the scroll of the title, is *A Jovial Time.* Time, like a corpulent Bacchus, bestrides a cask, jovially holding up a bottle and a glass in the form of an hour-glass. [1] *Pudding Time,* a gas-lit dinner-table: a fat cook lifts the cover of a huge plum-pudding; four children and an infant exclaim ecstatically. A visitor enters, hat in hand, umbrella under his arm: the father greets him with a smile, the mother shows annoyed surprise. ($2\frac{13}{16}\times4\frac{15}{16}$ in.) [2] *A remaining Custom of "The Good Old Times".* A London door, in which stands a fat, bewildered woman, beset by clamourers. The beadle or bellman is in front, proffering his customary verses: *Please Ma am the Beadle, has call'd for a Xmas Box.* A turncock touches his hat, lettered *NR* [New River]: *Ma'am the Turncock.* A watchman stands with his lantern, his coat lettered *S^t J* [the name of his parish]. A *Lamplighter* holds a paper so inscribed. A little sweep climbs on to the railings; a pot-boy stands hopefully. Two dustmen quarrel; one threatens: *Vy you a'nt the riggular Dustman! vat do you vant here? if you vants a X'mas Box, I'll give you vun, my Tulip!* Answer: *I'm as good a Dustman as you any day in the veek.* A man in a long greatcoat, *The Pad rowl* [Patrol]: *M'am.* Behind, two melancholy musicians: *The Waits Ma'am—have taken the liberty of waiting on you.* ($2\frac{5}{8}\times3\frac{1}{2}$ in.) [3] *Holiday Time—Twelfth night—or What you will.* A children's party: games in a drawing-room: a youth looks through a gridiron. A blindfolded little girl between two little boys. Through folding doors is seen a Twelfth Cake surrounded by eager children. ($2\frac{11}{16}\times3\frac{1}{2}$ in.) [4] *Time—to be off!* A terrified man makes for the door of a small parlour, fleeing from a virago who seizes a poker. A chair and tea-table are overturned; a cat flees from scalding water. On a piano is a music-book, *The Storm Agitato—Allegro*; above it is a picture of an active volcano. ($2\frac{3}{4}\times3\frac{9}{16}$ in.) [5] *Bed Time.* A family group, father in nightcap smoking by the fire, with a tumbler of grog on the chimneypiece; mother tying on a little girl's nightcap. An elder sister with her hair in curl-papers hands an infant to a nursemaid. Two children cry. A boys sits at the table, absorbed in *Phrenological Illustrations* [No. 15191, &c.] by the light of two candles burnt low. His father says: *Come Tom! Shut up*

the Book—I'm sure you might employ your time better than poring over those pictures! ($2\frac{7}{16} \times 3\frac{5}{8}$ in.) A tail-piece pendent to Time: A man in night-shirt and night-cap extinguishes the candle on his dressing-table. Below: ——"*Out, out, brief candle!" TIME's but a walking shadow . . .* [&c.] *heard no more:*"—[*Macbeth*, v. iii, 'Life' altered to 'Time'].

A sheet of sketches in pencil and pen, with additional designs and studies, and with many tentative captions. There is a second design, reversed, for [1]. As a tail-piece there is also a shoemaker's last and an overturned hour-glass. There is also a rough pen sketch for [1] with other designs: 'Travelling at Xmas Time', &c. Binyon, i. 291. 199. c. 2/194, 196.

Woodcut copy of [1], *G.o.C.* (reversed), 27 Dec. 1829; of [2], with background figures omitted, caption "Christmas Time". "Boxing Day!", 23 Dec. 1827. This was reprinted as the heading to 'Poet's Corner', 27 Dec. 1829 (verses on Boxing-day and the New Police).
$10\frac{15}{16} \times 14\frac{7}{8}$ in. (pl.).

15475 A A proof with pencil corrections and dry-point remarques. In [3] 'Night' is spelt *Nigt.* Below the tail-piece 'brief' is spelt *breif.*

15475 B A proof with pencil corrections etched; remarques much as before.

15476 A PRETTY TIME—TO COME HOME!

Designed Etched & Published by George Cruikshank. Myddelton Terrace Pentonville—March 25. 27. 1827 [the first '27' etched above '18'].

Engraving. Proof (dry-point remarques) of an unpublished design for 'Illustrations of Time'. The interior of a poverty-stricken room. A man (r.) staggers in tipsily; his wife, holding a lighted candle, points menacingly to a wall-clock, the time being 3 a.m. Her shadow with outstretched arm is thrown on the wall. A supper-table (with a cloth) is laid with knife and fork, bread, &c.; on this a cat is slinking. By the grate stands a trivet, on which (? unfinished) is a dish, a saucepan is on the floor, a jug on the hob. A child sits up screaming in the wretched bed. Over the fireplace (l.) is a print, . . . *Conversation*, the l. of which is cut off by the margin. It is a free but detailed rendering of the three figures on the r. of Hogarth's 'Midnight Modern Conversation', No. 2122. Cf. No. 15472 c.
$5\frac{7}{8} \times 8\frac{1}{8}$ in.

There is also a rough pen sketch, signed, of Time with his hour-glass approaching a death-bed, 'Time come' or 'Dreadful Time'. Binyon, i. 291. 199. c. 2/197. ($4\frac{3}{8} \times 6\frac{1}{2}$ in.)

15477 COMIC COMPOSITES FOR THE SCRAP BOOK.

G C^{k}
London. Published by S. W. Fores. 41. Piccadilly. [? 1827]

Engraving (coloured impression). Below the title: *With Humorous Lines by Tho*^{s} *Hood Esq*^{r} *Author of Whims and Oddities" &c. &c. &c.* Ten figures constructed of implements, as in No. 11822, &c., arranged in two rows and in four pairs, with a single figure in the centre of each row, the dominant one being *The Man of Metal*: a soldier (cf. No. 14134) is composed of a cannon, with two pistols for r. arm, sabre for l. arm; sabretaches inscribed *G.R.* for legs. He holds frothing tankard in r. hand, musket in l. Below: *The rise of Wellington was on this plan: | For Arms have been "The Making of the Man."* The others include a gardener consisting of watering-pot, &c., a carpenter

composed of a basket of tools for body, dividers for legs, mallet for head, both similar to, perhaps based on, No. 11822. More original is '. . . *that old hospitable soul, Pot-luck*', a pot with extended arms, composed of knife and fork, and resting on a fire in a round basket supported on ladle and strainer for legs, and with an open saucepan for head. He faces a woman of broom, basket, clothes-prop, &c. A 'Chair woman' is made of a chair with arms tilted forward, with drapery over the back, and with a bellows for head.

For persons constructed of appropriate objects as a traditional subject of popular prints, see vol. ix, p. xxiv f. Hood's *Whims and Oddities* were published 1826–7.

Reid, No. 1064. Cohn, No. 1004.
$9\frac{1}{2} \times 14\frac{1}{2}$ in. (pl.).

15478 THE FOUR GREENS!!!

G: U. Esq^re Inv^t: T: Jones. fec^t
London, Pub^d by S. W. Fores. 41 Piccadilly. Jan^y 16: 1827—

Engraving (coloured impression). Four men, all smiling, all in coats of a different shade of green, all with a caption in large letters. [1] *Pea-Green.* A slim sharp-featured dandy, much whiskered and moustached, wearing a top-hat, and holding a cane, looks through a rectangular monocle (? 'Pea-Green' Haynes, see No. 14711, &c.). [2] *Sap-Green.* An oafish, lank-haired, bandy-legged fellow, stands with a round hat in both hands, grinning broadly. [3] *Bottle-Green.* An unusually fat man, carbuncled and gouty, staggers tipsily, holding a bottle and putting a glass to his mouth. From his pocket hangs a paper: *Charles Wright's Champagne Opera Collo*[*nade*]. (? A portrait of C. W., the wine-merchant, a well-known character, whose lavish advertisements in 'Bell's Life' were illustrated by humorous woodcuts (e.g., 17 June 1827: 'Champagne, Five and Sixpence, the cheapest in town.') He was noted for giving masquerades as a speculation, at which champagne flowed, cf. No. 15182. He was the son of a butcher and became insane in 1830. 'Bell's Life', 9 Dec. 1832.) [4] *Ever-Green.* An aged dandy, decrepit but jaunty, walks along, riding-switch in hand. He wears riding-breeches and gaiters on shrunken legs. (He resembles Skeffington (1771–1850), see vols. vii–ix and No. 14540.)
$8\frac{1}{4} \times 12\frac{3}{4}$ in. With border, $8\frac{1}{2} \times 12\frac{15}{16}$ in.

15479 DIVERS DRIVERS

W H— [Heath.]
Pub Sep 12 1827 by J Fairburn Broadway Ludgate Hill

Engraving (coloured impression). Four drivers, each with title in the lower border, each holding a characteristic whip. [1] *A . Cab .* A small man, holding a short-lashed whip, and wearing shoes and short trousers, says: *Crabroller Sir?* [2] *A . Jarvey .* (a hackney-coachman). A taller and broader man with patched double-breasted coat, breeches, and half-boots, touches his hat: *Vont a Charot your honor werry good pair of fast trotters.* [3] *The Long Trot.* A mail-coach driver, his huge breadth accentuated by bow-legs and caped greatcoat with vast pockets. He wears broad-brimmed hat, neck-cloths, nosegay, breeches, and top-boots, and holds a small package: *To Sally Cowslip.* He shouts: *I say you Joe look at that ere fur Leader.* [4] *An Out & Outer.* A flashy

amateur whip, much whiskered, pulls on a glove, saying, *Four rumens arnt they best Team in Town D—n me.* He wears a bell-shaped top-hat with curling brim, tail-coat with deep collar and high tight sleeves, white riding-breeches, and neat top-boots.

'Cabriolets [cabs] were, in honour of his Majesty's birth-day, introduced to the town this morning [23 Apr.]. They are built to hold two persons besides the driver, . . . and are furnished with a book of fares.' Fares were one-third less than hackney-coaches. *Gent. Mag.*, 1823, i. 463; see No. 14309.

$8\frac{3}{8} \times 13$ in. With border, $9\frac{5}{8} \times 13\frac{3}{4}$ in. 'Caricatures', iv. 112.

15480 HOUSEHOLD TROOPS, OR A SKETCH OF A FEW, OF THE PRINCIPAL TRUSTWORTHY AND CONFIDENTIAL DOMESTICS OF WORTHY AND CONFIDING FAMILIES

Rob[t] Cruikshank fecit—
Pub[d] Dec[r] 1827 by T Maclean Hay Market London—

Engraving (coloured impression). Below the title: "*A pampered Menial drove me from your door.*" Four W. L. figures each with caption. [1] *The Vigilant Housekeeper.* A fat florid woman, with necklace and ear-rings, a much-trimmed cap, and flounced skirt, with a plain white apron; a bunch of keys dangles from her waist. She holds a sheaf of bills and a *Housekeep[r] Book.* She says: *Every one must acknowledge the Value of a good Hosekeeper & I flatter myself I am that personage. I never allow a Butcher, Baker, Grocer, Tea-Man, &c to over charge my worthy Master & Mistress or put down in y[e] Bill more than they served, nor I never speaks ill of my Lord if he happens by chance to look into my concerns, because I knows he is sure to be satisfied with them, as I can make him believe any thing, he is so Easy, I never does willify any Tradesmans articles because he don't think me worthy of a Consideration—no I knows better how to keep up my own Dignity.* [2] *The Amiable Lady's Maid.* A coquettish, wasp-waisted young woman in the height of the fashion, wears gloves, a huge hat with streamers, and a decorative apron over a skirt with vandyked flounces. She holds a reticule. She says: *I am my Lady's own pure unspotted Maid & never think of dressing myself in her Clothes when she is absent; or of persuading her does* [sic] *not look well in an Article I may have taken a fancy to, or of pressing her Tradesmen to give me large poundage upon pain of losing my Lady's favour, no—not* [sic] *I am too independent to go behind the Bush with counter-jumpers, my place is uppermost & uppermost I'll be.* [3] *The Faithful Butler.* Fashionably dressed in knee-breeches and with a bunch of seals at his fob, he stands in a swaggering pose, his hands in his breeches pockets. He says, with a sly half-smile: *Egad I am one of the best gentlemans Gentlemen in Europe. I does my duty to my Master in style not a Himposition does I allow my Tradesmen to practise on him for a petty fee, nor do I put Aquafortis on the seams of the Tailors work or Bootmakers articles, &c if they don't do the thing handsome—no. I alway acts right and does a friendly turn for those who be friends to me.* [4] *The Honest Coachman.* In a powdered wig and gold-laced livery, with nosegay, and coat almost to the ankles, he stands in profile to the l., holding a coach-whip. He is bottle-nosed and says with a sly grin: *Aye, my masters, I always does the fair thing with em, Coachmaker, Farrier, Corndealer, and a host on em, I never scratches the Varnish, burns the leather, drives a nail in the the* [sic] *Horses foot, or spoil the Corn, because I don't get a good feeling* [sic] *out*

of it. Acts honest to my Master, and never forgets the Tradesmen who remembers Jarvey. Yea—a—ap!! Thats the way we come to it my tiny[1] *ones.*
$8\frac{15}{16} \times 14\frac{1}{16}$ in. With border, $10\frac{5}{16} \times 14\frac{11}{16}$ in.

15481 SWALLOWING A PILL.

Drawn by M. E. Esq[r] [Egerton.]
Pub. Jan[y] *8*[th] *1827, by T. Gillard, 40 Strand.*

Aquatint (coloured). An ugly elderly man, emaciated but paunchy, stands in profile to the l., head thrown back, in the effort to swallow. His r. fingers are crisped as he throws over his l. shoulder the contents of a tumbler. He wears night-cap, dressing-gown, and slippers, with unbuttoned garments and stockings festooning his legs. He faces a smouldering fire. The small chimney-piece is covered with medicine-bottles; above it hangs a cracked mirror. A torn hearth-rug, minute tripod washstand with broken jug, and a truckle-bed in disorder heighten the picture of sordid discomfort, but the impression is conveyed that this is due to feckless neglect rather than poverty. Under the bed a mouse scampers off. Beside it is a candle covered with extinguisher. Below the title: *gup—gup—Gup—!* Apparently based on Gillray's *Taking Physick*, No. 9584.
$8\frac{3}{4} \times 7\frac{1}{2}$ in. Pl. $11\frac{1}{4} \times 9$ in.

15482 A NEW COAT.

M E [Egerton.] *H. Pyall sc.*
London. Published by Tho[s] *M*[c]*Lean, 26, Haymarket.* [? 1827]

Aquatint (coloured). Below the title: *Deuce takem! It fits like a Pursers Shirt on a Hand-spike!* A dandy stands at his dressing-table (l.), looking over his shoulder, agonized at the deeply corrugated back and sleeves and gaping tails of his blue evening coat, which is worn over tight black pantaloons, buttoned above the ankle. He wears flat, tied pumps; a corner of white waistcoat appears. One candle is on the dressing-table, the other on the floor behind him. The table with looking-glass, bottles, brush, and watch stands before a pier-glass. On the corner of a chest of drawers part of a bell-shaped top-hat appears on the extreme r. Below stands a pair of high-heeled spurred boots.
$8\frac{11}{16} \times 7\frac{7}{8}$ in. Pl. $11\frac{3}{4} \times 8\frac{7}{8}$ in.

15483 THE CUT CELESTIAL.

Drawn by M. E. [Egerton.] *Aquatinted by H. Pyall.*
London. Published by Tho[s] *M*[c]*Lean, 26 Haymarket. 1827.*

Aquatint (coloured). One of a set of three, with the same signatures. In all a dandy walking on a London pavement cuts an acquaintance; all are excellent costume prints. In profile to the l. a moustached man gazes up open-mouthed; walking to the r., nearer the tree-topped wall forming a background, is a man who touches his bell-shaped top-hat; he carries a bag under his arm, a paper behind his back. Behind him on the wall is a bill: *A Dunn Tailor Fashionable Cut.* Other bills are *Walkers Orrery—Lent—Heavenly Bodies*; *Meeting of Creditors of J Skylark 1 April.* Below the title:

> *"Cut the first—is the Celestial: When you meet*
> *"your dunning Tailor, or story-telling Uncle, or a*
> *"Respectable Man with a Shabby-drest Wife and*

[1] 'Tiny' was a slang term. Jon Bee, *Slang*, 1823. It was also standard English, see *O.E.D.*, with approximately the same meaning.

"poodle dog. You are suddenly struck with the
"beauty of the Heavens! What a magnificent Structure
"Herschell—Georgium Sidus: [see No. 8115] *By that time your Tailor*
"is gone by—& you pursue your walk—solus."

$9\frac{5}{8}\times7\frac{7}{8}$ in. Pl. $13\frac{1}{8}\times9\frac{7}{8}$ in.

15484 THE CUT INFERNAL.[1]

See No. 15483. A dandy grasping a slim umbrella walks, l. to r., on tiptoe, looking down. In the roadway behind him a small stage-coach with two horses drives r. to l. An outside passenger wearing a cape raises his hand to salute the pedestrian. Behind is a wall topped with trees, with many bills. Below the title:

"The second—is the Cut Infernal—This consists in Casting
"Your Eyes suddenly down towards the gloomy abode
"of the inexorable Pluto, (In this case you must suppose
"Cuttee to be above you, a Cockney in a goneby Tilbury
"or a respectable Man outside the Clapham Coach)
"—rating the Commissioners soundly In the irregularity of
"the pebbles:—Horridly they do pave London now—!
"the same puddle was here last week—I declare!
"—By this time Cuttee has passed, the Clapham Coach gone by
—And you acclaim with Macbeth You are a Man again!"

$9\frac{3}{4}\times7\frac{7}{8}$ in. Pl. $13\frac{3}{4}\times9\frac{7}{8}$ in.

15485 THE CUT DIRECT!

London, Published by Thos McLean, 26, Haymarket.

See No. 15483. A dandy (r.), in frogged tight-waisted coat, glove-tight pantaloons or breeches, Hessian boots, a riding-whip under his arm, an eye-glass in his hand, stares over the head of a fashionably dressed man (l.), accompanied by a poodle, who faces him. The latter raises a hand in salute. On the wall behind, as in No. 15483, are bills (l. to r.): *Theatre Royal What Next Not at Home*; *Puppy lost*; *York Highflyer*; *Theatre Royal He would & He would not—Farce Who's the dupe.* Below the title:

"Cut third and last—is the Cut Direct,—and
"requires little more than down right impudence,
"In this case you must suppose Cuttee to meet you
"full front,—Meet his Salute with elevated
"eyebrows,—stare him full in the face—& pass on;
"as much as to say—Who the Devil are you?
One Cut is a "Dose".

$9\frac{3}{4}\times7\frac{15}{16}$ in. Pl. $13\frac{3}{4}\times9\frac{7}{8}$ in.

15486 MEASURE FOR MEASURE.[1]

Drawn by M. E. [Egerton.] *Engd by Geo. Hunt.*

Aquatint (coloured impression). A jovial elderly man in old-fashioned dress, grasps the hand of a younger man, more fashionably dressed, with a cockaded opera-hat under his arm, but with a plebeian profile. Above their heads is an ornate gas chandelier. Behind, a (?) ball-supper at a long table is in progress; liveried footmen wait; one staggers, hurling glasses of wine from his salver. The words of the foreground figures are below the title: *How d'you do Sir? I've certainly had the pleasure of being in your Company before—but—a—I really forget your Name.* The other: *If you please Sir,—I' made y'r*

[1] Publication line as No. 15483.

Breeches! I' made y'r Breeches! Answer: *Major Bridges! I'm sure, Very happy to see ye Major! Very happy indeed.*

This dialogue is illustrated in No. 10351, *A Meeting at Margate, or a little Mistake.*

$5\frac{1}{2} \times 6\frac{3}{8}$ in.

15487 AS HOT AS THE DEUCE![1]

Aquatint (coloured impression). A man sits in profile to the l. over a steaming bowl, tilting his chair and blowing the contents of his spoon. He has a grotesque profile; wears a fashionable travelling ulster; his hat and umbrella are on a chair by the small round table. Through a window, above low green slatted blinds, are seen snow-covered roofs and falling snow.

$9\frac{3}{4} \times 7\frac{3}{4}$ in.

15488 NAUTICAL DISPUTE.

Phillips, fec.
Pub. by T. Gillard, 40, Strand, Nov. 21, 1827

Engraving (coloured impression). In a bare but neat ale-house room three Greenwich pensioners are in deep and heated discussion at a table before the fire. They point to fragments of pipe stem, arranged to show the position of ships in some engagement. Two sit, one stands; two have peg-legs. A fourth man (l.) watches intently. The host (r.) enters with frothing tankards.

$8\frac{1}{8} \times 11\frac{15}{16}$ in.

15489 ACCOMODATION—OR A HINT TO COUNTRY GENTLEMEN HOW TO SAVE THEIR FENCES

[Williams.]
Pub^{d} Oct^{r} 1827 by M'Clean Hay Market

Engraving (coloured impression). A man, woman, and boy stand outside a broken park paling, near an open gate. The man is out-at-elbows and holds a bill-hook; the other two, in more ragged clothes, are laden with wood from the paling. A large *Notice* is fixed to a tree: *Those persons who have been in the habit of stealing my fence for a considerable time past are respectfully informed that if agreable to them it will be more convenient to me if they steal my wood; and leave the fence for the present, and as it may be some little inconvenience in getting over the paling, the gate is left open for their Accomodation—.* The man: *Oh, we'll certainly accomodate the Gentleman and thank him too. a good Elm or two will last us all the Winter you know Bet!!* Bet: *Aye so it will John How cosey we shall be.*

$8\frac{5}{8} \times 12\frac{7}{8}$ in. With border, $9\frac{5}{8} \times 13\frac{9}{16}$ in.

15490 THE OPERA OVER! OR "THE LAST MAN."

I. V. S. Esq. Inv^{t}
Pub. June, 1827, by T. Gillard, 40 Strand

Aquatint (coloured impression). Below the title: *Sans Coach—Sans Cloak—Sans Every thing!! | Dish me! if I sha'nt be in a nice mess before I get to Joy's!!*

[1] Signature and publication line as No. 15486.

A dandy, with moustache, whisker, and beard, steps gingerly from an archway, one of three lit by hanging lamps, leading from the portico of the King's Theatre, *Haymarket*, to the street. Water from a spout descends on his top-hat, whence it gushes fore and aft in huge streams. He wears tail-coat, short trousers, and very flimsy pumps; he holds his handkerchief round his coat-collar; his gloves fall to the ground and he steps towards a muddy stream. A link-boy leans as if asleep under the next arch. Two bills are posted: *Chelsea Watermains always charged F.P. 16. f^t.* and *Madame Pasta's Benefit Night.* Title from Mary Shelley's book, published 1826, cf. No. 15341.
$9\frac{15}{16} \times 7\frac{13}{16}$ in. Pl. $12\frac{3}{4} \times 9$ in.

15491 A PINCH OF SNUFF BEHIND THE DROP.

C Vernet del^t
Pub^d 1827 by Fairburn Broad Way Ludgate Hill

Engraving. Two actors stand together; one (l.), in Roman armour, holds a snuff-box; the other, in a lion's skin, puts out a delicate hand to take a pinch, the skin being pushed back for the purpose. His head issues from the gaping jaws of the beast; his l. paw is on his hip. Below the title: *You really fought like a Hero!! | And you really roar'd like a Lion!!*

Copied in reverse from the lithograph *La prise de tabac derriere la toile* (reproduced, Grand-Carteret, p. 137).
$8\frac{1}{4} \times 6\frac{7}{16}$ in. Pl. $9\frac{7}{8} \times 7\frac{11}{16}$ in.

15492 BONIFACE'S VISIT TO THE DOCTOR.

Busby's Humorous Etchings, N° 65.

Design'd & Etched by J. S Busby.
Pub^d 1827 at the Artist's Depository 21 Charlotte St Fitzroy Sq London

Engraving (coloured impression). Doctor (r.), a slim middle-aged man, and patient (l.), a paunchy fellow with a bottle in his pocket, T.Q.L. figures, face each other. The perturbed patient clasps his paunch. Below the title: *Do you think I shall die, Doctor?* [Doctor] *Yes, of repletion.* On a table behind are two statuettes of nude athletic figures.
$3\frac{5}{8} \times 5\frac{1}{8}$ in. Pl. $4\frac{5}{8} \times 5\frac{3}{4}$ in.

15493 HOPE, FAITH & CHARITY.

Engraving. Plate to *Absurdities in Prose and Verse. Written and Illustrated by A. Crowquill*, 1827, p. 50. Three London characters: a burly labourer, perhaps a sewerman, in short jacket, breeches, and heavy boots stands in profile to the l. delightedly flourishing a lottery ticket: *Bish 1704* [see No. 13236]. In profile to the r. is a thin and hideous charity schoolboy, wearing bands (tabs) and a badge, *17*, on his coat; he holds a hoop and stick. Between them, full-face, is a lank-haired, lean, dissenting preacher, his hands clasped.

Not described in the text. One of thirteen plates, some being comic illustrations to fantastic tales. See also No. 15494.
6×4 in. (pl.). 298*. b. 23.

15494 STUDYING FROM NATURE.

Engraving. Plate to *Absurdities . . .*, p. 66, see No. 15493. An artist (l.) stands by his easel, facing with critical distaste his model, a fat and mature German or Flemish 'broom girl' (see No. 14769); both are in profile and ugly; her bust portrait is indicated on the canvas.
$6\frac{1}{2} \times 4\frac{1}{4}$ in. (pl.).

15495 MULTUM IN PARVO.

Seymour Del et Sculp[t]
London, Published by Tho[s] M[c]Lean, 26, Haymarket, 1827.

Engraving (coloured impression). A sheet of small designs, miscellaneous in subject and varying in scale. In the centre, the largest, three tipsy roisterers, arm-in-arm, stagger towards the broken railings of a deep area into which they will inevitably fall; a tiny watchman stands ineffectively in the background. They say: *Away, march away march away.* Above is a large open and moustached mouth before which is a small goblet in which a horned demon crouches; inscription: *The Devil's in it.* Below is an emblem of *War.* A creature composed of shield, jackboots, gauntlets, and with a skull for head, bestrides a cannon in full blast. Near this is *Honor*, represented by an exploding bomb from which fly two heads, arms, legs, &c. In *An Agreable Whist party* four elderly, ugly, and ill-tempered people play cards in a bare panelled room. *Better to follow, than meet* is the caption for a fashionably dressed woman who swaggers past a pier-glass which reflects her fearsomely ugly face. The last design, in the lower r. corner, is *An unwelcome Visit*; a beadle knocks at a street door, followed by a parish officer and a pregnant woman. The alarmed householder, who is to be charged with the maintenance of a bastard child (cf. No. 14598, &c.) looks from the window.
$8\frac{1}{2} \times 12\frac{3}{4}$ in. With border, $9\frac{1}{2} \times 13\frac{5}{8}$ in.

15496 A MORAL AND PHYSICAL THERMOMETER *Illustrated by the celebrated* DOCT[R] LETTSOM.

Williams Sculp[t]
Pub[d] June 1827 by S, Knights Sweetings Place

Engraving. Against the l. margin is a thermometer inscribed with degrees upwards and downwards from *0*, in the centre. Those above zero are headed *Temperance*, those below *Intemperance*. Reading downwards: [70] *Water*; *60 Milk & Water*; *50 Small Beer*; *40 Cyder*; *30 Wine*; *20 Porter*; *10 Ale Stou[t]*; *0*; *10 Punch*; *20 Toddy Crank*; *30 Grog and Brandy Water*; *40 Flip, Shrub*; *50 Bitters infused in Spirits Usquebaugh. Hysteric Waters*; *60 Gin Anniseed Brandy Rum and Whisky in the Morning*; *70 D[o] during the day and Night.*

The rest of the pl. is covered with eighteen small realistic designs arranged in three columns; the upper half show the results of Temperance and are headed *Benefits.* They are: *Health.* A sportsman tramps up hill with dog and gun. *Respect, Esteem, & Reputation.* A well-dressed couple walking to church preceded by children are greeted with a bow and a curtsey from a prosperous-looking pair. *Cheerfullness.* Three men drink, smoke, and sing at a table on which is a decanter. *Wealth.* Three men count great quantities of coin and notes. *Happiness.* Parents caress two children while an elder girl plays the piano. *Strength.* A man in a warehouse lifts up a big weight to the astonishment of another who holds a smaller one. *Serenity of mind.* A man sits with folded arms on a garden seat facing flowers. *Old Age.* A lady brings a little girl to an old man who sits with a large book beside him; the child offers him fruit. *Nourishment when taken at meals or in moderate quantities.* A well-covered dinner-table. Two men drain large tankards, two ladies hold glasses.

The designs illustrating the consequences of Intemperance are in columns headed: [1] *Vices*, [2] *Diseases*, [3] *Punishments.* [1] *Idleness.* Three men, one tipsy, outside a rustic ale-house. *Quarrell, Fighting, Swearing, and Obscenity.*

Two men fight; a tankard of gin lies on the floor. *Swindling, perjury, burglary, murder Suicide.* Two men in a wood with their dead victim; one rifles his pocket, the other loads his pistol. [2] *Sickness, & Tremor in the Morning.* A man, half-dressed, sits in a bedroom, leaning his head on his hand. *Inflamed eyes, red nose & face sore and swelled legs.* A doctor attends to his patient whose leg is supported on a stool. *Dropsy, Epilipsy* [sic], *Melancholy, madness, palsy, appoplexy, Death.* Men lift a man who has collapsed in the street; spectators stand round. [3] *Poverty and Debt.* Scene in a garret. A row of creditors, including a milkwoman, hold out their bills to a dismayed man. Two small children stand behind. *Rags, hunger, and, the Poor-house.* A man in tatters faces a stout citizen who points with his thumb to the large poor-house behind a wall. *Jail, Whiping* [sic], *the Hulks, Botany-bay the Gallows.* Four men, handcuffed in pairs, are led to a ship's boat by an armed man. Below the title: *Dedicated to that Eccentric Gentleman, M^r^ Abernethy, who posessing the abilitie of a skilfull Doc^r^, yet disowns the title. NB—Recomemended* [sic] *to the serious study of all sober heads of Families.—*

Lettsom (1744–1815) wrote, among much else, *On the Effects of Hard Drinking*, 1791. Abernethy (1764–1831) was an eminent surgeon with peculiar views on diet. The contrast between the effects of beer (with which wine is here associated) and spirits is that of Hogarth's *Beer Street* and *Gin Lane* (Nos. 3126, 3136). The thermometer may derive from the 'Spiritual Barometer' printed in the *Evangelical Magazine*, viii. 26 (1800), reproduced Quinlan, *Victorian Prelude*, N.Y. 1941, p. 115. Cf. No. 13199.

$12\frac{5}{8} \times 9\frac{1}{16}$ in. With border, $13\frac{1}{4} \times 9\frac{1}{2}$ in.

APPENDIX

Caricatures of 1820–1 in the Place Collection, B.M.L., bound with set 71, ii. All are engravings; all except 1 and 10 are coloured.

1. THE FILTH AND LIES OF THE GREEN BAG VISITING THEIR PARENTS AND FRIENDS, OR THE DANDY OF SIXTY SEVERELY BEAT BY HIS WIFE.

Marks fec^{t} London Pub^{d} by W. Benbow 269 Strand

The King and his Ministers (with the Devil), Bloomfield, the Archbishop, and Wilberforce, proved guilty by the Green Bag, which shows *that she's as innocent as we are Vile*. The King tramples on (*inter alia*) a paper: *on the necessity of punishing Bigamy*, the only allusion to the latent danger that the Queen's lawyers might bring forward the marriage to Mrs. Fitzherbert. Cf. No. 13305.

Castlereagh claims to have done 'every thing in my power not only to deprive her of her rights and spotless name but of l—fe also'.

10 × 16 $\frac{3}{16}$ in.

2. THE SONG OF SID.

Marks (28 Fetter Lane) fec^{t} Pub^{d} by Benbow N^{o} 269 Strand
Price One Shilling.

Heading to printed verses. Sidmouth, an old woman, nurses George IV, a whiskered infant (see No. 13764). The first of twelve verses:

> Who taught thee to abuse thy Wife,
> Who made up all this trying fuss,
> And who conspir'd to take her life—
> Thy Nurse.

8 $\frac{11}{16}$ × 6 $\frac{15}{16}$ in. Sheet, 16 $\frac{3}{8}$ × *c.*10 $\frac{3}{8}$ in.

3. FEMALE INTREPIDITY!! OR THE INFAMOUS PROPOSAL REJECTED.

"*A House divided against itself cannot stand.*"

Drawn and Etched by Mr [or *M*] *G H—y.*
Published June 13th 1820 by J. Fairburn 2 Broadway Ludgate Hill.

Caroline rejects 'the bribe' (see No. 13730), protected by John Bull, Sandy, and Pat. The King, with his mistress, tramples on *Religeon*, *Decency*, &c. In a picture of *Jupiter and Europa* the naked Queen (presumably) rides a bull (J.B.).

8 × 12 $\frac{9}{16}$. With border, 9 $\frac{3}{8}$ × 13 $\frac{3}{8}$ in.

4. No. 13741.

5. DOCTORS, BISHOPS, JUDGES, GENERALS, AND STATESMEN AT HARD WORK, OR A SHITTING COMMITTEE.

IRC fecit
Pub^{d} July 1820 by Benbow Corner of S^{t} Clements Church Yard Strand

Ministers, horribly griped, sit on a vast Green Bag (see No. 13735), trying to hatch eggs. The King hits the kneeling Bloomfield in the face, saying *They*

shall hatch by G—d! John Bull and a soldier (see No. 13850) watch derisively. Behind him is the Pavilion.
$9\frac{3}{8}\times 15\frac{11}{16}$. With border, $10\frac{1}{8}\times 16\frac{1}{4}$ in.

6. No. 13755.

7. A KICK UP IN A GREAT HOUSE.

[? Elmes f.] *Pub^{d} Aug^{t} 1820 by Benbow—Corner* . . . [ut supra].

King, Archbishop, Ministers, &c., and Green Bag are overturned or put to flight by the Queen mounted on a savage bull (J.B.). An *Italian* dagger, a *horse Leech*. &c., &c., fall from the Bag.
c. $10\frac{1}{8}\times 15$ in.

8. THE BLANKET HORNPIPE BY SIGNOR NON RICORDO.
A New Farce, now Performing with thundering and unbounded applause, by the Ladies of the Metropolis, at the Theatre R—l Palace Yard.

W—E—Sculp London Pub. by Benbow Sep— 1820 corner . . . [ut supra]

Five burlesqued and bedizened women toss, 'for Virtue's sake', the King high from a blanket, egged on by the two sentries (see No. 13809) who stand before the screen of Carlton House.
$10\frac{3}{8}\times 15$ in. With border, $10\frac{7}{8}\times 15\frac{7}{16}$ in.

9. No. 13856.

10. K—G CUPID IN THE CORNER—PLAYING BOPEEP.

W—E. [Elmes] *Pub^{d}—Sep^{r}—16—1820 by Benbow, Corner* . . . [ut supra]

An imitation of No. 13851, the lady being 'Mrs. Q.' The King hides from 'the Queenites'.
$13\frac{9}{16}\times 9\frac{5}{8}$ in.

11. No. 13901.

12. BOADICEA, QUEEN OF BRITAIN, OVERTHROWING HER ENEMIES. *Humbly dedicated to Caroline, Queen of Great Britain and Ireland.*

Published November 1820, by John Fairburn Broadway Ludgate Hill, London.

Caroline, in royal robes and crown, stands in her chariot, driving it and her pair of horses over the prostrate bodies of King, Ministers, Archbishop, and witnesses, while the royal troops flee in disorder and 'the People' led by Wood (in armour) and the Queen's lawyers advance with a banner: *Victory*, with laurel wreath and bonnet rouge. The Queen, her spear poised above the King, says *Dieu et Mon Droit*; the scythe of her chariot-wheel menaces the King's neck.
$8\frac{15}{16}\times 13\frac{3}{16}$ in.

13. PROROGUING PARL—T OR THE DEVIL IN THE SPEAKER'S CHAIR. *St. Stephens, Nov. 23, 1820.*

Published November 1820, by J. Fairburn Broadway, Ludgate Hill, London.

A stampede from the House of Commons, with the Devil, bewigged, in the Chair (l.), the Speaker hastening to the r. On the Table are papers: *Pains and*

Penalties; *Taxes*; *Grants for R—l Bastards*; *Protest of the Queen*; *Gagging Bills; 1820.* Derisive and Queenite spectators look down from the gallery.

Opposition were 'riotous' at the Prorogation, and hooted the Speaker as he went out.

$9 \times 13\frac{3}{8}$ in.

14. RUMPING AN ILLUSTRIOUS PERSONAGE!! OR A COURTLY SPECIMEN OF GOOD MANNERS *Vide 'The Times' January, 29th 1821.*

Published February, 1821, by J. Fairburn, Broadway, Ludgate Hill

The King turns his back on Prince Leopold, who departs, making an indignant speech. He bends graciously to a deputation from the Corporation of Dublin; the Lord Mayor (King, see No. 14524) presents the *Snug Ultra Loyal Address* [see No. 14105] *of the City of Dub—*. See No. 14114. *The Times*, 29 Jan.: 'At the private levée on Friday [26 Jan.] it was confidently said that an illustrious Prince was *rumped* by an exalted personage.' The Deputation from Dublin were received with affability; the Address was presented to the King on the throne on the 27th.

$8\frac{7}{8} \times 13\frac{1}{4}$ in.

15. No. 14193.

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CAMPBELL, Major-General Sir Colin **1827**: 15436

CAMPBELL, Thomas **1825**: 14823. **1826**: 15178

CANNING, George **1820**: 13508, 13515, 13520, 13521, 13534, 13576, 13612, 13613, 13644, 13645, 13646, 13647, 13665, 13696, 13703, 13705, 13713, 13715, 13737, 13738, 13739, 13759, 13760, 13764, 13768, 13784, 13785, 13787, 13830, 13870, 13954, 13956, 13971, 14022. **1821**: 14106, 14108, 14199, 14206. **1822**: 14365, 14400, 14410. **1823**: 14500, 14518, 14524. **1824**: 14674. **1825**: 14766. **1826**: 15119, 15125, 15144. **1827**: 15366, 15369, 15371, 15372, 15373, 15374, 15376, 15377, 15378, 15379, 15383, 15384, 15385, 15387, 15388, 15389, 15390, 15391[1], 15391[1]A*, 15393, 15394, 15395, 15398, 15399, 15400, 15402, 15403, 15405, 15409, 15415, 15416, 15422, 15423

CANNING or REDDITCH, Maria **1820**: 13617

CANTERBURY, Lord, *see* MANNERS-SUTTON

CAPODISTRIAS, Joannes **1827**: 15390

CARLILE, Mary Anne **1821**: 14194

CARLILE, Richard **1820**: 13503, 13531, 13550, 13551, 13552, 13646, 13647, 13677, 13678, 13681, 13687. **1821**: 14194. **1822**: 14406

CARLO FELICE of Sardinia **1823**: 14509. **1825**: 14793

CARNAC, James Rivett (cr. Bart. 1836) **1827**: 15370

CAROLINE, Queen (Princess of Wales to 29 Jan. 1820) **1820**: 13661, 13662, 13663, 13664, 13665, 13666, 13667, 13668, 13693, 13694, 13702, 13703, 13727, 13728, 13729, 13730, 13731, 13731 A, 13733, 13734, 13735, 13736, 13737, 13738, 13739, 13741, 13742, 13743, 13746, 13747, 13748, 13749, 13750, 13751, 13752, 13753, 13754, 13755, 13756, 13757, 13758, 13759, 13760, 13761, 13762, 13763, 13764, 13766, 13767, 13768, 13769, 13770, 13772, 13778, 13779, 13781, 13782, 13784, 13785, 13786, 13787, 13788, 13789, 13790, 13793, 13794, 13795, 13796, 13797, 13798, 13799, 13800, 13801, 13802, 13803, 13808, 13809, 13810, 13813, 13814, 13818, 13819, 13820, 13821, 13822, 13823, 13824, 13825, 13826, 13827, 13828, 13829, p. 88, 13830, 13833, 13834, 13837, 13839, 13840, 13841, 13842, 13844, 13848, 13849, 13850, 13852, 13854, 13857, 13858, 13861, 13866, 13868, 13869, 13870, 13871, 13875, 13876, 13881, 13884, 13885, 13886, 13888, 13890, 13893, 13894, 13895, 13895 A, 13896, 13898,

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CAROLINE AMELIA of Augustenburg, Crown Princess of Denmark **1822**: 14373

CARPUE, Joseph Constantine **1827**: 15444

CARRINGTON, (Rev.) Caleb **1826**: 15225

CARTWRIGHT, Mr. **1823**: 14556

CARTWRIGHT, John, Major of Militia **1820**: 13656, 13677, 13006 A (p. 39), 13714. **1821**: 14194

CASTLEREAGH, Robert Stewart, Viscount (2nd Marquis of Londonderry, 1821–2) **1820**: 13504, 13510, 13512, 13515, 13516, 13518, 13519, 13520, 13531, 13534, 13564, 13573, 13612, 13613, 13619, 13623, 13644, 13645, 13646, 13647, 13665, 13671, 13674, 13694, 13695, 13696, 13703, 13705, 13712, 13713, 13715, 13722, 13724, 13727, 13728, 13729, 13733, 13737, 13738, 13739, 13751, 13755, 13756, 13757, 13758, 13759, 13760, 13764, 13768, 13769, 13770, 13774, 13777, 13782, 13783, 13784, 13785, 13786, 13787, 13789, 13798, 13803, 13824, 13826, 13829, 13830, 13836, 13837, 13840, 13841, 13842, 13843, 13846, 13849, 13853, 13854, 13868, 13875, 13879, 13882, 13889, 13894, 13900, 13903, 13915, 13916, 13945, 13946, 13954, 13955, 13971, 13972, 13974, 13975, 13975 A, 13977, 13978, 13979, 13983, 13984, 13985, 13987, 13990, 13994, 14003, 14006, 14007, 14009, 14010, 14011, 14019, 14022, 14026, 14027, 14049, pp. 737–8 (4). **1821**: 14108, 14111, 14118, 14130, 14135, 14145, 14162, 14168, 14172, 14179, 14199, 14206, 14229, 14236, 14241, 14246, 14254, 14262. **1822**: 14358, 14374, 14410, p. 321, **1823**: 14500. **1825**: 14817 (52). **1827**: 15376

CATALANI, Angelica **1820**: 13614. **1823**: 14549. **1824**: 14707

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CAYLA, Zoë, *née* Talon, Ctesse du **1823**: 14521

CHANTREY, Sir Francis Leggatt, R.A. (Kt. 1835) **1825**: 14953

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CHARLES II of England **1825**: 14873. **1827**: 15455, 15455 A, 15460, 15462

CHARLES X (previously Charles-Philippe, Cte d'Artois) **1825**: 14777, 14782, 14783, 14789, 14797. **1827**: 15390

CHARLES XIV of Sweden (Jean-Baptiste Bernadotte) **1820**: 13619

CHARLOTTE, Queen **1820**: 13787, 13854, 13999

CHARLOTTE, Princess (Princess Charlotte of Wales) **1820**: 13558, 13670, 13702, 13794, 13797, 13825, 13834, 13991, 14048. **1821**: 14243, 14255

CHARLOTTE Augusta Matilda, Princess Royal, Queen Dowager of Würtemberg **1827**: 15404, 15405

CHARTERIS, Francis (1675–1732) **1822**: 14428

CHATEAUBRIAND, François-Auguste, Vicomte de **1823**: 14510
CHESTER, Eliza **1821**: 14174. **1822**: 14429
CHIA CH'ING, Emperor of China **1820**: 14049
CHITTY, Joseph **1825**: 14863
CHRISTIAN, Crown Prince of Denmark (Christian VIII 1839–48) **1822**: 14373
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CIRILO, Fray, General of the Franciscans **1826**: 15148
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CLARENCE, Duke of, *see* WILLIAM HENRY
CLARKE, Mrs. Mary Anne **1820**: 13566. **1825**: 14772
CLAVERING, Charles John **1826**: 15120, 15134
CLELAND, James **1825**: 15020, 15070. **1826**: 15339
CLEMENTI, Muzio **1820**: 13692
CLIVE, W. (? Robert) **1826**: 15158
COBBETT, William **1820**: 13503, 13522, 13523, 13524, 13525, 13526, 13527, 13528, 13529, 13540, 13563, 13568, 13632, 13636, 13642, 13643, 13645, 13646, 13647, 13651, 13655, 13658, 13677, 13678, 13683, 13687, 13708, 13714, 13902, 13902 A, 14013, 14032, 14033, 14034, 14035, 14036, 14037, 14038, 14039, 14040, 14041, 14042, 14043. **1821**: 14122, 14139, 14194, 14196, 14206. **1822**: 14406, 14410. **1825**: 14806. **1826**: 15119, 15124, 15128, 15155, 15179. **1827**: 15384, 15422
COCHRANE, Thomas, Lord (10th Earl of Dundonald 1831–60) **1820**: 13591. **1826**: 15211
COFFIN, John Pine (Major-General 1825) **1821**: 14259*
COHEN, Andrew, Hyman, or Joseph **1823**: 14533, 14533 A
COKE, Lady Anne, *née* Keppel **1822**: 14422, 14423, 14423 A
COKE, Thomas William (cr. Earl of Leicester 1837) **1820**: 13764. **1822**: 14422, 14423, 14423 A
COLCHESTER, Charles Abbot, Lord (cr. Baron 1816) **1827**: 15414
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CONGREVE, Sir William, 2nd Bart. **1824**: 14653, 14654
CONSTABLE, Archibald **1825**: 14815. **1826**: 15321
CONSTANTINE PAVLOVICH, Grand Duke **1826**: 15111, 15113
CONYNGHAM, Elizabeth, *née* Denison, Marchioness **1820**: 13732, 13765, 13770, 13826, 13841, 13844, 13847, 13851, 13853, 13862, 13892, 13893, 13944, 13952, 13960, 13986, 14006, 14008, 14009, 14017, 14018, 14019, 14027, 14028, 14029, 14030, 14049, 14053. **1821**: 14108, 14111, 14117, 14124, 14127, 14177, 14181, 14186, 14237, 14241, 14245, 14246, 14258, 14260. **1822**: 14366, 14367, 14371, 14372, 14375, 14392, 14392 A, 14394, 14395, 14396, 14397, 14397A, 14398, 14401, 14401 A, 14404. **1824**: 14638, 14639. **1825**: 14792, 14939, 14940. **1826**: 15127, 15137. **1827**: 15364, 15371, 15373, 15375, 15379, 15388, 15394, 15400, 15410, 15411, 15413, 15413 A, 15424, 15425, 15426, 15427
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CONYNGHAM, Lord Francis, styled Lord Mount-Charles, Dec. 1824–1832 (2nd Marquis 1832–76) **1820**: 13893. **1821**: 14117, 14181. **1822**: 14375, 14396, 14397, 14397 A, 14404. **1824**: 14639. **1827**: 15371
CONYNGHAM, Lady Harriet Maria, m. 1832 Sir William Meredyth Somerville, afterwards Lord Athlumney **1820**: 14404. **1827**: 15364
CONYNGHAM, Henry Conyngham, 3rd Baron, cr. Viscount 1789, Earl 1797. Marquis 1816 **1820**: 13847, 13862, 13892, 14006, 14010, 14029, 14030, 14049, 14052, 14053. **1821**: 14177, 14181, 14186, 14202, 14245, 14246, 14258, 14260. **1822**: 14366, 14367, 14395, 14396, 14397, 14397 A, 14401, 14401 A, 14404. **1824**: 14639. **1825**: 14939. **1827**: 15364, 15404, 15411
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COOKE, J. (of Dublin) **1820**: 14076
COOKE, Thomas Potter **1824**: 14708
COOKE, William, K.C. **1820**: 13737, 13755, 13766, 13772, 13774, 13777, 13787
COOPE, J. **1823**: 14535, 14535 A
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COPLEY, Sir John Singleton (Kt. 1819, cr. Baron Lyndhurst, 1827) **1820**: 13518, 13519, 13825, 13827, 13843, 13870, 13888, 13946, 13948, 13956, 13957, 13958, 13959, 13967, 13970, 13985, 14002. **1821**: 14159, 14168, 14191. **1827**: 15369, 15375, 15378, 15383, 15384, 15391 [1], 15391 [1] A*, 15393, 15396, 15399, 15403, 15405, 15445
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COUTTS, Thomas **1825**: 14885, 15085. **1827**: 15455, 15455 A, 15457, 15458, 15459, 15462
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COX, Robert Albion, Alderman **1824**: 14693, 14709, 14710. **1825**: 14861, 14862, 14863, 14865, 14866. **1826**: 15155
CRABBE, George **1826**: 15178
CRAMER, Johann Baptist **1820**: 13692
CRAMTREE, Mr. **1823**: 14538
CRANBORNE, James Brownlow William Gascoyne-Cecil Viscount (2nd Marquis of Salisbury 1823–68) **1820**: 14071, 14072, 14073
CRANSTOUN, George (Lord Corehouse from 1826) **1825**: 15055
CRAVEN, William, 1st Earl of **1825**: 14830
CRAVEN, (Hon.) Keppel Richard **1820**: 14013. **1821**: 14122, 14205, 14206
CRIBB, Tom **1821**: 14330. **1822**: 14493. **1825**: 14929, 14947
CROCKFORD, William **1826**: 15162
CROKER, John Wilson **1820**: 13841. **1821**: 14181, 14195
CROMWELL, Oliver **1827**: 15435
CROTCH William **1820**: 13692
CRUIKSHANK, George[1] **1820**: 13677. **1821**: 14194, 14219. **1822**: 14493
CRUIKSHANK, Isaac Robert[1] **1821**: 14194. **1822**: 14493. **1825**: 14922, 14924, 14941, 14947, 14948, 14949, 14950. **1826**: 15169, 15213, 15215, 15220, 15222, 15228, 15230, 15232, 15237, 15241
CUBITT, William (Kt. 1851) **1822**: 14399, 14403
CULLEY, Matthew **1826**: 15130
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CUMBERLAND, Duke of, *see* ERNEST AUGUSTUS
CUNNINGHAM, (Rev.) John William **1820**: 13914, 13982. **1827**: 15392
CURTIS, Mr. **1824**: 14686
CURTIS, Anne, *née* Constable, Lady **1821**: 14252
CURTIS, James **1823**: 14530, 14530 A
CURTIS, Sir William, 1st Bart. **1820**: 13567, 13706, 13006 A (p. 39), 13853, 14014, 14019, 14063, 14063 A. **1821**: 14221, 14241, 14246, 14252. **1822**: 14382, 14382 A, 14384, 14384 A, 14385, 14386, 14388, 14389, 14390, 14392, 14392 A, 14394, 14395, 14396, 14398, 14400. **1823**: 14519, 14527. **1824**: 14637, 14690, 14691, 14693. **1825**: 14800, 14809, 14817 (26), 14823, 14883, 14884, 14956. **1826**: 15125, 15144. **1827**: 15411, 15445
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DARLINGTON, William Harry Vane, 3rd Earl of (cr. Marquis, 1827, and Duke of Cleveland, 1833). **1820**: 13710
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DEERHURST, George William Coventry, Viscount (8th Earl of Coventry 1831–43) **1825**: 14830, 14836
DEMONT, Louise **1820**: 13737, 13827, 13856, 13857, 13859, 13860, 13863, 13864, 13903, 13910, 13916, 13945, 13946, 13953, 13958, 13968, 13972, 13980, 13994. **1821**: 14188
DENMAN, Thomas (Kt. 1830, cr. Baron Denman 1834) **1820**: 13739,

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DERBY, Edward Stanley, 12th Earl of **1825**: 14800

DE ROBECK Mary Margaret, *née* Browne, Baroness **1827**: 15463

DE ROBECK, Baron Michael Henry **1827**: 15463

D'ESTE, Augusta Emma, 'Mlle' (m. T. Wilde, afterwards Lord Truro) **1822**: 14371, 14372. **1826**: 15156

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DEWAR, Robert **1824**: 14683, 14683 A

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DICK, Mrs. John **1824**: 14701. **1825**: 14824

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DRUMMOND, Henry **1821**: 14277

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DUNCANNON, John William Ponsonby, Viscount (cr. Baron Duncannon 1834, 4th Earl of Bessborough 1844–7) **1826**: 15143

DUNDAS, William **1825**: 14790

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ELLIS, Bow Street Officer **1820**: 13676, 13707
ELLISTON, Robert William **1821**: 14286, 14346. **1825**: 14815, 14842, 14865, 14955
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ENNISKILLEN, John Willoughby Cole, 2nd Earl of **1820**: 14013
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FARINGTON, Joseph, R.A. **1825**: 14953
FARNBOROUGH, Charles Long, Baron (cr. 1820) **1821**: 14195
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FITZCLARENCE, George Augustus Frederick (cr. Earl of Munster 1831) **1820**: 13712
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FLETCHER, (Rev.) Alexander **1824**: 14700, 14701, 14702, 14703. **1825**: 14815, 14823, 14824, 14860, 15067, 15068, 15074
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FOOTE, Maria (Countess of Harrington 1831–67) **1824**: 14711, 14712, 14713. **1825**: 14815, 14856, 14857, 14858, 14859, 14860, 14861, 14864, 14871, 14872, 14885, 15077
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FOX (Hon.) Charles James **1825**: 14779. **1826**: 15130, 15199. **1827**: 15388, 15438
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FRY, M. **1826**: 15236

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CRUIKSHANK, Isaac Robert or Robert[1] (1789–1856) **1820**: 13661, 13678, 13679, 13680, 13681, 13682, 13683, 13684, 13685, 13686, 13687, 13688, 13689, 13690, 13692, 13730, 13734, 13736, 13738, 13755, 13763, 13764, 13809, 13824, 13830, 13842, 13843, 13853, 13871, 13872, 13873, 13874, 13875, 13876, 13877, 13878, 13879, 13880, 13881, 13882, 13883, 13889, 13939, 13940, 13941, 13942, 13976, 13977, 13978, 13979, 13980, 13981, 13982, 13983, 13984, 13994, 13995, 13996, 13997, 13998, 13999, 14000, 14001, 14002, 14003, 14006, 14019, 14032, 14033, 14034, 14035, 14036, 14037, 14038, 14039, 14040, 14041, 14042, 14043, 14088. **1821**: 14126, 14139, 14145, 14172, 14173, 14179, 14180, 14185, 14193, 14194, 14242, 14277, 14278, 14279, 14282, 14283, 14285, 14286, 14320, 14321, 14322, 14323, 14324, 14325, 14326, 14327, 14328, 14329, 14330, 14331, 14332, 14333, 14334, 14335, 14336, 14337, 14338, 14339, 14340, 14341, 14342, 14343, 14344, 14345, 14346, 14347, 14348, 14349, 14350, 14351, 14352, 14353, 14354, 14355, 14356. **1822**: 14364, 14375, 14377, 14397, 14403, 14410, 14423, 14427, 14432, 14487, 14488, 14489, 14490, 14491, 14492, 14493. **1823**: 14512, 14520, 14521, 14524, 14526, 14543, 14544, 14549, 14551, 14609, 14610, 14611, 14612, 14613, 14614, 14615, 14616, 14617, 14618, 14619, 14620, 14621, 14622, 14623, 14624, 14625, 14626, 14627, 14628. **1824**: 14642, 14668, 14670, 14671, 14672, 14673, 14674, 14693, 14694, 14698, 14699, 14701, 14706, 14707, 14710, 14711. **1825**: 14765,

[1] He uses the signature I. R. C. to the end of 1822. Thereafter, with an exception in April 1823, he is R. C.

14766, 14768, 14770, 14771, 14772, 14788, 14800, 14830, 14831, 14833, 14837, 14856, 14861, 14865, 14866, 14867, 14868, 14870, 14874, 14875, 14877, 14878, 14882, 14885, 14886, 14922, 14923, 14924, 14925, 14926, 14927, 14928, 14929, 14930, 14931, 14932, 14933, 14934, 14935, 14936, 14937, 14938, 14939, 14940, 14941, 14942, 14943, 14944, 14945, 14946, 14947, 14948, 14949, 14950, 14951, 14952, 14953, 14954, 14956, 14959, 14960, 14961, 14969, 14973, 14974, 14975, 14978, 14979, 14981, 14983, 14985, 14986, 14987, 14988, 14989, 14990, 15008, 15009. **1826**: 15119, 15136, 15138, 15141, 15148, 15159, 15160, 15167, 15169, 15170, 15171, 15177, 15198, 15199, 15200, 15201, 15202, 15203, 15205, 15206, 15207, 15208, 15209, 15210, 15211, 15212, 15213, 15214, 15215, 15216, 15217, 15218, 15219, 15220, 15221, 15222, 15223, 15224, 15225, 15226, 15227, 15228, 15229, 15230, 15231, 15232, 15233, 15234, 15235, 15236, 15237, 15238, 15239, 15240, 15241, 15244, 15245, 15246, 15247, 15250, 15251, 15252, 15253, 15254, 15256, 15258, 15260, 15262, 15263, 15265, 15266, 15268, 15270, 15273, 15274, 15275, 15276, 15277, 15278, 15279, 15280, 15281, 15282, 15283, 15284, 15285, 15286, 15287, 15288, 15289, 15291, 15292, 15293, 15294, 15295, 15296, 15297, 15299. **1827**: 15370, 15398, 15401, 15403, 15412, 15414, 15416, 15417, 15434, 15441, 15443, 15447, 15449, 15455, 15456, 15457, 15458, 15459, 15463, 15467, 15480

DEBUCOURT, Philibert-Louis (1755–1832) **1823**: 14635*†

'DICK DOUBLESTONE' **1825**: 14879

DIGHTON, Richard (1795–1880)[1] **1820**: 14054, 14055, 14056, 14057, 14058, 14059, 14060, 14061, 14062, 14063, 14064, 14065, **1821**: 14234, 14244, 14247, 14248, 14253, 14264, 14265, 14266, 14267, 14268, 14269, 14270, 14271, 14289, 14290, 14291, 14292, 14293, 14294, 14296, 14297, 14298. **1822**: 14411, 14412, 14413, 14414, 14415, 14416, 14417, 14418, 14419, 14463. **1823**: 14529, 14530, 14531, 14532, 14533, 14534, 14535, 14536, 14537, 14538, 14539. **1824**: 14677, 14678, 14679, 14680, 14681, 14682, 14683, 14684, 14685, 14686. **1825**: 14817. **1827**: 15436

'DIOGENES TIGER' **1824**: 14716

'DON JUAN' or 'Don Giovanni' (R. Cruikshank) **1825**: 14837, 14875, 14885. **1827**: 15463

E., A. **1820**: 14084. **1821**: 14311

E., M., Esqr. (M. Egerton) **1821**: 14309. **1825**: 14903, 14994, 14995, 14996, 14997, 14998, 14999, 15000, 15001, 15002, 15003, 15004, 15005, 15006, 15007, 15014, 15015, 15016. **1827**: 15481, 15482, 15483, 15484, 15485, 15486, 15487

E., W. **1827**: 15384

EGO **1826**: 15173

ELMES, W. **1820**: 13762, p. 738 (3).

F (? two artists) **1826**: 15298, 15361

FAIRHOLT, Frederick William (1814–66) **1820**: 13765

FORRESTER, Alfred Henry (1804–72) **1825**: 14767, 14904, 14905, 14906, 14907, 14908, 14909, 14910, 14911, 14914, 14915. **1826**: 15156, 15174, 15271. **1827**: 15468, 15493, 15494

G., E. **1826**: 15172

G., F. **1826**: 15153, 15154

GILLRAY, James (*c.* 1757–1815) **1822**: 14442

GLEADAH, Joseph **1821**: 14261. **1822**: 14405, 14408, 14461, 14462. **1823**: 14507, 14508, 14515

GREENWOOD, T. **1825**: 14787

'H B' (John Doyle, 1797–1868) **1827**: 15381, 15382, 15418, 15419, 15435, 15440, 15461

H. H., *see* H. HEATH

H. H. H. (H. Heath) **1825**: 14846

H., M. **1824**: 14664

H., T., *see* HOOK, Theodore

H., W., [1] *see* W. HEATH

H., W., [2] **1821**: 14107, 14108

[1] See Index of Printsellers.

HEATH, H. **1824:** 14653, 14656, 14704, 14737, 14738, 14739, 14741, 14742, 14743, 14744. **1825:** 14775, 14798, 14799, 14828, 14835, 14846, 14847, 14848, 14849, 14850, 14851, 14852, 14853, 14859, 14860, 14871, 14873, 14876, 14881, 14883, 14884, 14887, 14888, 14889, 14890, 14892, 14893, 14894, 14895, 14896, 14897, 14898, 14902, 14912, 14913, 15013. **1826:** 15118, 15140, 15161, 15166, 15168, 15178, 15180, 15181. **1827:** 15363, 15364, 15365, 15366, 15369, 15371, 15373, 15374, 15375, 15376, 15377, 15378, 15388, 15389, 15390, 15393, 15394, 15404, 15405, 15407, 15408, 15421, 15432, 15438, 15439, 15444, 15447A, 15448, 15451, 15453, 15454

HEATH, William[1] (*see* ARGUS) **1820:** 13709, 13709 A (1823), 13729, 13733, 13759, 13766, 13767, 13848, 13852, 13891, 13892, 13893, 13896, 13974, 14018, 14027, 14074, 14077, 14078. **1821:** 14106, 14113, 14114, 14115, 14174, 14235, 14254, 14275, 14284. **1822:** 14358, 14365, 14366, 14367, 14368, 14370, 14371, 14372, 14420, 14422, 14424, 14461, 14462. **1823:** 14498, 14513, 14517, 14518, 14522, 14523, 14540, 14541, 14542, 14553, 14554, 14556, 14557, 14558, 14560, 14561, 14562, 14563, 14564, 14565, 14566, 14567, 14568, 14569, 14570, 14571, 14572, 14573, 14574, 14575, 14576, 14577, 14578, 14579, 14580, 14581, 14582, 14583, 14584, 14585, 14586, 14587, 14588, 14589, 14590. **1824:** 14637, 14638, 14639, 14640, 14650, 14690, 14726, 14727, 14728, 14729, 14730, 14731, 14732, 14733, 14734, 14735, 14736, 14740. **1825:** 14777, 14778, 14779, 14783, 14784, 14785, 14786, 14789, 14790, 14791, 14792, 14793, 14794, 14796, 14797, 14801, 14802, 14803, 14804, 14806, 14807, 14808, 14810, 14811, 14812, 14813, 15017, 15018, 15019, 15020, 15021, 15022, 15023, 15024, 15025, 15026, 15027, 15028, 15029, 15030, 15031, 15032, 15033, 15034, 15035, 15036, 15037, 15038, 15039, 15040, 15041, 15042, 15043, 15044, 15045, 15046, 15047, 15048, 15049, 15050, 15051, 15052, 15053, 15054, 15055, 15056, 15057, 15058, 15059, 15060, 15061, 15062, 15063, 15064, 15065, 15066, 15067, 15068, 15069, 15070, 15071, 15072, 15073, 15074, 15075, 15076, 15077, 15078, 15079, 15080, 15081, 15082, 15083, 15084, 15085, 15086, 15087, 15088, 15089, 15090, 15091, 15092, 15093, 15094, 15095, 15096, 15097, 15098, 15099, 15100, 15102, 15103, 15104, 15105, 15106, 15107, 15108, 15109, 15110. **1826:** 15113, 15114, 15115, 15116, 15117, 15124, 15301, 15302, 15303, 15304, 15306, 15307, 15308, 15309, 15310, 15312, 15313, 15314, 15315, 15316, 15317, 15318, 15319, 15320, 15321, 15322, 15323, 15324, 15325, 15326, 15327, 15328, 15329, 15330, 15331, 15332, 15333, 15334, 15335, 15336, 15337, 15338, 15339, 15340, 15341, 15342, 15343, 15344, 15345, 15346, 15347, 15348, 15349, 15350, 15351, 15352, 15353, 15354, 15355, 15356, 15357, 15358. **1827:** 15371, 15379, 15410, 15411, 15413, 15425, 15427, 15428, 15429, 15430, 15431, 15433, 15462, 15466, 15479

HEESTON **1820:** 13757

HOOD, Thomas (1799–1845) **1825:** 14815

HOOK, Theodore **1820:** 13933, 13934

HORN (musical, depicted) **1824:** 14745, 14746, 14747, 14748, 14749

HORNEGOLD, N. **1821:** 14246

†HUGHES, *see under* 14958

HUMPHREY, George **1823:** 14586

HUNT, Charles[2] **1825:** 14921

HUNT, George[2] **1824:** 14761, 14762, 14763. **1825:** 14995, 14996, 14997, 14998, 14999, 15000, 15001, 15002, 15003, 15004, 15005, 15006, 15007, 15008, 15009, 15010, 15011, 15014, 15015, 15016. **1826:** 15182

HURDIS, J. H. **1826:** 15242, 15271.

I. **1822:** 14431, 14440, 14441, 14445. **1823:** 14568, 14569, 14570, 14571, 14572, 14578, 14583, 14584, 14585. **1824:** 14714, 14720, 14721, 14722, 14723, 14724, 14725. *See* EGO.

I GO **1824:** 14705

[1] See Index of Persons.

[2] See Index of Printsellers.

J (or I) **1827**: 15386
J J **1825**: 14920
JONES, Captain Edward **1827**: 15441
JONES, Thomas Howell[1] **1824**: 14667, 14709, 14713. **1825**: 14773, 14781, 14782, 14822, 14857. **1826**: 15152. **1827**: 15386, 15400, 15402, 15415, 15442, 15450, 15478

KNIGHT or KNIGHTS, S.[1] **1826**: 15188, 15190

LANE, Theodore (1800–28)[2] **1820**: 13948, 13950, 13951, 13952, 13953, 13954, 13955, 13956, 13957, 13958, 13959, 13960, 13961, 13962, 13963, 13964, 13965, 13966, 13967, 13968, 13969, 13970, 13971, 13972, 13988, 13989, 14013, 14015, 14028. **1821**: 14103, 14109, 14110, 14112, 14119, 14120, 14122, 14129, 14131, 14144, 14146, 14170, 14171, 14175, 14176, 14182, 14183, 14184, 14188, 14189, 14190, 14191, 14192, 14196, 14197, 14205, 14206, 14295, 14299, 14300, 14301, 14302, 14303, 14304. **1822**: 14359, 14360, 14450, 14451, 14452, 14453, 14454, 14455, 14456, 14457, 14458, 14459, 14460. **1823**: 14579. **1824**: 14761, 14762, 14763. **1825**: 14823, 14824, 14916, 14994. **1826**: 15182, 15248, 15249
LAYTON, W. I. **1820**: 13991
†LEE, Fra[s] **1820**: 13676
LINES **1820**: 14052
LISLE, Joe **1825**: 14991, 14992, 14993

M., J. R., *see* J. R. MARSHALL
MACNAUGHTON, A. (G. Cruikshank) **1824**: 14689
MARKS, Lewis or J. L.[1] **1820**: 13691, 13732, 13765, 13769, 13770, 13827, 13829, 13841, 13847, 13850, 13854, 13855, 13867, 13884, 13992, 14029, 14030, 14045, 14053, 14097, 14098, 14100, p. 737 (2). **1821**: 14111, 14124, 14127, 14128, 14177, 14178, 14200, 14204, 14238, 14258, 14260, 14280, 14281. **1822**: 14373, 14374, 14387, 14388, 14394, 14395, 14396, 14404, 14409, 14464. **1823**: 14497, 14501, 14509. **1824**: 14641, 14645, 14652, 14654, 14657, 14660, 14662, 14663, 14691, 14695, 14700, 14702, 14703, 14708, 14750, 14751, 14752, 14753, 14754. **1825**: 14809, 14838, 14839, 14840, 14841, 14842, 14843, 14844, 14845, 14863, 14880. **1826**: 15143, 15145, 15146
MARRYAT, Frederick, Captain, R.N. (1792–1848) **1820**: 14067, 14088,[3] 14089, 14090, 14091, 14092, 14093, 14094, 14095, 14096, p. 176 (6). **1822**: 14383, 14443, 14447. **1823**: 14511. **1824**: 14718, 14719
MARSHALL[1] **1820**: 13728, 13788, 13849, 14073
MARSHALL, John R. **1825**: 14963, 14964, 14965, 14966, 14967, 14968, 14969, 14970, 14971, 14972, 14973, 14974, 14975, 14976, 14977, 14978, 14979, 14980, 14981, 14982, 14983, 14984, 14985, 14986, 14987, 14988, 14990. **1826**: 15243, 15244, 15245, 15246, 15247, 15248, 15249, 15250, 15251, 15252, 15253, 15254, 15255, 15256, 15257, 15258, 15259, 15260, 15261, 15262, 15263, 15264, 15265, 15266, 15267, 15268, 15269, 15270, 15272, 15273, 15274, 15275, 15276, 15278, 15279
MERLE, William Henry **1826**: 15155. **1827**: 15391
'MR SNOOKS' (R. Cruikshank) **1827**: 15458

NAVAL OFFICER, A (? Marryat) **1821**: 14287, 14288
'NORTHUMBERLAND FREEHOLDER' **1826**: 15120, 15121, 15122, 15129, 15130, 15133, 15134, 15142

P, M **1825**: 14877
P×××Y, J. **1822**: 14376
'PAUL PRY ESQR', a little figure, in some characteristic attitude of Liston in the play, a pseudonym of W. Heath **1827**: 15411, 15429, 15430, 15431, 15433
PERRING, C. H. **1826**: 15125
'PETER PASQUIN' (H. Alken) **1824**: 14764
'PETER WILKINS' (R. Cruikshank) **1827**: 15401, 15455

[1] See Index of Printsellers. [2] See Index of Persons.
[3] The 'R.C.' signature shows that this is not earlier than 1823.

PHILLIPS, John **1825**: 14805, 14879. **1827**: 15380, 15387, 15392, 15395, 15396, 15397, 15399, 15406, 15409, 15420, 15426, 15460, 15464, 15465, 15488
PYNE, William Henry (1769–1843) **1825**: 15009, 15010, 15011

Q in the corner (G. Cruikshank) **1824**: 14644
Q> **1826**: 15164
(T. Jones) **1827**: 15442

'RED HERRING' (R. Cruikshank) **1827**: 15456
RONAN, Patrick **1824**: 14675, 14675 A. **1825**: 15012
ROWLANDSON, Thomas (1756–1827)[1] **1821**: 14305, 14306. **1822**: 14430. **1823**: 14525, 14629, 14630. **1825**: 14953, 14957, 14958

S., G. E. **1822**: 14369
S., J. T. Esq[r] **1823**: 14597
S., J. V. Esq[r] **1826**: 15147. **1827**: 15490
SCHARF, George (1788–1860)[1] **1820**: 13006 A (p. 39)
'SELIM' **1820**: 13890, *see under* No. 14188
SEYMOUR, Robert (1800?–36) **1820**: 13994, 13995, 13996, 13997. **1827**: 15424, 15445, 15495
SHERINGHAM, John **1820**: 13677. **1821**: 14312. **1822**: 14448. **1825**: 14818
SHORTSHANKS (*see* SEYMOUR) **1827**: 15424, 15445
SMART **1825**: 15011
S——N **1820**: 13830
SPUR (depicted), W. P. **1821**: 14313, 14314, 14315, 14316, 14317, 14318, 14319
'STRAIGHTSHANKS' (Williams) **1824**: 14745, 14746, 14748, 14749
STYLE **1821**: 14256
SUMMERS, W. **1825**: 14919
SUTHERLAND, Thomas (b. *c.* 1785) **1820**: 14086, 14087

T **1826**: 15298
'TOMMY, TOMKINS' (R. Cruikshank) **1825**: 14870

U., G. Esq[re] **1827**: 15478
U. U. (T. Lane) **1821**: 14299, 14300, 14301, 14302

VANDERGUTCHT [*sic*], T. J. (Jones, T. H.) **1825**: 14773
VERNET, Antoine-Charles-Horace (Carle) (1758–1839) **1827**: 15491
VOWLES, S.[1] **1820**: 13758, 13789, 13851, 13868, 13973, 13993

W, *see* H. White
'W—E' (Elmes) **1820**: p. 738 (2)
WAGEMAN, T. **1825**: 14955
†WHITE, H. **1826**: 15277, 15281, 15282, 15284, 15285, 15286, 15287, 15288, 15289, 15290, 15291, 15292, 15293, 15295, 15296, 15297, 15298, 15299
WILLIAMS, C. **1820**: 13676, 13737, 13739, 13760, 13785, 13858, 13866, 14031, 14046, 14051. **1821**: 14121, 14181, 14195, 14198, 14199, 14233, 14236, 14237, 14240, 14241, 14245, 14262, 14263, 14274, 14276. **1822**: 14378, 14379, 14382, 14384, 14392, 14400, 14401, 14402, 14406, 14426, 14428, 14429, 14439, 14449. **1823**: 14496, 14499, 14500, 14516, 14519, 14527, 14546, 14555, 14591, 14592, 14593, 14594, 14631, 14632, 14635. **1824**: 14636, 14643, 14646, 14648, 14658, 14659, 14661, 14666, 14669, 14745, 14746, 14747, 14748, 14749, 14755, 14756, 14757, 14758, 14759, 14760. **1825**: 14814, 14826, 14827, 14834, 14854, 14858, 14862, 14864, 14917, 15010. **1826**: 15127, 15137, 15139, 15144, 15162, 15163, 15165. **1827**: 15372, 15383, 15385, 15423, 15446, 15452, 15489, 15496

see Marryat

1821: 14286. **1822**: 14436, 14437. **1824**: 14717

[1] See Index of Printsellers.

INDEX OF PRINTSELLERS AND PUBLISHERS

ACKERMANN, R., 201 Strand **1822**: 14430

ARTIST'S DEPOSITORY, 21 Charlotte Street, Fitzroy Square **1825**: 14918. **1826**: 15359, 15360. **1827**: 15492

BALDWYN, C., Newgate Street **1823**: 14599, 14600, 14601, 14602, 14603, 14604, 14605, 14606, 14607, 14608

BANCE, Ch., Rue J. J. Rousseau, No. 10, Paris **1823**: 14635†*

BARRETT,[1] 44 Fetter Lane **1821**: 14256

BENBOW, William,[2] St. Clement's Church Yard, Strand **1820**: 13730, 13741, 13755, pp. 737–8 (6)

—— 269 Strand **1820**: 13831, 13832, 13833, 13834, 13835, 13836, 13837, 13838, 13839, 13840, 13867, 13884, 13946, 14029, 14030, pp. 737-8 (6). **1821**: 14107, 14108

—— 252 High Holborn **1825**: 14773

BLOOMER, T., Printer, 42 Edgbaston Street, Birmingham **1820**: 14048. **1821**: 14239

BROOKS, E., 16 Panton Street (address of H. Fores) **1820**: 14074

CARLILE, J.,[2] 55 Fleet Street **1820**: 13758, 13789

CATNACH, J., 2 Monmouth Court, Seven Dials **1821**: 14255. **1822**: 14393, 14494, 14495. **1823**: 14633, 14633 A

CHAPPLE, G., 66 Pall-Mall **1820**: 13648,[3] 13649, 13650, 13651, 13652, 13653, 13654, 13655, 13656, 13657, 13658, 13659, 13660, 13678, 13679, 13680, 13681, 13682, 13683, 13684, 13685, 13686, 13687, 13688, 13689, 13690

CLARK, I. (or J.) & Co., 1 Birchin Lane **1825**: 14780

CLARKE, W., 21 Finch Lane, Cornhill **1825**: 14822

CLINCH, 24 Princes Street, Soho **1820**: 13706, 14075

COLE, William, 10 Newgate Street **1826**: 15180

COLNAGHI & CO., Cockspur Street **1820**: 13006 A (p. 39) (with Scharf)

CRANE, J., Kennington Lane **1823**: 14498, 14556, 14557

CRUIKSHANK, George,[4] Myddelton Terrace, Pentonville **1826**: 15191, 15192, 15193, 15194, 15195, 15196, 15197. **1827**: 15469, 15470, 15471, 15472, 15473, 15474, 15475, 15476

CRUIKSHANK, R.,[4] 5 Lowndes Terrace, Knightsbridge **1827**: 15449

DEAN AND MUNDAY, Threadneedle Street **1820**: 13522, 13523, 13524, 13525, 13526, 13527, 13528, 13529, 13530, 13531, 13532, 13533, 13534, 13535, 13536, 13537, 13538, 13539, 13540, 13541, 13542, 13543, 13624, 13625, 13626, 13627, 13628, 13629, 13630, 13631, 13632, 13633, 13634, 13635, 13636, 13637, 13638, 13639, 13640, 13641, 13642, 13643, 13644, 13645, 13646, 13647

DIGHTON, Richard[1] **1820**: 14054, 14055, 14056, 14057, 14058, 14059, 14060, 14061, 14062, 14063, 14064, 14065. **1821**: 14266, 14267, 14268, 14269, 14270, 14271. **1822**: 14412, 14414, 14415, 14416, 14417, 14418. **1823**: 14529, 14530, 14531, 14532, 14533, 14534, 14535, 14536, 14537, 14538. **1824**: 14677, 14678, 14679, 14680, 14682, 14683, 14685

DOLBY, T.,[2] Strand or 299 Strand **1820**: 13824, 13870 (299 Strand, 80 Holywell Street, and 34 Wardour Street), 13871 (to 13883, 299 Strand and 34 Wardour Street), 13872, 13873, 13874, 13875, 13876, 13877, 13878, 13879, 13880, 13881, 13882, 13883, 13885,[5] 13886, 13887, 13888,

[1] See Index of Artists.

[2] See Index of Persons.

[3] Nos. 13648–60 with J. Johnston.

[4] See Index of Persons, Index of Artists.

[5] Nos. 13885–8 with Fairburn.

13943, 13944, 13945. **1821**: 14126, 14173, 14187, 14242, 14251. **1822**: 14391 (for F. O'Neill)

DUNCOMBE, J., 19 Little Queen Street, Holborn (*Duncombe's Miniature Caricature Magazine*) **1824**: 14713. **1825**: 14857

ELLIOT, E., 61 Wych Street **1820**: 13675

FAIRBURN, J. or John,[1] Broadway, Blackfriars or Ludgate Hill **1820**: 13504, 13742, 13743, 13744, 13745, 13746, 13747, 13748, 13749, 13750, 13751, 13752, 13753, 13754, 13761, 13762, 13768, 13786, 13787, 13828, 13856, 13857, 13859, 13860, 13861, 13862, 13863, 13864, 13865, 13885,[2] 13886, 13887, 13888, 13894, 13901, 13935, 13936, 13937, 13938, 14007, 14012, 14014, pp. 737–9 (4). **1821**: 14104, 14105, 14123, 14125, 14132, 14185, 14193, 14202, 14249, 14250, 14252, 14279, 14282, 14285, pp. 737–9 (4) **1822**: 14376, 14380, 14381, 14389, 14390, 14398, 14403, 14407, 14411A, p. 321, 14432, 14465, 14466, 14467, 14468, 14469, 14470, 14471, 14472, 14473, 14474, 14475, 14476, 14477, 14478, 14479, 14480, 14481, 14482, 14483, 14484, 14485, 14486. **1823**: 14502, 14503, 14504, 14506, 14510, 14519, 14521, 14525, 14550, 14551, 14552, 14629, 14630. **1824**: 14636, 14642, 14643, 14646, 14648, 14649, 14651, 14655, 14658, 14659, 14661, 14668, 14693, 14694, 14698, 14699, 14701, 14706, 14707, 14711, 14712, 14759, 14760. **1825**: 14765, 14770, 14771, 14772, 14781, 14782, 14795, 14798, 14799, 14800, 14825, 14830, 14831, 14833, 14834, 14837, 14854, 14856, 14861, 14862, 14864, 14865, 14866, 14867, 14868, 14879, 14881, 14882, 14883, 14884, 14885, 14886, 14887, 14888, 14962, 14963, 14964, 14965, 14966, 14967, 14968, 14969, 14970, 14971, 14972, 14973, 14974, 14975, 14976, 14977, 14978, 14979, 14980, 14981, 14982, 14983, 14984, 14985, 14986, 14987, 14988, 14989, 14990. **1826**: 15119, 15126, 15127, 15128, 15141, 15148, 15169, 15171, 15173, 15179, 15242, 15243, 15244, 15245, 15246, 15247, 15248, 15249, 15250, 15251, 15252, 15253, 15254, 15255, 15256, 15257, 15258, 15259, 15260, 15261, 15262, 15263, 15264, 15265, 15266, 15267, 15268, 15269, 15270, 15272, 15273, 15274, 15275, 15276, 15277, 15278, 15279, 15280, 15281, 15282, 15283, 15284, 15285, 15286, 15287, 15288, 15289, 15290, 15291, 15292, 15293, 15294, 15295, 15296, 15297, 15298, 15299, **1827**: 15374, 15377, 15385, 15390, 15399, 15417, 15421, 15428, 15439, 15443, 15451, 15458, 15460, 15466, 15468, 15479, 15491

FORES, H (or Fores) 16 Panton Street,[3] Haymarket **1820**: 13827, 14068. **1821**: 14277. **1822**: 14377, 14421. **1824**: 14666. **1825**: 14761

FORES, R. A. or R., 71 Leadenhall Street, Aldgate **1820**: 13825, 13998, 13999, 14000, 14001, 14002, 14003, 14071. **1821**: 14121, 14186

FORES, Richard, 74 Leadenhall Street, Aldgate **1820**: 13739, 13756

FORES, S. W.,[1] 41 Piccadilly **1820**: 13502, 13506, 13661, 13676, 13692, 13709, 13713, 13729, 13733, 13757, 13759, 13766, 13767, 13826, 13848, 13852, 13866, 13869, 13891, 13892, 13893, 13896, 13897, 13899, 13974, 13986, 13998, 13999, 14000, 14001, 14002, 14003, 14027, 14061A, 14077, 14080, 14083. **1821**: 14106, 14113, 14114, 14115, 14181, 14195, 14199, 14237, 14241, 14245, 14254, 14264A, 14265A, 14272, 14274, 14275, 14276, 14284. **1822**: 14358, 14365, 14366, 14367, 14368, 14370, 14371, 14372, 14378, 14379, 14382 A, 14384 A, 14392 A, 14397 A, 14411 A, 14420, 14422, 14424, 14424 A, 14426, 14428, 14429, 14439, 14461, 14462. **1823**: 14497, 14499, 14500, 14501, 14509, 14513, p. 368, 14515A, 14516, 14517, 14518, 14539, 14540, 14546, 14553, 14554, 14555, 14558, 14560, 14561, 14591, 14592, 14593, 14594, 14631, 14632. **1824**: 14637,

[1] See Index of Persons.

[2] Nos. 13885–8 with Dolby.

[3] See E. Brooks.

14638, 14639, 14640, 14645, 14650, 14652, 14653, 14654, 14656, 14657, 14663, 14665, 14669, 14687, 14690, 14697, 14704, 14726, 14727, 14729, 14730, 14731, 14732, 14737, 14738, 14739, 14740, 14755, 14756, 14757, 14758. **1825**: 14775, 14828, 14835, 14846, 14847, 14848, 14849, 14850, 14851, 14852, 14853, 14858, 14859, 14860, 14871, 14873, 14876, 14889, 14890, 14891, 14892, 14893, 14894, 14895, 14896, 14897, 14898, 14902. **1826**: 15112, 15115, 15118, 15137, 15139, 15140, 15152, 15153, 15154, 15161, 15162, 15163, 15164, 15166, 15168. **1827**: 15363, 15364, 15365, 15366, 15369, 15371, 15373, 15376, 15379, 15388, 15389, 15393, 15394, 15400, 15409, 15410, 15413, 15414, 15432, 15438, 15444, 15447A, 15477, 15478

GIBBS, H., Great Newport Street **1825**: 14920

GILLARD, T., 40 Strand **1827**: 15481, 15488, 15490

GREENLAND, G., 3 Finsbury Place **1820**: 13555, 13556, 13557, 13558, 13559, 13560, 13561, 13562, 13711, 13712

GRIFFIN, J., outside Middle Row, Holborn, Opposite Gray's Inn Lane **1820**: 13868

GRIFFIN, Richard[1] & Co., 75 Hutcheson Street, Glasgow, seller (with other booksellers) of the *Glasgow* (afterwards *Northern*) *Looking Glass* (Griffin's imprint is omitted from the first two numbers of the latter; printsellers' and booksellers' names are omitted after No. 16). Griffin printed and published the *Northern Looking Glass*, New Series (15339–15358).

GROVE AND CO., 1 Leicester Square **1820**: 13694, 13695, 13696, 13697, 13698, 13699, 13700, 13701, 13702, 13703, 13704, 13705

HARRIS, C., Bow Street, Covent Garden **1824**: 14670

HODGSON, 43 King Street, Snow Hill, London & [1821] 43 Holywell Street, Strand **1820**: 13973. **1821**: 14246

HOLBROOK & SON, 15 Anglesea Street, Dublin **1827**: 15455 A

HOLT, T., 1 Catherine Street, Strand **1825**: 14869

HONE, William,[1] 45 Ludgate Hill **1820**: 13508, 13509, 13510, 13511, 13512, 13513, 13514, 13515, 13516, 13517, 13518, 13519, 13520, 13521, 13790, 13791, 13792, 13793, 13794, 13795, 13796, 13797, 13798, 13799, 13800, 13801, 13802, 13803, 13804, 13805, 13806, 13807, 13808, 13844, 13845, 13846, 13947, 14005. **1821**: 14133, 14134, 14135, 14148, 14149, 14150, 14151, 14152, 14153, 14154, 14155, 14156, 14157, 14158, 14159, 14160, 14161, 14162, 14163, 14164, 14165, 14166, 14167, 14168, 14169, 14201, 14207, 14208, 14209, 14210, 14211, 14212, 14213, 14214, 14215, 14216, 14217, 14218, 14219, 14220, 14221, 14222, 14223, 14224, 14225, 14226, 14227, 14228, 14229, 14230, 14231, 14232. **1822**: 14433

HOUGH, S., 14 Dean Street, Fetter Lane **1820**: 14018

HUGHES, T., 35 Ludgate Street **1820**: 13611, 13612, 13613, 13614, 13615, 13616, 13617, 13618, 13619, 13620, 13621, 13622, 13623, 13715, 13716, 13717, 13718, 13719, 13720, 13721, 13722, 13723, 13724, 13725, 13726

HUMPHREY, G., 27 St. James's Street **1820**: 13501, 13501A, 13503, 13505, 13677, 13707, 13710, 13711A, 13714, 13731, 13731A, 13734, 13735, 13736, 13738, 13890, 13895 A, 13902 A, 13948, 13949, 13950, 13951, 13952, 13953, 13954, 13955, 13956, 13957, 13958, 13959, 13960, 13961, 13962, 13963, 13964, 13965, 13966, 13967, 13968, 13969, 13970, 13971, 13972, 13988, 13989, 14013, 14015, 14028, 14066, 14067, 14084, 14091, 14092, 14093. **1821**: 14102, 14103, 14109, 14110, 14112, 14116, 14118, 14119, 14120, 14122, 14129, 14130, 14131, 14144, 14145, 14146, 14147, 14170, 14171, 14172, 14175, 14176, 14179, 14180, 14182, 14183, 14184, 14188, 14189, 14190, 14191, 14192, 14196,

[1] See Index of Persons.

14197, 14205, 14206, 14244, 14247, 14248, 14273, 14278, 14283, 14286, 14287, 14288, 14289, 14290, 14295, 14296, 14297, 14298, 14299, 14200, 14301, 14302, 14303, 14304, 14307, 14308, 14309, 14310, 14311, 14312, 14312A, 14313, 14314, 14315, 14316, 14317, 14318, 14319. **1822**: 14359, 14360, 14361, 14362, 14364, 14369, 14383, 14399, 14423, 14425, 14427, 14431, 14434, 14435, 14436, 14436A, 14437, 14438, 14440, 14441, 14442, 14443, 14444, 14445, 14446, 14447, 14448, 14450, 14451, 14452, 14453, 14454, 14455, 14456, 14457, 14458, 14459, 14460, 14463. **1823**: 14505, 14514, 14520, 14522, 14523, 14524, 14541, 14542, 14543, 14544, 14545 (& 74 New Bond Street), 14547, 14548 (to 14590, 74 New Bond Street and 24 St. James's Street), 14549, 14562, 14563, 14564, 14565, 14566, 14567, 14568, 14569, 14570, 14571, 14572, 14573, 14574, 14575, 14576, 14577, 14578, 14579, 14580, 14581, 14582, 14583, 14584, 14585, 14586, 14587, 14588, 14589, 14590 (27 St. James's Street) 14595, 14596, 14597, 14598. **1824**: henceforth 24 St. James's Street with occasional exceptions), 14644, 14688, 14689, 14705, 14714, 14716, 14717, 14718, 14719, 14720, 14721, 14722, 14723, 14724, 14725, 14728, 14733, 14734, 14735, 14736. **1825**: 14766, 14768, 14769, 14774, 14787, 14788, 14819, 14820, 14821, 14870, 14874, 14875, 14877, 14878, 14901. **1826**: 15111, 15138, 15155, 15157, 15159, 15160, 15167, 15170, 15172, 15175, 15176, 15183, 15184, 15185, 15191, 15192, 15193, 15194, 15195, 15196. **1827**: 15384, 15386, 15387, 15395, 15402, 15412, 15441, 15442, 15450, 15456, 15457, 15464, 15465

HUNT, Brydges Street, Covent Garden **1825**: 14993

HUNT, C.[1] or Charles, 18 Tavistock Street, Covent Garden (*see* Pyall) **1825**: 14921, 15002, 15008

HUNT, George,[1] York Street (or Corner of York Street), Covent Garden **1825**: 14991

—— 18 Tavistock Street . . . 15005, 15014, 15015, 15016. **1826**: 15182

—— York Street, Covent Garden **1827**: 15398, 15401, 15403, 15414, 15415, 15459

ISAACS, Harrisson, Charles Street, Soho Square **1825**: 14919

JOHNSTON, J., 98 Cheapside (number usually omitted) **1820**: 13564, 13565, 13566, 13567, 13568, 13569, 13570, 13571, 13572, 13573, 13574, 13575, 13576, 13577, 13578, 13579, 13580, 13581, 13582, 13583, 13584, 13585, 13586, 13587, 13588, 13589, 13590, 13591, 13592, 13593, 13594, 13595, 13596, 13597, 13598, 13599, 13600, 13601, 13602, 13603, 13604, 13605, 13606, 13607, 13608, 13609, 13610, 13648,[2] 13649, 13650, 13651, 13652, 13653, 13654, 13655, 13656, 13657, 13658, 13659, 13660, 13737, 13760, 13898, 13917, 14031. **1821**: 14200, 14203, 14233, 14236. **1822**: 14375, 14382, 14384, 14392, 14400, 14401, 14402, 14406. **1823**: 14496, 14527. **1826**: 15271

JONES & CO **1825**: 14962 A

JONES, T.,[1] Crown Court, Russell Street **1824**: 14709

KING, E., Chancery Lane **1823**: 14512, 14526. **1824**: 14660, 14662, 14750. **1825**: 14776, 14805, 14832, 14838, 14839, 14840, 14841, 14842, 14843, 14844, 14845, 14855, 14863, 14880, 14906. **1826**: 15143, 15145. **1827**: 15380, 15396, 15397, 15406, 15420, 15426, 15445

KNIGHT AND LACEY, Paternoster Row **1824**: 14671, 14672, 14673, 14674. **1825**: 14816,[3] 14823, 14824

KNIGHT, E. or Knights, Sweetings Alley, Royal Exchange **1822**: 14385

KNIGHT, Harriett, Sweetings Alley, Cornhill **1824**: 14745, 14746, 14747, 14748, 14749

KNIGHT, S.[1] *ut supra* **1823**: 14511 (Knight, E.), *ut supra* **1824**: 14691

[1] See Index of Artists.

[2] Nos. 13648–60 with G. Chapple.

[3] With Westley & Tyrrell.

1824: (Knight, S.), *ut supra*, 14695, 14708, 14741, 14742, 14743, 14744, 14751, 14752, 14753, 14754. **1825**: 14767, 14809, 14814, 14904, 14905, 14907, 14908, 14909, 14910, 14911, 14912, 14913, 14914, 14915. **1826**: 15144, 15156, 15174, 15186, 15187, 15188, 15189, 15190, 15191, 15192, 15193, 15194, 15195, 15196, 15197. **1827**: 15370 (with Soulby), 15372, 15383, 15391, 15423, 15496

LANGHAM, J., 3 Red Lion Street, Holborn **1820**: 14016

LE PETIT, J., 20 Capel Street, Dublin **1820**: 14079

LOWNDES, John, Bow Street, Covent Garden **1826**: 15300

McLEAN, Thomas,[1] 26 Haymarket **1820**: 14054, 14055, 14058 A, 14061, 14062 A, 14089, 14090, 14091 A, 14092 A, 14093 A, 14094, 14095, 14096. **1821**: 14253, 14264, 14265, 14266 A, 14268 A, 14269 A, 14270 A, 14289 A, 14290 A, 14291, 14292, 14293, 14294, 14314, 14315, 14317, 14318. **1822**: 14411, 14412 A, 14413, 14414 A, 14415 A, 14417 A, 14419. **1823**: 14529 A, 14530 A, 14531 A, 14533 A, 14534 A, 14535 A, 14536 A, 14536 B, 14537 A. **1824**: 14677 A, 14679 A, 14680 A, 14681, 14682 A, 14683 A, 14684, 14685 A, 14686, 14764.[2] **1825**: 14815, 14817, 14899,[3] 14900, 15001 A.[3] **1826**: 15147, 15149, 15151, 15176,[3] 15361. **1827**: 15375, 15378, 15381, 15382, 15404,[4] 15405,[4] 15407, 15408,[6] 15411, 15416, 15418, 15419, 15429, 15430, 15431, 15433, 15435, 15436, 15440, 15447, 15461, 15463[6] ('for the Author'), 15480, 15482, 15483, 15484, 15485, 15486, 15487, 15489, 15495

McCLEARY,[5] 21 or 39 Nassau Street, Dublin (or without address) **1820**: 13728, 14081, 14082. **1821**: 14257. **1822**: 14405, 14408. **1823**: 14507, 14508, 14515. **1824**: 14676

MARKS, J. L.,[6] 37 Princes Street, Soho **1820**: 13732, 13769, 13770 (Sandy's Row, Bishopsgate), 13829, 13841, 13847 (28 Fetter Lane, Fleet St.), 13850 (as 13847), 13854 (as 13847), 14053 (23 Russell Court, Covent Garden), 14097 (17 Artillery Lane, Bishopsgate), 14098 (as 14097), 14100 (as 14097). **1821**: 14111 (as 13827), 14124 (as 13827), 14127 (as 14111), 14128 (as 13732), 14177 (163 Piccadilly), 14178 (as 14177), 14204 (as 14177), 14260 (as 13827), 14280 (as 14177), 14281 (as 14177). **1822**: 14373 (as 14053), 14374 (as 14053), 14387 (as 14053), 14388 (as 14053), 14409 (as 14053). **1824**: 14700 (Bishops-gate)

MARSHALL, John,[6] Junr, 24 Little St. Martin's Lane **1820**: 13788, 13849, 13900, 14017, 14073

MARTINET (Paris) **1820**: 14101

MILLEVILLE, John, Hampstead **1820**: 14049, 14050

MONCRIEFF, W. T., Dramatic Repository, 104 Drury Lane **1826**: 15177

O'NEILL, Francis **1822**: 14391

ONWHYN, J., 4 Catherine Street, Strand **1820**: 14008, 14009, 14010, 14011

PERIODICALS

Bon Ton Magazine **1820**: 13784

Glasgow Looking Glass (Nos. 1–5) **1825**: 14777, 14778, 14779, 14783, 14784, 14785, 14786, 15017–15050. Continued as *Northern Looking Glass* (Nos. 6–17) **1825**: 14789, 14790, 14791, 14793, 14794, 14796, 14797, 14801, 14802, 14803, 14804, 14806, 14807, 14808, 14810, 14811, 14812, 14813, 15051–15109. **1826**: 15113, 15116, 15117, 15124, 15301–15338

Northern Looking Glass, New Series **1826**: 15339–15358

Title on printed label on original boards, containing Nos. 1–16:

Heath's Comic Looking-Glass;

[1] Before 1824 all prints are reissues of 1824 or later.
[2] 'Repository of Wit & Humour, 26 Haymarket'.
[3] Reissues of 1835.
[4] 'at 26 Haymarket', without McLean's name.
[5] See Index of Persons.
[6] See Index of Artists.

or, Mirror of Mirth: exhibiting an entertaining series of nearly four hundred humorous caricatures and burlesque sketches. See R. Griffin, J. Watson

Loyalist's Magazine **1820:** 13895, 13903, 13975

PITT, J., Wholesale Toy Warehouse, 6 Great St. Andrew Street, Seven Dials **1820:** 14047. **1821:** 14243

PRITCHARD, E. or C. E., Islington Green **1820:** 13764, 13830, 13843, 13853, 13865, 13903, 13939, 13940, 13941, 13942

PYALL & HUNT (*see* C. Hunt), 18 Tavistock Street, Covent Garden **1825:** 14903, 14994, 14995, 14999, 15000, 15001, 15003, 15004, 15006, 15007, 15009, 15010, 15011

ROACH, & CO., Public Library and Britannia Printing Office, Russell-Court, Drury Lane **1820:** 13662, 13663, 13664, 13665, 13666, 13667, 13668, 13669, 13670, 13671, 13672, 13673, 13674

ROBINS, J. AND CO., Ivy Lane, Paternoster Row **1820:** 13771, 13772, 13773, 13774, 13775, 13776, 13777, 13778, 13779, 13780, 13781, 13782, 13783. **1826:** 15191, 15192, 15193, 15194, 15195, 15196, 15197. **1827:** 15469, 15470, 15471, 15472, 15473, 15474, 15475

ROWLANDSON,[1] T. **1821:** 14306

ROYLE, J., King Street, Holborn, & at the Artists Depot, 21 Charlotte Street **1825:** 14918

SCHARF, G.,[1] 3 St. Martin's Lane, Charing Cross **1820:** 13006 A (p. 39) (with Colnaghi)

SHERWOOD, NEELEY & JONES, Paternoster Row **1821:** 14320, 14321, 14322, 14323, 14324, 14325, 14326, 14327, 14328, 14329, 14330, 14331, 14332, 14333, 14334, 14335, 14336, 14337, 14338, 14339, 14340, 14341, 14342, 14343, 14344, 14345, 14346, 14347, 14348, 14349, 14350, 14351, 14352, 14353, 14354, 14355, 14356. **1822:** 14492, 14493

SHERWOOD, JONES & CO. . . . **1823:** 14609, 14610, 14612, 14613, 14614, 14615, 14616, 14617, 14618, 14619, 14620, 14621, 14622, 14623, 14624, 14625, 14626, 14627, 14628. **1825:** 14922, 14923, 14924, 14925, 14926, 14927, 14928, 14929, 14930, 14931, 14932, 14933, 14934, 14935, 14936, 14937, 14938, 14939, 14940, 14941, 14942, 14943, 14944, 14945, 14946, 14947, 14948, 14949, 14950, 14951, 14952, 14953, 14954, 14955, 14956, 14957, 14958, 14959, 14960, 14961. **1826:** 15198, 15199, 15200, 15201, 15202, 15203, 15204, 15205, 15206, 15207, 15208, 15209, 15210, 15211, 15212, 15213, 15214, 15215, 15216, 15217, 15218, 15219, 15220, 15221, 15222, 15223, 15224, 15225, 15226, 15227, 15228, 15229, 15230, 15231, 15232, 15233, 15234, 15235, 15236, 15237, 15238, 15239, 15240, 15241

SIDEBOTHAM, J., 37 Nassau Street, Dublin[2] **1820:** 14076, 14099 (24 Low[r] Sackville Street)

SMEETON, George, St. Martin's Lane, Charing Cross **1820:** 13809

SMITH, T. **1820:** 14072

SMOLKY, 18 Rupert Street **1820:** 13763

SOULBY, E., 91 Fenchurch Street **1827:** 15370 (with S. Knight)

STEMMAN, Henry, 68 Princes Street, Leicester Square **1820:** 14032, 14033, 14034, 14035, 14036, 14037, 14038, 14039, 14040, 14041, 14042, 14043. **1822:** 14410

STEPHENSON, Printer, Gateshead **1826:** 15131, 15131A, 15132, 15132A

STOCKDALE, J. J.[2] **1825:** 14829, 14829†

TAPLAIN, T., Upper Thames Street **1824:** 14664

TRUST, J., 126 Giltspur Street, Newgate Street **1822:** 14374, 14395, 14396

TURNER, J., Aldersgate Street **1820:** 14020, 14021, 14022, 14023, 14024, 14025, 14026

TURNER, William, 69 Cheapside **1821:** 14194

VOWLES, S.,[1] 31 St. John's Square **1820:** 13851, 13993

[1] See Index of Artists.

[2] See Index of Persons.

WALKER, J. **1824**: 14696
WATSON, John, Lithographic Press Office, 169 George Street, Glasgow. He printed, published, and sold the *Glasgow* (afterwards *Northern*) *Looking Glass*
WEBB, Thomas, Sackville Street, Dublin **1827**: 15367
WEBSTER, B., 78 Drury Lane **1824**: 14667
WERE, T. D., 4 Wellington Street, Strand **1825**: 14872
WESTLEY & TYRRELL, Dublin[1] **1825**: 14816
WHITTAKER, G. and W. B. Whittaker, Ave-Maria-Lane **1822**: 14487, 14488, 14489, 14490, 14491
WILLIAMS, W., Amen Corner **1820**: 13544, 13545, 13546, 13547, 13548, 13549, 13550, 13551, 13552, 13553, 13554
WILSON, Effingham, 88 Royal Exchange **1820**: 13842, 13889, 13905, 13906, 13907, 13908, 13909, 13910, 13911, 13912, 13913, 13914, 13915, 13916
WRIGHT, James, Fleet Street **1820**: 13895, 13902, 13975
WRIGHT, W., 46 Fleet Street **1820**: 13563, 13810, 13811, 13812, 13813, 13814, 13815, 13816, 13817, 13818, 13819, 13820, 13821, 13822, 13823, 13918, 13919, 13920, 13921, 13922, 13923, 13924, 13925, 13926, 13927, 13928, 13929, 13930, 13931, 13932, 13933, 13934. **1821**: 14136, 14137, 14138, 14139, 14140, 14141, 14142, 14143
68 Dean Street, Soho **1826**: 15169
22 Marylebone Street, Portland Chapel **1821**: 14305
St. Peter's Alley, Cornhill **1826**: 15158
24 Princes Street, Leicester Square (*see* CLINCH) **1827**: 15449

LITHOGRAPHIC PRINTERS

ALLENS' (? Dublin) **1827**: 15367
CHATER, N. & Co's Lithography, 33 Fleet Street (or without address) **1823**: 14559. **1824**: 14675. **1825**: 15012
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